Published Weekly at 154 West 46th Street, New York, N. Y. 10036. by Variety, Inc.: Annual subscription, \$15. Single copies, \$5 cents. Second Class Postage at New York, N. Y. C COPYRIGHT 1963 BY VARIETY, INC. ALL RIGHTS RESERVED.

Vol. 233 No. 2

NEW YORK, WEDNESDAY, DECEMBER 4, 1963

64 PAGES

K CENTER & SHOW BIZ: S-FOR-S

Beatles' 1,000,000 Advance for Latest | LIVELY Single Gives 'Em Pre-Sale Gold Disk

London, Dec. 3. U.K.'s hottest foursome ever in the pop disk charts. The Beatles, are stepping from one sales triumph to another with staggering rapidity. The furious pace they are setting in the British disk business

is completely unprecedented and, presumably, their upward spiral has not yet reached its zenith.

A couple of days before it was issued, the group's latest single, "I Want To Hold Your Hand," racked up advance orders in excess of 1,000,000. This gives the group the distinction of earning a gold disk for a single before it hits the stores, a feat which EMI believes has never before been equalled anywhere.

And, naturally, on the day of its release it went to the top of hit singles charts. Second gold disk award comes days after The Beatles' previous single, "She Loves You," earned the group first 1,000,000-seller award. With an unexpected sales spurt, "Loves You" which was tailing off saleswise, has reasserted itself at the top of the local singles sales chart. (Most likely this "second wind" rush for copies is geared to the outfit's exposure on tv in The Royal Command Variety Perform-(Continued on page 61)

Mixed Israeli (Musical And Political) Emotions Over Performing Wagner By JOSEPH LAPID

Tel Aviv, Dec. 3. The Haifa Symphony Orchestra tried and failed in breaking the unofficial boycott against the music lard wagner existing

In the 15 years since the establishment of the State of Israel not one single record written by the great German musician was played on the stage or on the radio. The Israeli Opera didn't perform any of his works either.

The reason for this unofficial but universally accepted ban is that Wagner was a rabid anti-Semite. Though some other com-posers, like Chopin, were anti-Semite too, their works are not under boycott.

The reason for this "discrimination" is the fact that Wagner was accepted by the Nazis as the pro-moter of their Teutonic dreams and murderous nationalism. He was regarded by Hitler as the greatest German composer, a kind of artistic prophet of the Nazi philosophy. Therefore his music is even less palatable to Israeli ears than that of other anti-Semitic composers.

Some visiting musicians and some local musicologists did try to argue through the years against the boycott, pointing to the fact

(Continued on page 61)

Bar Magyar Folk Dancers As 'Commie Organizers'

Frankfurt, Dec. 3. The West German Ministry of the Interior has just turned thumbs-down on an appearance here of the Folk Entertainers of the Hungarian city of Gyoer.

The troupe was due to appear in seven cities in province of Hesse. But the Land Peace Committee of Hesse protested that the performers were really a travelling troupe of Communist organizers, and the federal government de cided to turn down their request for entry permits.

Singing Nun' Click Sparks Religioso Trend in Britain

London, Dec. 3. The British record industry. now working full tilt to cope with its heaviest selling season pre-Christmas, is not only pressing a healthy quota of pop waxes, nov-elty songs and Yuletide albums, but is also turning out a flock of religious disks.

Move is geared to the success in America and in Europe of Soeur Sourire's album, "The Singing Nun," and to "Dominique," the most commercially spectacular theological number since "Ave Maria." Later disks, the album and the single, have been released here through Philips, the LP being tagged as "America's fastest sell-(Continued on page 61)

(Continued on page 61)

for initial operation. Stevens has been assured that, separate and apart from the bill which Rep. James C. Wright (D.-Tex.) says he will introduce urging the Government's \$25,000,000 appropriation, there will be other Congressional support.

Playwright Taylor's formula for (Continued on page 38)

Showman Roger L. Stevens, head of the National Cultural Cen-ter undertaking, which has \$14,-000,000 in pledges and \$4,000,000 of this on hand in cash, journeyed to Washington this week to further the project with a threefold plan: (a), rename it as the John F. Kennedy Cultural Center; (b), urge passage of a bill in Congress whereby the Government will match (up to \$25,000,000) as much as is pledged by the citizenry, via proposal (c) wherein anybody and everyhody in the lively arts will everybody in the lively arts will allocate 1% of their 1964 earnings to said Center.

Latter proposal of donation comes from playwright Samuel Taylor who has told Stevens that he would commit 1% of his 1964 income to the finalization of the cultural Center which has been several years in the talking stage but always lacking sufficient capital. Taylor feels that showmen, writers, creators, artists—any and all in the cultural field—not to mention philanthropic industrial-ists and the man-in-the-street can contribute to the realization of the late President's pet undertaking.

If by most optimistic happen-stance, the Government's \$25,000,-000 matches the public's like amount it would, of course, achieve not only the construction of the Cultural Center on the banks of the Potomac but leave a reserve

Tighter Reins on Prod.; Film Biz Just Can't Stand Those 'Crazy' Costs

Despite the role and rule of sky's-the-limit talent peddlers in Hollywood today, top management

in Manhattan, meaning the film company presidents, is gripped by a determination to end "crazy production costs." Perhaps this is more accurately stated in the form

of an insistence that shooting budgets not go wild to start with, and worse, thereafter get out of

Examples of demented excesses

of shooting costs have been grue-

somely numerous in the past several years. This truth was reemphasized over the past weekend when Metro-Goldwyn-Mayer faced the embarrassbent of revealing a

\$17,000,000-plus loss, attributable

to insufficient corporate control over producers. A year ago it had

been 20th-Fox's turn: (See sep-arate story this issue of this com-pany's upturn and prospective

It remains true that certain stars and directors command com-pensation terms which apparently

mock statements of economy.

Most of the stars in or near the
million-dollar-per-film bracket ac-

cept no risk whatever of loss if the film loses. Liz Taylor, for ex-

(Continued on page 16)

company control.

Music: Official Song The Big 3 (Robbins-Feist-Miller) will run with the official music for the 1964 Olympic games in Tokyo, The Big 3 affiliate, Eastern Music Publishing Co. Ltd. of To-kyo, obtained exclusive rights from the Japanese Olympic com-

Big 3 Nabs '64 Olympics

mittee. Official pop tune of the world games is "The Olympics Song," a ballad which has already been disked by Japanese singer Kyu Sakamoto, a Capitol disker who clicked in the U.S. recently with "Sukiyaki."

BBC's 'Hamlet' Peddled for U.S.; 300G Asking Price

BBC's two-hour-and-50-minute production of "Hamlet," starring Christopher Plummer, is being offered for network telecasting in the U.S. Asking price: \$300,000.

Making the initial overtures to the three networks is Sydney Newman, head of BBC's ty drama division, here on short visit from England. Newman said he didn't

Jackpot, Nev., Unique Gambling Oasis; No LV Rival But Same Odds By ART LONG JR.

Jackpot, Dec. 3. This pioneering northern Nevada community - with gambling its only industry — is admittedly no threat to the table action in Reno, Lake Tahoe or Vegas, but it's collecting a generous portion of the green stuff from northwesterners who disdain longer treks to the more southern Nevada cities.

And, for entertainers, Jackpot spells another spot for regular club dates.

To the uninitiated traveler in northeastern Nevada, Jackpot comes as a complete surprise. It's located in the middle of a desert, inhabited only by jackrabbits and sagebrush — and the 250 to 300 persons employed in the unincor-

porated town's three clubs.

Cactus Pete's is for the nonce the community's major club, and operates on the same policies as other Nevada casinos. And the facility compares favorably with the smaller clubs in other Nevada gaming centres.

Live entertainment is provided nightly on a small stage behind the bar and on a larger fully equipped stage in the 225-seat combination diningroom and cocktail lounge.

On Cactus Pete's marquee have been such names as the King Sisters, Jimmy Wakely, the Sawyer (Continued on page 60)

Re-Edit Press, Pix, Plays, TV, Disks To Sidestep Any JFK Sensitivities

topical references in almost every medium of communication which must be caught, edited or elided, although in several notable instances it's just a case of time and circumstance being against the will to rectify. Look's cover story on the President, with three-year-old John-John, is one such instance, and Parade's 12,000,000 copies of its Dec. 7 Sunday supplement is another. The article, "Is Jackie Kennedy Tired of the White House?", is not critical of the former First Lady but, the publica-

insert a box in the news section to accent that this mag insert was printed before the assassination of

the President. Books Revised

Macmillan and Victor Lasky last week immediately stopped the proweek immediately stopped the promotion and merchandising on the latter's highly critical "JFK: Man or Myth", No. 1 bestseller. Author explained that "there no longer exists any difference of opinion". Lasky also cancelled prebooked lectures and made to appear and a stopped the promotion of the lectures and radio-tv appearances. Both the editors of the Encyclo-

tion feels, is untimely in light of paedia Brittanica and the World the tragedy. It has already been shipped to 73 newspapers which pressed to make changes in their

Vibrancy of President Ken-carry the Sunday supplement and 1964 editions. EB's biogs on JFK nedy and the former First Lady Parade has asked its clients either and President Lyndon B. Johnson is evidenced by the number of to withdraw it or, if too late, to had already been printed and had to be revised. World Book's edition required changes in 10 different articles although in latter's instance they had not yet been put

to press.

A number of taped tv shows will have to be reedited for re-runs. Similarly, several film and stage productions are affected. All prints of "Take Her, She's Mine" were recalled by 20th-Fox to elide references to the First Family, There are two comedy scenes lectures and radio to appearances, where a college student speaks in Both the editors of the Encyclo- a voice resembling JFK, and anpaedia Brittanica and the World other a character supposedly speaks

to Mrs. John F. Kennedy. Some (Continued on page 60)

Bayaria's New National Theatre Bows During Assassination Weekend

By JOHN KAFKA

Munich, Dec. 3. When finally the dream National Theatre in Bavaria's capital opened here Nov. 21 with Richard Strauss' "Frau Ohne Schatten" (Woman Without Shadow) it was a gala housewarming—by invita-tion only—in marked contrast to the gloom of the \$125-a-ticket formal premiere Saturday (23) with "Die Meistersinger". The news of the assassination of President Kennedy created a pall but the Richard Wagner opera went on per sched-

Virtually every American turned in their tickets as did other nationals, including the Germans, but so great had been the demand for the 2,200 places—they say some 10,000 operalovers from all over the world had converged here—that it was a sallout it was a sellout.

The press covered "Meistersinger" at a preview and witnessed a new edifice on the site of the opera house of Bavaria's first King, Maxi-milian I, built in 1811. It was dem-olished by Allied bombing on Oct.

This was, next to Berlin's Kaiser (Continued on page 59) .

Say Naive Gals, 30 to 70, **Conned by Promoters** Of Dancing Glamour

Minneapolis, Dec. 3. Lonely, guileless women, rang-ing in age from 30 to 70, allegedly were bilked out of thousands of dollars here by what the U.S. Justice Dept. in Federal court denounced as a dance studio racket.

In his opening statement in the mail fraud trial of 11 male defendants, formerly associated in an ownership or employe capacity with the new defunct Twin Cities' Dale and National Dance Studios,

West German Strippers Down to Minimum Age 21

Bonn, Dec. 3.

The girls who take off their clothes in the nightclubs throughout West Germany are going to have to age overnight—because if they are under 21, they will be banned from performing. The West German Ministry of

Labor has just decreed that the nude dancers, the strippers and "beauty queens" who participate in scenes and acts in nightclubs and cabarets must be 21 minimum B-girls and dancing partners must also be of this age.

Restaurant Asociates Bows Out in France; Waldorf System's Buy-In

Having bowed out from its casino-resort operation in south-east France (near the Swiss bor-der). Divonne les Bains, Alan Lewis, who was European general manager, is returning to Restau-rant Associates' homeoffice in New York as aide to recently elected prexy Joseph H. Baim Lewis is a casino-resort operation in south prexy Joseph H. Baum. Lewis is a veep of RA. When Jerome Brody exited as RA prez, Baum, who was exec v.p., moved up.

Baum explains that the Waldorf System Inc. which is buying into RA dominantly, will not impair the present operations and management of Restaurant Associates. Via stock options Waldorf System, which is a cafeteria chain, could acquire over 50% of RA for an approximate purchase in cash and stock of \$2,750,000.

Waldorf is listed on the big board, and RA Inc. is listed on the American Stock Exchange. While RA also has a chain of pop



Wladyslaw Jakubowski Director Polish Agency of Arts

"PAUL ANKA'S tour of Poland was a tremendous success. Every-where he appeared was sold out two hours after the opening of ticket offices. This modest young man without any self-conceit, has the house under his spell from the moment he appears on stage."

For 'Cleo' In Spain

Twentieth Century Fox is determined to get a family rating for its upcoming premiere release of "Cleopatra" even if the original release print running time is reduced by 25%.

Proof of 20th's drive for the 6-to-60 moviegoers is the arrival here last week of MacClean Webb to snip off 30 minutes of footage from an already abbreviated 3 hour 42 minute version.

Additional editing will also help overcome censor frigidity. In a first screening for the Film Censor Board last July, a black-and-white 35m work copy was approved with only two minor cuts in a four hour plus print; however, the censors reserved the right to take a second look at a big screen version in color. At this point, reports say, 20th Fox was advised that all close-in bosom shots had to go—along with some of the more obvious exposure in Roman bedrooms and in the Forum.

With months of preparation buttoned down for a gala opening this week, 20th Fox will tempo-rarily open with an "Adults Only" classification but efforts to reach a broader audience will continue.

Eddie Fisher Reopening Vegas Desert Inn's Room; Mulls B'way Legit Role

Eddie Fisher reopens the newly decorated and enlarged Painted Desert Room of the Desert Inn, Las Vegas, on Dec. 23. He'll be there for four weeks. So far he will have played 17 weeks out of 52 in this casino.

Singer has been huddling in New York with librettist Alan Jay Lerner on potentials having to do with possibly a Broadway legiter plus other alliances.

Fisher also has been mulling possible takeover of Frank Sinat-ra's previous 9% holding in The Sands, Las Vegas, and also control of Cal-Neva, at Lake Tahoe, which the singer decided to relinquish following the Nevada Gaming Board's hassle.

British Showman LESLIE A. MACDONNELL who flits from capital to capital on both sides of the Atlantic reports on the Global Dearth of Top Attractions me of the many Editorial Features

of VARIETY Plus other statistical and data-filled

in the upcoming

58th Anniversary Number

charts and articles

Socialized Magyar Show Biz Keeps **Even Bad Actors Never Unemployed**

Post-Assassination

Urging of Anthem Albany, Dec. 3.

In the first stunned and shamed national reaction to the ambush murder of the President, there has been a wave of suggestions that the "Star Spangled Banner" ought to be played at film, legit, concert, cabaret and other amusement situations, including sporting events.
At least two eastern dailies, the Albany Times-Union and the Boston Record Amerian, are known to have given editorial encourage-ment to this suggestion.

Bernstein 'Kaddish' Symph Due for Debut In Israel;

> **Using Woman Narrator** Jerusalem, Dec. 3.

Leonard Bernstein on leave from the N.Y Philharmonic will come here toward end of 1963 to premiere his new 30-minute Symphony No. 3, also called "The Kaddish" after the Hebrew prayer of mourning which is repeated three times during work. Orchestra chorus female speaker and a tra, chorus; female speaker and a soprano is called for. Jennie Tourel will be the latter.

For the 10 performances here the narration in Hebrew will be handled by Hanna Rohvina, a first lady of the Israeli legitimate. For the American presentation later of "Kaddish" the narration in English will be spoken by Mrs. Bernstein, otherwise known as Felicia Montealegre.

Brit. Mail Robbery As Danish-German Film

Copenhagen, Dec. 3.
Preben Philipsen, Danish producer in Germany, has tied this summer's great mail robbery in England into his series of Germano-English pix based on the novels by Edgar Wallace. The Wallace story, "Room 13," has been scripted in such a way that the masked men's real life robbery of the London-Glasgow mail train fits in nicely with the re-mainder of the plot. Title will be changed later.

Of the several Wallace stories filmed by Philipsen, this will be made in Denmark. Previous pix in the popular series have been shot in Germany. All have had soundtracks in both German and English.

Budapest, Dec. 3 ized in Hungary to such an ex-tent that no matter how bad an actor can be, he keeps working and getting paid, even if he gets panned every time out. And he gets paid even if he doesn't work.

This is because there are "official" actors — actors who are awarded diplomas attesting that they are qualified by the state.

The 19-year old Academy of Theatrical & Film Art has prescribed courses for actors, direc-tors (stage and film) and camera-men. All are of four years' duration, except a stage director who must study an extra year.

During the period of study, all usually participate actively in their chosen field after the first or second year. One notable was Istvan Hildebrand, award-winning cameraman who served as top man on the lensing of the Cinerama-Hungarofilms coproduction, "The Golden Head."

He was assistant cameraman on over 50 films while in school, in-cluding the top picture of 1947, "Somewhere in Europe," in his sophomore year.

To enter the Academy, applicants must take an exhaustive written and oral examination con-(Continued on page 60)

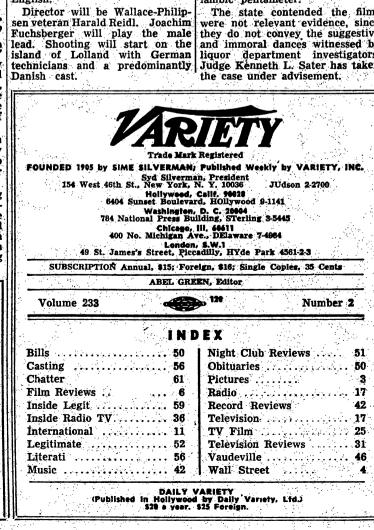
Dancer's 'Skill' (Cooch) Just as 'Arty' as Bard's Sonnets, Atty. Tells Ohio Ct. Columbus, O., Dec. 3.

An appeal by operators of the Jack & Jill Bar in Cleveland, asking the Franklin County Common Pleas Court in Columbus to over-ride a 28-day liquor license sus-pension issued by the State Liquor Control Board, involved the showing of seven reels of film taken of performances by dancers in the bar. The board's investigators had said the performances were sug-gestive and immoral, full of bumps and grinds.

Theodore Saker, defense attorney, contended that the dancers shown in the film, performed by Renee (Rebecca Montford), were a form of art indigenous to the American way of life.

"Everyone can't appreciate By-ron and Keats," declared Saker. He claimed the dances as per-formed by Renee were just as much a form of art and specialized skill as Shakespeare's sonnets in iambic pentameter.

The state contended the films were not relevant evidence, since they do not convey the suggestive and immoral dances witnessed by liquor department investigators. Judge Kenneth L. Sater has taken the case under advisement.





1

METRO BREAKS OLD LOEW'S TIE

Films With Presidential Killers

Much recall has been heard since the assassination of President Kennedy of the novel by Richard Condon, later filmed for United Artists, namely "The Manchurian Candidate." This mixture of party-line and science fiction opens in Manchuria where a group of captured G.I.'s are undergoing psychic conditioning by a Com-

munist Dr. Fu Manchu Central figure is an American (Laurence Harvey) with a rightwing stooge stepfather. This ex-G.I. takes a rifle with a telescopic sight to the light loft of an auditorium in New York. Under his deep-freeze hypnosis he is to kill the good man but instead, breaking partly free of his psychic control, he kills the evil plotter

Separately, Columbia Pictures released a film called "The Sniper" in 1952 and the Russians used the title on a film of theirs in 1932.
"Suddenly," United Artists release of 1954, focussed on a paid

killer, Frank Sinatra, whose assignment was to assassinate the President as his train arrived in the California town called Suddenly. Sinatra and his cohorts take over a little house and hold its occupants at gunpoint. They set up a high-powered rifle zeroed in on the spot where the President expectedly is to come into view.

The assassination plans are thwarted, however, when one of the hostages manages to subdue the would-be assassins.

JFK's Naval Heroics Film Withdrawn

'PT-109' Had Played Off About 75%—Will Re-Edit 'Best Man'-Change Ad Copy for '7 Days in May'

Warner Bros. heirarchy the past week ordered withdrawn from release "PT-109," a drama concerning late President John F. Kennedy's experiences as a PT boat commander in the Pacific during World War II. Jack L. Warner personally supervised the production, which he regarded with obvious affection.

"PT-109" had played a sub-part of the market (about 75% of it) as of the time of the Kennedy assassination. Shortly following the President's death WB exchanges were instructed to hold back on the release prints.

Columbia, as VARIETY reported last week, has decided to postpone release of "Dr. Strangelove or

Earlier indicated and now confirmed is that Gore Vidal's "The Best Man," completed but not released, is now to undergo reediting and retake shooting. Starring Henry Fonda and Cliff Robertson, this United Artists release feature concerns a fight for the Presidential nomination at a political convention.

Paramount, meanwhile, is going ahead with its planned release of "Seven Days in May" next Febru-ary but with considerable change in the advertising campaign. Picture itself, a fictional account of a conspiracy to take over the presidency in the late 1970's, is not suggestive of President Kennedy but it was felt that a new shift in emphasis in the artwork and ad copy would be appropriate.

("PT-109" is the film which some Texas film situations advertised in this manner: "See The Japs Almost Get Ken-The story was widely published at the time film was in general release.)

Visconti, Film Director, Set for Several Events At Menotti's Music Fete

Venice, Dec. 3.
Next summer's general lineup of events for the Festival of Two Worlds at Spoleto is expected to be revealed here during December when Gian-Carlo Menotti's "The Last Savage" has its second European performance following the Opera Comiques presentation in Paris. ("Savage" was poorly received by the French and is due for Met Opera exposure Jan. 23. —Ed.).

The 1964 season at Spoleto under Menotti is expected to be opened with "Rosenkavalier" staged by Italo film director Luchino Visconti and conducted by the Met's Thomas Schippers. Latter will also conduct the Cathedral Square closing concert, Rossini's "Syabat Mater."

Copyright Attorney HARRIET F. PILPEL poses some \$64,000 questions on Show Biz

Legalistics for 1964 * *

another Informative Feature in the upcoming 58th Anniversary Number

VARIETY Plus other statistical and data-filled

charts and articles

How I Learned to Stop Worrying the Bomb." a farce about possible nuclear bomb disaster. **Saves Paramount** From JFK Gaff

Paramount Pictures narrowly avoided an embarrassing "coincidence" on the very day the President was shot. This was in con-nection with it's "Seven Days in May," for which the company has devised a provocative ad campaign On the fateful Nov. 22, an ad was scheduled to run with a banner quoting one of the film's characters as saying in reference to the pictures's fictional chief executives. "Impeach him hell. There are better ways of getting rid of him!"

The picture deals with a military coup in the United States in which a President is deposed. At the last minute, it was decided that the ad might be a little too strong and different copy was substituted. In the wake of the JFK murder, it is felt that some other copy changes may be forthcoming in Par's campaign for the film.

20th Century-Fox's "Take Her. She's Mine" was also yanked from exhibition for some reediting fol-lowing the shooting, to delete some references to JFK. One scene involved a college student imitating Kennedy's voice and in another a character had a phone conversation with Jacqueline Kennedy. These sequences were ordered cut from the 350 prints now in release na-tionally, a different voice being dubbed to replace the student's imitation. The work is already completed.

Glen Alden's Extra 20c

Glen Alden Corp., whose sub-sidiaries include RKO Theatres, declared an extra dividend of 20c a common share in addition to the regular quarterly divvy of 1212c

Both are payable out of the earned surplus on Jan. 14 to holders of record on Dec. 31.

industry, in the all-important New York area was clearly in evidence this week as Metro officialdom disclosed plans to break away from the "stereotyped" metropolitan play off patterns and set-up its own kind of showcase marketing. Specifically, MGM intends to fore-sake the usual type of Broadway firstrun, and instead go in with its product in 20 theatres day-dating right off, perhaps including among the outlets a downtown showcase of the type which used to play the MGM product on an exclusive, or almost exclusive first-

The MGM plan, as detailed by v.p.-sales manager Morris Lefko this week, calls for the company to play all of its pictures in New York on the "showcase" basis at the outset. Exceptions are such Metro features as are accepted for showing at Radio City Music Hall, which would retain exclusive firstrun rights. Another exception would be the type of product that lends itself to exploitation-saturation bookings around all neighbor-

It will work this way according to present blueprinting. An MGM picture will now open at 20 theatres around the general N. Y. area. The Broadway theatres which want to participate will be invited to do so. But in all cases the theatres thus participating will be on firstrun. Doubtless they'll be charging firstrun, or advanced, prices and guaranteeing runs of two to eight weeks.

Specific theatres have yet to be selected for the "MGM Showcase Picture" policy, although areas have been. The DeMille Theatre, or the Criterion, or Loew's State, say, (one of them), may be opening with a Metro picture and running simultaneously with perhaps 19 other houses around the five municipal boroughs and in the outlying suburbs.

First picture slated under the new policy is "Wheeler Dealers," which winds its initial engagement of three weeks) at the Music Hall tonight (Wed.). On Jan. 22 it will go "showcase." This is to be fol-lowed by "Sunday in New York."

ADDPTS 20-HOUSE Wins at Fest, Gives Interview; Larry Moyer in IATSE Mudhole; **Unionist, He Shot Non-Union**

Chairman of the Federation of British Film Makers

LORD ARCHIBALD analyzes the local film business and details his reasons why Slow Playoff Gluts

British Market

one of the many Informative Features in the upcoming 58th Anniversary Number

VARIETY Plus other statistics and data-filled charts and articles

of

Britain Expects Toll Franchises, **Probably This Wk.**

Official disclosure in the House of Commons on the award of the first pay to contracts in Britain is expected hourly. It is almost certain to be made within the next 48 hours. Word is due from the Postmaster-General. Reginald Bevins.

At least three contracts, and possibly a fourth, will be awarded and each of the successful companies will have a territory in London as well as in the prov-

inces.

The three certainties are regarded as (1) Choiceview, which will have a West London suburb and either Leicester or Nottingham; (2) Pay-TV, which will operate in the Victoria district of London and Sheffield in the north; and (3) British Telemeter, which will function in the Wimbledon will function in the Wimbledon area in London and in a Man-chester district. The fourth would be Tolldivision, which is expected go "showcase." This is to be followed by "Sunday in New York."

Latter will go right into the "showcase." belt of 20 or so theatres (Continued on page 15)

By EDDIE KALISH

International Alliance of Theatrical Stage Employees is taking action in New York City against the production of a non-union fea-ture. Through the East Coast Motion Picture Council, which is made up of eastern picture-making IATSE locals, the union has sighted aim on Larry Moyer, an indie producer who made a non-union film called "The Moving Finger" in New York and recently won the San Francisco Film Festival's "best director" award for it.

The council's action is twofold. For one thing, it is demanding that Moyer, who has been a film editor by trade, be expelled from editors' Local 771 because of his use of non-union crews on the film. Secondly, the Council has contacted the N.Y. City Commissioner of In-vestigations, Leon Fischel, to request an investigation into Moyer's alleged violation of various City laws while making the film. The Council is also asking that the City impound the film or take other steps against its showing on the

basis of the alleged violations.

As regards the expulsion proceedings in Local 771 action, it appears that Moyer will be bounced from the Union and his main livelihood. As far as known this is first recent instance of a

crackdown in east by IATSE.

Moyer declares that, before beginning the film, he had gone to the union to try and work out some kind of arrangement which would make his project economically feasible but that he was unable to obtain any concessions. He then went ahead with the pic on a nonunion basis.

The union has long said that it would take action against any IATSE member who participated (Continued on page 15)

Settlement Terms As to 'Fail-Safe'

Television Industries Inc., which had been engaged in the distribu-tion of old theatrical features for to, and undertook to enter new theatrical production with Max E. Youngstein as its president, is to receive 10% of the net proceeds from "Fail-Safe," produced by Youngstein for Columbia release.

Youngstein, Jerry Pickman and Charles Siminelli had become a prominent part of the Television Industries setup when the filmmaking program was adopted. "Fail-Safe" was to be the first feature. A lawsuit was filed against the company by Col and others who claimed "Fail-Safe" was an in-fringement upon a property on which Col's and Stanley Kubrick's "Dr. Strangelove" is based.
The action, it's now learned, was

settled this way. Youngstein, who resigned as president last April, was permitted to go ahead with "Fail-Safe," which he has done, for capacity in second week at N.Y.

Warner, smash in Boston, boffo in Chi and still smash in L.A.

"Soldier in Rain" (AA) shapes joined Col and Simonelli joined. Technicolor.)

In addition to the 10% of the net profits, Television Industries was reimbursed for its pre-production and production expenses in the amount of \$204,915 and is to receive, further, \$52,000 for over-head allocated to the picture from the proceeds after total production and distribution costs have been recouped.

Details were given in a proxy statement sent out in advance of Television Industries' annual meeting Dec. 19 in Wilmington.

Trans-Lux Quarterly 15c

Trans-Lux Corp. last week de-clared the regular 15c quarterly dividend on the common stock.

It's payable Dec. 27 to stockholders of record on Dec. 13.

National Boxoffice Survey

Thanksgiving Boosts Biz; 'Tree' First, 'Dealers' 2d, 'Cleo' 3d, 'West' 4th, 'McLintock' 5th

dent Kennedy's assassination), with natural upbeat from the long Thanksgiving Day weekend.

"Under Yum Yum Tree" (Col) (5th wk) is finishing on top by a narrow margin. It is closely pur-sued by "Wheeler Dealers" (MGM) (4th wk), second-place winner. "Dealers" has been near the top now for several weeks.

"Cleopatra" (20th) (23d wk) is being pushed down to third place by these sterling newcomers. "How West Was Won" (MGM) (49th wk)

West Was Won" (MGM) (49th wk) is finishing fourth.

"McLintock" (UA) (3d wk) is winding up fifth although a bit uneven. "Take Her, She's Mine" (20th) (3d wk) will capture sixth position. "Fun at Acapulco" (Par) is taking seventh spot, first week out to any extent. out to any extent.
"Palm Springs Weekend" (WB)

(2d wk) will wind up eighth. "Incredible Journey" (BV) (4th wk) is finishing ninth after being much higher in recent weeks. "Lilies of (UA) (7th wk) rounds out

the Top 10 films.

"Lord of Flies" (Cont) is top (Complete runnerup pic, followed by "Con- pages 7-8-9).

Firstrun biz is recovering in jugal Bed" (Embassy) and "Irma sharp fashion from the big let-down of the previous week (due to abbreviated schedules and saddened populace caused by President Kennedy's assessingtion with

getting under way in four key cities covered by VARIETY, looks like a future blockbuster. It was

as a potential high-grosser, judging from its sock showing in two N.Y. firstruns. "Who's Minding Store" (Par), another newie, is in a like category.
"City Lights" (Indie), back on

reissue at a N.Y. arty theatre, hit a new house record opening week despite being an oldie.

"In French Style" (Col) shapes sharp in two key cities and is okay in another. "Wuthering Heights" (Cont) (reissue) looks smash in

"Lawrence of Arabia" (Col), now mostly on continuous and lowered scale runs, looms hotsy in L.A. and Frisco and okay in Toronto.

Note: The number of weeks out

in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on

Over 600 Seats, \$638 Weekly to IATSE For Indies In On 'Showcase' Films

International Alliance of Theatrical Stage Employees projectionists local 306 has succeeded in raising scales and manpower re-quirements in independent theatres in the New York area which participate in selective firstrun bookings like United Artists' "Premiere Showcase" and related plans. With the independents resided the union is now readying plans. With the independents nailed, the union is now readying

nailed, the union is now readying battle with the Century circuit, a Long Island chain of some size.

Projectionists reached agreement with the Independent Theatre Owners Assn., covering special rates on what 306 defines as "special runs." These include "Premiere Showcase" with a Broadway situation, selective bookings after miere Showcase" with a Broadway situation, selective bookings after Eroadway, some neighborhood firstrun schemes and so-called "third circuit" bookings. All of these are quite inter-related and often amount to slight variations

on on another.

"Premiere Showcase" houses
with over 600 seats must now pay \$638 weekly whereas before there was no fixed scale. It was invariably less. For those houses with less than 600 seats the scale is now 25% less or approximately \$578 For week. Theatres playing the other sub-"showcase" runs but runs which fall into the enterprise. other sub-"showcase" runs but runs which fall into the categories outlined will add a man to the booth in houses with less than 1.100 seats at existing scales. In stuations over 1,100 seats the scale has been unread to the process. has been upped to the present circuit rate of \$580 weekly as opposed to the old indie rate of \$438 per

week. These These demands were bitterly contested by the theatremen who felt that they were being unduly pressured. But 306 declared itself prepared to walk-out if it did not

get its way. Century circuit may be a tougher Century circuit may be a tougher opponent. Several years ago this chain beat 306 by forming a "rump" union of its own, thereby shutting out the IA for a while. Union wants Century to pay the \$530 major chain scale or add a man to its booths. Top Century houses now pay \$480 but most pay just \$360 a week. Already 306 is talking "strike" should negotiations fail.

Europe to U.S.

Eileen Flissler Erroll Garner Curt Jurgens Alan Lewis Anthony R. Morris Aaron Rosand

N.Y. to L.A.

Eddie Bracken Troy Donahue Peter Fleming Eleanor Pinkham Sid Raymond David Samuels

L.A. to N.Y.

Martin Brandt Judy Cannon Warren Caro Larry Cohen Stanley Donen Vernon Duke Sid Garris George Greif Mitchell J. Hamilburg Billy James John Kurland Geraldine Page

U.S. to Europe

Michael Anderson Jr. Jean Berere Maurice Chevalier Alfred Drake Philippe Forquet
Jacqueline Francois Jack Harrold Morris Lefko George Margolin Robert H. O'Brien Hildy Parks Clark Ramsay Red Silverstein Dan Terrell Elmo Williams Lou Wilson

> The Finest Address In London

May Fair Hotel

BERKELEY SQUARE, LONDON, W.T. Res.: Cable Collect—Mayfairfel, London or Your Travel Agent

Amusement Stock Quotations

Week Ended Tues. (3)

N. Y. Stock Exchange						
	63 Low	*Weekly Vol in 100s		Weekly Low	Tues. Close	Chang for wi
1536	121/8	ABC Vending 133	133⁄8	123/4	13	— ½
		Am Br-Par Th 303	323/8	301/8	313/4	$+\frac{1}{2}$
	141/2	Ampex 2067	201/4 -	191/8	191/4	-1
843/4		CBS 858	80	743/4	795%	+33/8
183/4	121/8	Chris Craft . 120	137/8	131/4	131/4	— ½
291/2	221/4	Col Pix 89	233/4.	221/4	231/4	+ .78
46	451/8	Decca 4	4512	451/2	451/2	1/8
463%	2734	Disney 148	4234		42	+11/2
12236	1061/8	Eastman Kdk 311	1151/4	11134	114%	+218
63/8	51/4	EMI 343	61/8	534	6	+ 3/8 + 3/4
2778		General Tire 706		231/4	243/8	+ 3/4
161/2	95%	Glen Alden 795	143/4	141/8	141/8	15/8
233/4	15%	Leew's Thea. 93	173/4	171/8	171/2	+ 3/8
6834	48	MCA Inc 74	6058	57	591/8	+25/8
3838	15	Metromedia 252	34.8	321/4	34	+1
371/4	28	MGM 231	301/4	27%	281/4	— ½
1234	778	Nat. G'l Corp. 205	101/8	93/4	93/4	1/4
243/4	2012	Outlet †490	22	2114	22	+ 3/4
5512	3514	Paramount ‡206	543/4	521/2	533/4	1
2111/2	1201/2	Polaroid1085	1821/4	1691/4	1793/4	+71/4
10234	56	RCA4488	1023/4	923/8	102	+81/4
101/4	634	Republic 98		81/2	83/4	
1634	14	Rep., pfd 5	15	15	15	
2534	2012	Stanley War. 74 Storer 33	251/8	233/4	247/8	+ %
453/8	31	Storer 33	401/2	39	401/2	+1 + 1/8
281/4	11.78	Tait Ducst. 41	257/8	241/2	251/2	+ 1/8
37	20	20th-Fox 729	283/4	26 5⁄8	273/4	+ 3/4
32	173/4	United Artists 131	22	203/8	203/8	+ 1/8
161/4	127/8	Warner Bros. 170	137⁄8	131/2	131/2	
8414	51	Zenith1137	83	76	811/4	+41/4
		American S	tock Ex	change	Section 1	
4	214	Allied Artists 24	23/4	21/2	23/4	+ 1/8
111/4	5	BalM'nt GAC 70	103/8	81/2	95%	+11/8
121/4	63/4	Cam-P'kway 14	81/4	73/4	73/4	+ 1/8
241/8		Cap. Cit. Bdc. 57	21	19	21	$+1\frac{1}{2}$
171/2	105%	Cin'rama Inc. 480	131/2	1336	125%	+ 1/8
9	612	Desilu Prods. 58	71/4	65/8	71/4	1/4
97/8		Filmways 61	91/4	87⁄8	9	½ ¾ ¾
11%	9	Movielab 11	97/8	93/8	95%	— 3/a
137/8	534	MPO Vid 24	115%	11	111/4	 3/8
35/8	21/8	Reeves Bdcst. 17	27/8	23/4	23/4	- 1/4
51/8	234	Reeves Ind. 132	3	23/4	23/4	
173/4		Rollins Bdcst. 15	165/8	1558	165%	+11/4
253/8		Screen Gems. 36	21	20	21	+11/4
22	85%	Technicolor 382	177/8	165%	171/8	— 3∕8
63/4	418	Telepromoter 44	51/8	43/4	43/4	
23/4	3/4	Tele-Indus 48	1	3/4	3/4	- 1/4
141/2	1058	Trans-Lux 11	12	115/8	115%	 3/8
# 377.0	— ok End	ed Mon. (2)	3			

Week Ended Mon. (2).

(Courtesy of Metrill Lynch, Pierce, Fenner & Snith, Inc.)

Over-the-Counter	Securities		
	Bid	Ask	. 3
Four Star Television	83/4	93/4	
Gen. Aniline & Film	. 325	352	+10
General Artists Corp	634	7	- 1/4
General Drive-in		111/4	+ 1/4
Magna Pictures	13/8	13/4	- ½
Medallion Pictures	17	183/8	+1
Premier Albums		5 3∕s	- 1/4
Rust Craft Greeting Cards	111/4	125/8	$+ \frac{3}{4}$
Seven Arts Productions		73/8	— ¾
Transcontinent Television	193/8	205/8	— ¾s
· U. A. Theatres	10½	12	1/2
Universal Pictures	65	701/2	1
Walter Reade-Sterling Inc	31/4	33/4	- 1/4
Wometco Enterprises		365/8	+3
Wrather Corp.	6	67/8	- 1/4
Source: National Assn. of S	Securities De	alers Inc.)

Assassination Delays Acapulco Fest

Richard Beymer Gives Practical Joker 'Host' a Taste Of His Own Boyishness

By VINCENT CANBY

Acapulco, Dec. 3. Official opening of the sixth annual Acapulco Film Festival, which was originally scheduled for Nov. 23, was delayed until last Tuesday (26) as all of Mexico observed three days of national mourning for the late President Kennedy. Fest, however, is scheduled to wind up per original plan on Friday (6), via the double-featuring of six of the 14 films set to be shown. Acapulco, a non-competitive review of the year's previous festival winners, is a devotedly fun af-fair, meaning that film showings are limited to evening screenings so that delegates can enjoy the daytime sun-and-sea.

Yank participation has been ef-

fective, though subdued as a re-sult of events at home. Prior to the screenings of the official U.S pic, Sam Spiegel's British Eady Planner, "Lawrence of Arabia," on Saturday (3), Motion Picture Export Assn. veep Bob Corkery host-ed a small cocktail reception for heads of the fest and other delegations.

The only American actor to show for the Yank screening was Richard Beymer who, ironically, had been invited to attend the fest by an "unauthorized" Acapulco representative who visited Hollywood last month. Beymer's arrival caused a certain amount of consternation, but fest finally agreed to underwrite his bed and board. Actor subsequently added a little color to the fest when he ran into his ersatz host and threw him fully dressed into the pool of the

(Continued on page 15)

New York Sound Track

Ed Weisl, chairman of the Paramount exec committee and a Par board member, is a close pal of new President Lyndon B. John having headed LBJ's campaign for the Democratic nomination at the 1960 Dem convention. Leenard Lightstone, Embassy exec v.p. planes tomorrow to Paris to set the opening there of "Ghost at Noon"...M. A. Ripps, Cinema Distributors of America prez, back from Paris and Rome where he glimpsed native pix and made some distrib deals for CDA product. Jack Lewis, who with Jane Wardell penned Allied Artists "A Yank in Viet-Nam," inked by paperback book publisher Century Books to write a novel on guerilla warfare.

Century Books to write a novel on guerilla warfare.

London Evening News & Star gave top-of-page 12-point type prominence to a poem honoring John Fitzgerald Kennedy written by Roland Thornton, MPEA chief in London. Vincent Canby of N.Y. film staff of Variety flew out Friday (29) to Acapulco, Mexico, for the festival there. Henry Hart of the National Board of Review has changed residence from Brooklyn Heights to Jersey shore. Mr. and Mrs. Charles E. Kurtzman slipped out of Manhattan for 10 days in Florida waters on yacht of sister-in-law, Mrs. Ralph Atlass, of Chicago broadcasting fame. The recent general manager of Loew's Theatres is due back in mid-December to negotiate his probable new connection. Twentieth-Fox board chairman Spyros P. Skouras is planning a business-pleasure trip abroad after the first of the year. The 20th

business-pleasure trip abroad after the first of the year ... The 20th homeoffice was buzzing with top level production meetings Thanks-giving eve, with Elmo Williams in from Europe and Richard Zanuck in from the Coast for talks with prez Darryl F. Zanuck.

Word from Argentina is that next year's Mar Del Plata Film Fest will, in fact, be the Buenos Aires Film Fest, with an April date tentatively set. A number of reasons are given as to why the location is being shifted from the South Atlantic resort city to the Argentine capital, among them: convenience and a growing dissension between fest heads and Mar Del Plata city fathers.

Foreign department execs of 20th-Fox report that advance ticket sale for "Cleopatra" in Tokyo, where pic opened last week, has reached a Tokyo record figure of \$82,000—particularly noteworthy, they think, because tickets for the yearend holidays have not yet gone on sale . . . Casino Films is prepping the U.S. release of the new Austrian film version of "Die Fledermaus," featuring Peter Alexander, Marianne Cook and Marika Rockk.

Philippe Forquet N.Y.-to-Paris this week to record a French sound-track for "In the French Style" in which he appears with Jean Seberg . . . Curt Jurgens in from London and readying for a trek to Hong Kong and "Lord Jim". . "The Victors" is the subject of a 20-page Kong and "Lord Jim". "The Victors" is the subject of a 20-page feature in WPAT Program Guide, the paid-circulation radio music publication in the N.Y. area. The most productive of Warners' 38 domestic branch managers during this current week gets a special prize—a television set. Elia Kazan's "America America" bows Dec. 15 at the Paris Theatre with a limited number of tickets up for public and the rest invitational Troy Donahue to the Coast yesterday (Tues.) after a round of personal appearances at local theatres here. Something new in pix preview gimmicks in Walter Reade-Sterling hosting a "sauna and smorgasbord" party at the City Squire Inn-following screenings of Dino De Laurentiis' "To Bed—Or Not To Bed." City Squire is a Loew-Tisch motel which has a sauna and swimming-

City Squire is a Loew-Tisch motel which has a sauna and swimming-pool setup, and it's close to the screeningroom.

Twentieth-Fox exec veep Seymour Poe holding a series of sales conferences in the field this week . Adolfas Mekas' indie-made comedy, "Hallelujah The Hills," a vet of no less than six of the 1963 festivals, will open its U.S. preem date at the Fifth Avenue Cinema here Dec. 16 . Local IFIDA office pledges support for that exhib who was indicted last week by a Grand Jury in DeKalb County, Ga., for showing "The Balcony."

Herman G. Weinberg has been commissioned by Editions Seghers of Paris to do a book on director Josef von Sternberg . In New York

of Paris to do a book on director Josef von Sternberg . . . In New York briefly last week en route to the Acapulco Fest: Andre Parent, director of the Centre National de la Cinematographie, and Robert Cravenne, of Unifrance . . . AIP's "Muscle Beach Party" started shooting yesterday (Tues.) on the Coast. Meanwhile, producer Martin Ransohoff is still looking for a new title for his film version of Ira Wallach's novel, "Muscle Beach."

Producer Everett Freeman, who just finished "Sunday in New York" for 7 Arts and Metro, says he and 7A's Ray Stark have been talking about two pix-a-year contract.

Elmo Williams, v.p. of 20th-Fox Productions Ltd., back to his London base over the past weekend following homeoffice conversations... Tom Tryon and Carol Lynley in San Francisco for p.a.'s jointly, shortly will take off in different roadtour directions to tell the gospel truth about "The Cardinal."

Daniel Mann on a promo road tour on behalf of Paramount's "Who's Been Sleeping In My Bed?" which he directed . . . Dell Books has published a paperback edition of William Goldman's "Soldier In the Rain," tied in with Allied Artists' pic version now in release . . . George Macready and William Gray inked for "Where Love Has Gone," which begins filming Dec. 10 in San Francisco with Joe MacDonald signed as chief cinematographer. Universal's "Captain Newman, M.D." set for a Radio City Music Hall run following Metro's "The Prize."

George Sanders and Herbert Lom set for "Shot In the Dark," now filming in London for Mirisch-UA. "The Confessor," due to have begun lensing in Houston with John Frankenheimer directing and Henry Fonda and Tony Curtis toplining, postponed until February.

Julius Epstein signed to script "Return From the Ashes" for the Mirisch Co., with J. Lee Thompson slated as producer-director.

Roy Jenson and Reg Parton among the "Stagecoach to Hell" cast at Par . . . Legit actress Hilda Haynes into the Landau Co.'s "Pawn-broker."

broker."

Frank & Eleanor Perry in Hollywood hosting press-exhibitor screenings of "Ladybug, Ladybug". . Allied Artists and Pepsi Cola in a national promotion tieup for "Soldier in the Rain," in which the soda company gets several plugs. . . Tom Carlile, unit pub manager on UA's "From Russia With Love," on a two-week European tour plugging the pic . . Ernest Pintoff's shortie "The Critic" will be shown in London along with Columbia's "Dr. Strangelove etc." . . Pat McGee. Cinema. Distributors of Armetra western division sales manager. Cinema Distributors of America western division sales manager, touring the southwest holding product promotion meetings.

Stanley Donen in Gotham for a couple weeks' stay plugging "Charade" which he produced-directed for Universal Pic, incidentally, gets a nice boost via displays in two of Macy's special Christi as dis-

play windows, which generally attract considerable sidewalk attention
. Winston C. Hech lensing "Robinson Crusoe on Mars" for Aubrey
Schenck, Edwin F. Zabel and Paramount, filming having begun last
Monday (2) . . Broadway producer-publicist Arthur Cantor talking a
possible theatrical deal with cartoon maker Ernie Pintoff . . Bleecker
St. Cinema, N.Y., running a Polish film program the week of Dec. 9.

St. Cinema, N.Y., running a Polish film program the week of Dec. 8.

A festival of the films of George Stevens will be held at the British Film Institute in London, Dec. 10-Jan. 18 and a "George Stevens Retrospective" is slated for Paris early in the year, staged by the Cinematheque Française. . Negotiations whereby William G. Reich was to become a special distribution-production rep for Allied Artists in Europe have been tabled . . UA has slotted a special 9:36 a.m. showing of "It's a Mad, Mad, Mad, Mad World" at the Warner Cinerama Theatre, N.Y., during the Xmas-New Year holiday period, Dec. 23-Jan. 1 . . Fortune Films Associated of Boston is the New England area distrib now for Cinema Distributors of America product . . .

FOX NET MAY NUDGE \$8,000,000

Metro Deficit (Aug. 31) of \$17,478,965; YEAR THAT WAS O'Brien Forecasts Return to Profit

Metro in the fiscal year ended last Aug. 31 had the biggest loss in the corporation's history. The net deficit amounted to \$17,478,-965. The loss for the year before giving effect to a tax credit of \$14,300,000 came to \$31,778,965. In 1962 the company had a profit of \$2,589,269, or \$1.01 per common share.

That 1963 would be a financial flop had been widely known. It was back in January that Joseph R. Vogel exited as president and Robert H. O'Brien was given the

MGM at that time had \$100,000, 000 invested in its inventory and it was clear then and there that this kind of investment, on the basis of cost factors, would not be recouped.

O'Brien immediately instituted cost-control policies and otherwise undertook to reduce overhead.

In a report to stockholders last week, O'Brien said a return to profitable operations is in view of the current year and this already is in evidence on results of the first quarter. In an interview with VARIETY previously, he said the current year would be satisfactory and 1965 ought to mean further, vast improvement.

Bounty' and 'Lady'

Among the pictures contributing to the heavy red ink last year were the \$19,000,000 "Mutiny on the Bounty," loss on which has been written off, and "Lady L." which was abandoned and the \$2,-000,000 invested in it went down the drain.

The gross last year was listed at \$136,219,455, compared with the previous year's \$136,999,002. But expenses rose from 1962's \$131,-709,733 to \$167,998,002. Of major significance, amortization and other film costs \$86,655,569 in 1963.

compared with \$56,572,689 in 1962. Stated O'Brien: "While some of the pictures earned grosses which reflect wide popular acceptance, the amounts taken in were nonetheless unsatisfactory in light of their production and distribution costs.

Continuing in the profit area were the television and music departments. Tv income came to \$20,962,706, compared with \$21,-174,495 the year previous. Records and music income amounted to \$13,810,943, down from the pre-ceding year's \$15,103,344.

Directors Guild Sinks \$12,000,000 in Com'l Office Bldg. on Sunset

Hollywood, Dec. 3.
Directors Guild of America's new 18-story building to be con-structed at the corner of Sunset Blyd, and Hayworth St., across from the present DGA Building

National board of the Guild has okayed expenditure of coin for pre-lim architect sketches and drawings for the Guild's new structure, which will include a theatre, several projection rooms, cutting-rooms and other filmmaking facilities, DGA prexy George Sidney

Arthur Froehlich, architect of DGA's present building, has been selected for the preliminary work.

Col & SG Stock Options To Frankovich, Schwartz

Options to purchase 25,000 shares of Columbia common stock at \$25,061/2 and 5,000 shares of at \$25.06½ and 5,000 snares of Screen Gems at \$20 per share have been granted to Mike J. Frankovich, first v.p., subject to stockholder approval at the annual meeting in New York Dec. 18. Options for 2,500 shares of the

Col common at the same \$25.061/4 have been voted for senior v.p. Sol. A. Schwartz, also subject to stockholder approval.

It's Chiarini Again

Venice, Dec. 3.
Luigi Chiarini has been reconfirmed as director of the Venice Film Festival for a second year.

Decision

Decision was reached here after a meeting of the Venice Biennale administration under the presidency of the new head of the Biennale, Professior Mario Marcazzan, who replaced Italo Siciliano in the post some months ago.

Motion voted also speaks of full approvation of "moves designed to speed early organization of 1964 festivals on their way." Reconfirmed along with Chiarini were Mario Labroca and Wladimiro Dorigo, respectively heads of the music and theatre festivals which come under the Venice Bien-nale banner.

4 Bronston Pix And the Pitch Via Paramount

Paramount Pictures has now confirmed earlier reports in this space that it will be handling Samuel Bronston's next four pictures. No details of the agreement are available but the four features involved are represented as an investment of nearly \$40,000,000. Par is believed a major bankroller in these endeavors.

Par will supervise distribution of "Fall of the Roman Empire" in the western hemisphere. As for-cast, this one will be a roadshow attraction and Bronston won't be handling any of the bookings himself as had previously been intended. "Empire" will be followed by "Circus World," which Par is dis-

(Continued on page 6)

By VINCENT CANBY

If 20th-Fox earnings continue at their present pace, company should wind up the 1963 fiscal with a net profit in excess of \$8,000,000, compared with last year's monumental loss of \$39,796,094.

This was apparent with the re port last week that 20th's earnings for the third quarter, ended last Sept. 28, reached \$2,081,000, or 82c a share, compared to a loss of \$4,360,000 for the like period in

For the first nine months of this year 20th's earnings total \$6,841,-000, equal to \$2.69 a share. Last week's nine months wound up in the red to the tune of \$16,816,000.

Company has also voted a special stock dividend of 4% on the outstanding common, payable Dec. 31, 1963 to holders of record at the close of business Dec. 9, 1963. This is the first stock dividend the company has had since March, 1962, the last time its declared its regular semi annual stock diviy

Biz Up, Costs Down
Cited as contributing factors to
the improvement in this year's
nine-month record over the 1962 are a 5% increase in income, coupled with a 25% reduction in expenses involving amortization costs and selling expenses. Prexy Darryl F. Zanuck's own "The Longest Day" was called the "largest single revenue producing factor in the period," as well as the bigher grossing film ever released by the

mpany.

Re "Cleopatra," company
states that in every engagement this far, both domestic
and foreign it has grossed subsequently higher than any picture in the history of the industry in a comparable period." "Cleo" rentals, how-ever, have not yet been re-

lt's explained that 20th is waiting until an estimate is made of "Cleo's" ultimate, world grossing potential in order to determine the rate at (Continued on page 6)

Creditors Asked to Endorse Scheme To Keep Astor Pictures Alive

Pioneers Fete in Jan.?

The official 30-day mourning period for the late President Kennedy will delay the Motion Picture Pioneers dinner, skedded originally for Monday (25), at least until some time in January.

Pioneers prez William J.
Heineman is now trying to coordinate the availability of
three major factors in the
dinner — Pioneer - of - The-Year Darryl F. Zanuck, special guest of honor Dwight D. Eisenhower, and the Americana Hotel ballroom.

Exhaust Dark. Brooding Themes, Frivolity Back

Somber dramatics have been given the best from the motion picture scene. The Hollywood impresarios, and some from foreign lands, are bearing down on light and airy celluloidia copy, as if Comedy, once again, is King.

Cycles come and go, of course, and right now the trend is toward the easy-to-take (or leave) type of screen fare. The heavy staff is now to be found mostly in the off-Main Stem theatres in the metropolitan areas, and not in the downtown showcases.

Several producers of late have said the public has gotten a surfeit of dark and brooding themes. And they're carving their way to a hope-fully joyous boxoffice with prod-uct devoid of "sick" suggestiveness and/or frankly-stated moralistic

Manhattan's firstrun be t last week was a revelation in the way the lightweight material has taken "Wheeler Dealers" was (Continued on page 6)

An amended plan of arrangement has been arrived at between Astor Pictures and its creditors offering an alternative plan to the liquidation of the operation. The creditors must now all agree to the new plan and have been serviced with copies and forms of agreement.

Under terms of the new arrangement, all costs and expenses of the proceedings are to be paid in cash in full upon confirmation. Priority creditors are to be paid in full upon confirmation or upon such terms as may be agreed upon by the priority creditor and debtor. Unsecured creditors are to be paid 30% in full settlement of their claims without interest four months after confirmation and 5% emi-annually thereafter for two and a half years. These payments are to be evidenced by a non-negotiable certificate of indebtedness to be given each creditor.

Under terms of the new arrangement, Astor reserves the right to disaffirm, prior to confirmation, all contracts which are executory, in whole or in part. Until all installments due creditors per the pact have been paid, the salary of Astor prez George Foley will be limited to a sum not in excess of \$400 and can't be increased without the written consent of the creditors committee.

In the event that an audit at the end of any calendar year reflects losses by the Astor operation ag-gregating \$75,000 or more, the creditor's committee has the right to require Astor to make good the loss to the extent of \$75.000. If this is not done within 30 days after formal notice to this effect is served on Astor, the committee has the right to demand all outstanding and unpaid notes be paid immediately, provided, however, that any capital contributions made to Astor during the calendar year be credited against any losses during the year in question to determine whether Astor actually sustained losses totaling \$75,000 or more.

The arrangement also provides that, so long as any of the notes delivered is paid, whether or not due, the stockholders will not, without consent of the creditor's committee, vote to dissolve the debtor or declare or pay any divvy on its issued common stock. Astor can't issue any additional common or preferred stock either.

Boston Production Firm: Plan 'Me Candido' First: Then Bette Davis Pic

Boston, Dec. 3. Four Bostonians who propose to film Bette Davis as Mary Todd Lincoln, constitute Carlton Produc-

Josh Baldy produ cer of the film, prexy of the organization, previously associated with the Boston Opera Group and the Charles Playhouse of Boston; John B. Fisher, vice president, and a longtime acquaintance of Miss Davis; Eugene Barber of Brookline, who is writing the screen-play; and Terry Shuman Jr., Needham, Mass., who is associate producer. Also in on deal is Maurice Weiss of New York City.

The film is to be based upon Polly Ann Colver Harris' Literary Guild selection of 1942, published by Farrar & Rinehart, "Mr. Lincoln." No director has yet been named, no distribution arrangements exist.

Production is planned for the late summer of 1964 with shooting on location in Springfield, Ill. The first film production of Carlton Productions, however, they said, will be a film version of Walt An-derson's play, "Me Candido" with Baldwin and Weiss producing and Lloyd Richards directing. Walter Reade-Sterling will distribute.

DECLARE A YEAR-END DIVIDEND ON YOUR STANDING IN THE TRADE

You Can Imply You As A Person or You as a Company, An Organization, a Group. Whichever it is, Nothing Is More Primary Than Your Standing in, Your Impact Upon The Trade. Everything You are or hope to be starts with the trade. Hence the force of your advertisement in

The 58th Anniversary Edition of



Here is the image of your Issue, the Prospectus of your Anticipation, the Biography of Your Performance. You need only authorize publication. Don't Delay. Act Forthwith.

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street

HOLLYWOOD 90028 6404 Sunset Blvd.

> **PARIS** 80 Ave. le Neuilly de Neuilly-Sur-Seine

CHICAGO 60611 400 N. Michigan Aye.

ROME 3

Via Sardegna 43

The Prize (PANAVISION—COLOR)

Exploitable but uneven filmization of the Nobel Prize tale. Palatable fare for easygoing audiences.

Hollywood, Nov. 1. Hollywood, Nov. 1.

Metro release of Pandro S. Berman production. Stars Paul Newman, Edward G. Robinson, Elke Sommer, Diane Baker. Directed by Mark Robson. Screenplay, Ernest Lehman, based on Irving Wallace's novel; camera (Metrocolor), William H. Daniels; editor, Adrienne Fazan; music, Jerry Goldsmith; asst. director, Hank Moonjean. Reviewed at Hellywood Paramount Theatre, Nov. 1, 63. Running time, 135 MINS.
Andrew Craig. Paul Newman Paramount Theatre, Nov. 1, '63. Running Imme, 135 MINS.
Andrew Craig Paul Newman Dr. Max Stratman Edward G. Robinson Inger Lisa Andersen Eike Sommer Emily Stratman Diane Baker Dr. Denise Marceau Micheline Prosle Dr. Claude Marceau Gerard Oury Dr. Carlo Farelli Sergio Fantoni Dr. John Garrett Kevin McCarthy Count Bertil Jacobson Leo G. Carrell Daranyi Sacha Pitoeff Monique Souvir Jacqueline Beer Hans Eckart John Wengraf Hyar Cramer Don Dubbins Mrs. Bergh Virginia Christine Mr. Bergh Rudolph Anders Saralee Garrett Martine Bartlett Saralee Garrett Martine Bartlett Seralee Garrett Martine Bartlett Clark Wilson Ned Wever

This is the story about the Nobel Prize, nude swimming and Nordic morals which upset the Kingdom of Sweden when first scheduled for filming. Swedes deplored what they foresaw as a vulgarization of the serious awards given annually under the will of the inventor of dynamite. So read on-

Pandro S. Berman's screen version of the novel by Irving Wallace has the cast magnetism, glamorous production sheen and exploitable ingredients to lure the kind of easygoing audiences that will respond to its cheerier aspects and dismiss its shortcomings. Such being the case, it should make its at the boxoffice. However, the film is marred by inconsistency of approach and, although it has a number of juicy moments and scenes, the whole is a rather uneasy, capricious concoction of such widely divergent elements as com-edy, suspense, melodrama and political topicality. Reaction will be mixed.

Stockholm during Nobel week is the setting for Wallace's smorgasbord. In Ernest Lehman's Hitchcockeyed screenplay, seven se-lected prizewinners convene to receive the award. The unofficial mystery of the picture is how seven such screwballs ever found time or inclination to excel in their fields of endeavor. At any rate, the man from literature (Paul Newman) senses something amiss in the behavior and physique of the man from physics (Edward G. Robin-son), proceeds to snoop around for clues and ends up in a wild goose chase, with himself as the goose who almost gets cooked. It all turns out to be an elaborately devious plot by the Communists to kidnap the noted scientist and replace him at the award ceremonies with a look-alike whose favorite ism certainly isn't Americanism. Newman's sleuthing saves the day.

"The Prize" is a suspense melo-drama played for laughs. Trouble is the basic comedy approach clashes with the political-topical framework of the story, so that the audience continually has to make adjustments in the attitude.

Although limited as a comic actor and confronted here with a rather difficult and unsubstantial character to portray, Newman tackles his task with sufficient vivacity to keep an audience concerned for his welfare and amused by his antics. Robinson achieves a persuasive degree of contrast in his dual role. For Elke Sommer, this marks

her much-ballyhooed maiden appearance in a Hollywood-originated production. As an attache who gets attached to Newman, she hasn't a very scintillating role, but has the looks to make that a secondary issue, looks that stamp her a glamour doll commodity to watch in the near future. Miss Sommer has one of the leading distaff roles in Carl Foreman's "The Victors, also to be released shortly.

Diane Baker is also attractive as the niece of Robinson number one who believes that Robinson number two is her daddy, which he is not (he is a professional actor). It's wise child that knows its own father. Micheline Presle, Gerard Oury, Sergio Fantoni and Kevin McCarthy do the best they can as those unbelievably adolescent prizewinners. Leo G. Carroll is capable as the Count who nervously presides over the ceremony. Sacha Pitoeff is deliciously sinister

as the lead heavy.

Mark Robson's direction generates a lot of excitement, humor film's inability to strike a balance and suspense in spots, but this is in style makes this turn out to be offset by hokey elements, occa- an uneven monolog.

sional exagnerations and stripping of dramatic gears as the film fluctuates between its incompatible components. The well ballyhooed nudist colony scene, incidentally, s overdone and not one of the film's stronger sequences. Exterior views of Stockholm are interesting, and the locale is carefully matched in the are direction by George W. Davis and Urie McCleary. William H. Daniels' photography is quick, observant and agile, and Adrienne Fazan's editing is especially adept at sharpening the impact of such demanding bits of business as Newman's plunge from a rooftop into a river and the heavy's ulti-mate death via impalement. Also iding in this regard are the speaiding in this regard are the spe-cial visual effects of J. McMillan Johnson, A. Arnold Gillespie and Robert R. Hoag. Jerry Goldsmith's music satisfactorily reinforces mood and identifies character.

Gudrun (DANISH-COLOR)

Copenhagen, Nov. 26.

Asa release of Morten Schyberg production. Stars Laila Anderson, Jorgen Buckhoj, Written and directed by Anker. Additional dialog by Mette Budiz-Jorgensen; based on novel by Johs V. Jensen; camera (Izchnicolor), Henning Bendtsen; music, 1b Glindemann, Running time, \$5 MiNS. Gudrum

MINS.
Gudrus Laila Anderson
Manne Jorgen Buckhoi
Hollund Poul Reichhardt
Mr. Roscoe Nils Asther
Mrs. Brunn Birgitte Federspiel
Office Girl Yvonne Ingdal

Another Danish try at reaching the international market, this time with a deliberately old-fashioned, rather anti-New Wave romantic film in color and with very black and white characters. Nobel Prize winner John V. Jensen's flop of a novel about his ideal woman, broad of hip, simple of manner, sensual yet sensible and very out-or-doorish Scandinavian, is portrayed by Laila Anderson who happens to have an interesting and Slavic rather than Scandinavian face. Miss Anderson saves this film to make it worthwhile entry in the foreign market where otherwise only its corn has any kind of taste.

Story is about a girl who will-ingly and unmarriedly sleeps with the right boy while all other men around her are cast as bad. Con-sequently they are fought off with strong-armed, strong-legged vio-lence by the husky Gudrun. In one fight a dramatically effective judo fight is waged between the nice boy and a stranger who happens to stroll by where Gudrun is bathing in all her stone-age woman splen-dor. Jogren Buckhoj really punches, but in the rest of the pic

film he rather underplays his role.

Gudrun also fights off a Lesbo landlady. This does not make the film any more modern, but it still is a rather earnest production.

Occasional originality is also lavished by the camera on certain parts of Copenhagen. In a bit part, Yvonne Ingdal shows her rather funny face and displays a talent funny face and uspects and a body that really belongs.

Kell.

Le Journal D'Un Fou (Diary of a Madman) (FRENCH)

Cocinor release of Marcenu-Cocinor production. Stars Roger Coggio. Directed by Roger Coggio. Sterenplay, Sylvie Furneau. Marcel Moussy. Coggio from story by Gogol: camera, Christian Matras: editor, Leonide Azar. At Lord Byron, Paris. Running time, 105 MINS.

Study of a psychotic's fantasies rantings-commitment to an institution and anguish remains too much

Originally a Gogol short story set in 19th Century Russia, it was done as a one-man legiter last season and has now been updated to the present, and played and di-rected by the actor who did it on the stage. Its double metamor-phosis has made this lose edge, in-

sight and depth.

Hallucination and reality mix from the very start. And long monologs replace the needed coun-terpoint between the ordinary and madness. Actor-director Roger Coggio has not been able to get the right balance to depict the man's derangement. Hence, this vacil-lates between some telling run-ins with regular life and his lonely imaginings and final complete madness.

Coggio lacks the flair in direction and acting to pinpoint the progression of his fantasies. The Mosk.

Who's Been Sleeping in My Bed? (COLOR—PANAVISION)

Glossy production, playing out well but unamusingly ribald in spots, with Dean Martin as a TV Dr. Kildare type much sought after by young, attractive, married women. Slightly provocative comedy might get by at the boxoffice.

Paramount release of Jack Rose prouction. Stars Dean Martin, Elizabeth Contgomery; features Martin Ealsam, Jill t. John. Richard Conte. Macha Meril, coits Nye, Yoko Tani, Jack Soo, Diarne oster. Directed by Daniel Mann. Screen Foster. Directed by Daniel Mann. Screenplay, Rose; camera (Technicolor and
Panayision), Joseph Ruttenberg; editor,
George Tomasini; music, George Duning.
Freviewed at Victoria Theatre, N.Y., Nov.
19, '63. Rumning time, 163 MiNS.
Jason Steel Dean Martin
Melissa Morris Elizabeth Montgomery
Sanford Kaufman Martin Balsam
Toby Tobler Jill St. John
Leonard Ashley Richard Conte
Jacqueline Edwards: Macha Meril
Harry Tobler Louis Nye
Isami Hiroti Yoko Tani
Yoshimi Hiroti Jack Soo
Mona Kaufman Dianne Foster Yoko Tani Jack Soo Dianne Foster Elliott Reid Johnny Silver Elizabeth Fraser Steve Clinten P Daniel Ocko Allison Hayes James O'Rear Herself Mona Kaufman Tom Edwards Charley Dora Ashley Sam Jones Lawyer Mrs. Grayson Policeman Policeman Carol Burnett

At the outset producer Jack Rose seems to have something going for himself in "Who's Been Sleeping in My Bed" Right away, a slick production is on view, the story basics have lots of jazzy fun potential, and Dean Martin, seemingly right for the part, plays therapist for a covey of neglected married women. But in the end it only comes off fair; some potential has been lost.

Film lends itself to provocative promotional devices centered around the screenplay angles. It's mightily suggestive to think of an actor who appears on television as a doctor, such as Kildare or Ben Casey, and then envision him as being maneuvered into moonlighting into the field of psychiatric advise (and perhaps romantic stimulation) for the glamorous dames married to his tv-business associates.

But there's the slip between cup and lip. The slip makes the difference between what might have been mischievous, zesty comedy and what is—what is being a sometimes laughable frolic that in a couple of instances is permitted to sink in its quest for sophisticated hilarity. A few of the oral cracks are juvenile trite. Disagreeable is a scene in which Martin graphically demonstrates on his analyst's couch his anxiety about a gal.

Instead of being sophisticated, he screenplay by Rose, directed by Daniel Mann, loses ground with this kind of tastelessness. This is unfortunate because a substantial part of "Who's Been Sleeping in My Bed?" plays sparkingly well.

Martin is an amiable performer in light comedy and does fine with the material at hand

Done with admirable restraint and the best kind of subtle suggestiveness is a bit in which Carol Burnett is forced into doing a nitery striptease number because she and companion Elizabeth Montgomery have been stuck with the check.

As is, the production shapes as on one level to build much of a apparently so-so boxoffice. The film. Its theme and treatment have it mainly an arty bet abroad, at up to a few minutes to spare, a tomorrow (Thurs.) by "Charade." best, but its forced thesping and little judicious exorcism might not literary and theatrical styles make be out of order, and improved commercial chances could result.

Plot is one of those situation things just barely conveyed by synopsis; First there's Martin, surgeon extraordinary of the image orthicon. He has a pretty fiance, Miss Montgomery. Her pal is Miss Burnett, a nutty secretary in a psychiartist's office.

On the loose and looking for On the loose and looking for Martin's attention are, among others, Jill St. John, Macha Meril, Yoko Tani, Dianne Foster and Elizabeth Fraser. They're all lookers. The men who prefer to forsake them for a ritualistic Wednesday night poker game include Martin Balsam, Richard Conta Louis Nya and Joek Soo. Conte, Louis Nye and Jack Soo.

All behave histrionically well for the job on hand. Joseph Ruttenberg's cinematography (Techni-color-Panavision) is workmanlike, editor George Tomasini reflects competence and George Duning has contributed a good musical Gene.

5 Techniques for Filming Upera

Fred Schneir of Showcorporation, in connection with his present marketing of "Der Rosenkavalier" in the United States, declares that opera-on-film through the years has customarily fallen into

five types, to wit:
(1) Straight story- black & white — with photogenic screen actors used and songs dubbed in.

(2) Opera treated as spectacle, far removed from the conventional stage setting and libretto of the work, as per "Tales of (3) Opera through the life story of a celebrated composer or

singer as per the late Mario Lanza in "The Great Caruso." (4) Opera rendered in excerpt as part of a contrived modern

romance built around a Lanza or a Grace Moore.

(5) The lavish more or less literal translation of for example, "Aida," essentially more film than opera, with Sophia Loren as

the Ethiopian princess who opens her mouth and sings just like Renata Tebaldi. In "Rosenkavalier" there is on celluloid an actual photograph of a production at Salzburg of the Richard Straus work with its Austrian cast—Elizabeth Schwarzkof, Anneliese Rithenberger, Sena

Jurinac, Otto Edlemann, et al. However, the screen version was varied with numerous close-ups and shot over five days. Showcorporation is selling the film along concert platform lines, preferably in tie-up with local music or opera auspices.

CONCEALED PRINTS: FINE SUPPLIER \$1,888

Philadelphia, Dec. 3. Thomas E. Schaefer, of Reading, Pa., who operates Craft Films and Equipment, was fined \$1.888 by Judge Alfred L. Luongo in U.S. District Court here on charges of civil and criminal contempt when he was found guilty of concealing from the U.S. Marshal some 16 mm prints.

Schaefer was the defendant in three copyright infringement suits brought by Universal, MGM and Warner Bros.

Fox Profit Picture

Continued from page 5

which the picture's cost is to be amortized. This apparently is to be done shortly for the company states that "Cleo's" contribution to company earnings will be reflected in the yearend financial results.

Twentieth's income, from film entals, including tv, rose to \$75,-420,000 for the first nine months of this year, from \$71,643,000 for the first three-quarters of 1962. Total income for the period is \$79,-954,000, against \$76,555,000 in the 1962 months. Total expenses are down this year to \$71,711,000, from \$92,238,000 for the first nine months of 1962.

Biggest cut in expenses was registered in the amortization of film costs and participants share of film rentals, down to \$48,217,000 from \$68,999,000, last year. Selling, general and administrative expenses also have been cut this year, to \$17,939,000 from \$21,097,-000 last year.

Dramatic upturn in 20th's fortunes can be seen in the fact that its net profits for both 1961 and 1960 (of \$2,945,833 and \$6,213,101, respectively) were solely due to special income from sale of the this year, company earnings al-Beverly Hills studio land. So far ready have topped the entire 1959 net of \$4,163,135 and are close to 1958's \$7,582,357.

Brood No More

Continued from page 5

tomorrow (Thurs.) by "Charade." Others in view: "Jerry Lewis in "Who's Minding the Store," Jackie Gleason's "Soldier in the Rain,"
John Wayne's "McLintock," "Under the Yum Yum Tree," "It's a Mad, Mad, Mad, Mad World," "Take Her, She's Mine," "Ladies Who Do," "Tom Jones" and, for an oldie, Charlie Chaplin's "City Lights."

Serious drama is not being abandoned, of course. But a check of films now ready for release, those in production and others on future production schedules reflect a distinct trend toward happier days

thematically.

naturally, is Stanley Kramer's

"Mad World." Not since the late
Mike Todd's "Around the World in 80 Days" has a funny feature gone roadshow. Walt Disney has gotten beaucoup b.o. mileage out of his laugh pictures which, incidentally, needn't cost too much.

In any event, the public is get-ting, and will be getting in future, a spate of cinema in what's intended as the fun groove. Skid row human behavior has gone out of style.

Ira J. Bilowit Preps 'Secret Concubine' Film: Filipino Coproduction

Ira J. Bilowit, for the past two years the managing editor of a New York trade paper, has re-signed to form an indie film pro-ducing company called Pancosmos Productions. Two features are planned, both for production early in 1964.

The first pic is called "The Secret Concubine," based on the play of the same name by Aldyth Morris which played off-Broadway in 1960. Bilowit is currently negotiating a coproduction deal with a Philippine film company for the making of the film. Plans call for a native cast, except for two toplining roles.

The other film will be based on Edward Adler's novel "Living It Up." Set in a Catskill resort hotel, the story will probably be lensed in one of the area's resorts. The site hasn't been selected yet, however. Author Adler also wrote the novel "Notes From a Dark Street" and has scripted several outings of "The Nurses" and "East Side, West Side" for tv.

NEW BRAINPOWER ON MPAA CODE REVIEW

Five new members have been appointed to the Motion Picture Assn. of America's 20-man Production Code Review Board for the coming year. They are Pandro S. Berman and Walter M. Mirisch (MPAA director members), Laurence A. Tisch (exhibitor member), and George Englund and Joseph L. Mankiewicz (non-member producers).

The board, which was established in 1957, consists of 10 members of the MPAA board of directors, six exhibitors and four indie producers

'Lord Jim' Excites Notice

Hong Kong, Dec. 3. "Lord Jim" has nabbed a spot-light here as Richard Brooks began background shooting of his production for Columbia release.

Film buffs were out in droves surrounding the company, and radio and television coverage has

Bronston Quartet

Continued from page 5

tributing in the western hemisphere also and deals have also been made for the release by the company of "Nightrunners of Bengal" and "Suez."

Final details of the four-picture deal were wrapped up during the recent visit to Madrid of Paramount brass to see "Empire" and talk sales strategy. In this connection, the distrib will be setting up special sales and marketing units within the company for each of the Bronston epics.

"Circus" is currently filming.
"Bengal" is in the planning stage
with production skedded to begin in the spring of 1964 with Richard Fleischer signed to direct. It will be filmed entirely in Spain. "Suez" is the tentative title of a film to be based on the book "The Blue and the Gray on the Nile." It is also skedded to be made in '64.

Chi Busy; 'Take Her' Great \$35,000, 'Weekend' Okay 24G; 'World' Boffo 31G, 'Dealers' 19G; 'Tree' 26G, 5th

Long Thanksgiving weekend has firstrun biz here booming to new recent heights. "Take Her, She's Mine" is teeing off with wow \$35,-000 at the Woods. "Palm Springs Weekend" is bowing okay, \$24,000 at the Chicago.

A batch of new arties are copping snappy coin. "Seducers" posting a speedy session at the World Surf duo of "Hand in the Trap" and "Summerskin" is rated brisk "Marriage of Figaro" looms tidy at Globe.

"Wheeler Dealers" is nabbing a lively second Roosevelt stanza, "Conjugal Bed" looks hotsy in Carnegie second. "Incredible Jour-

Carnegie second. "Incredible Journey" is big in second Loop lap.
Monroe reissue tandem of "Ravaged" and "Girl Fever" is okay for same sesh.

"McLintock" is nailing a stout third Oriental frame. "Under Yum Yum Tree" is great in United Artists fifth round. "Lord of Flies" remains good in its Cinema 10th remains good in its Cinema 10th session

'It's A Mad World" is bettering its preem week with a boffo sec-ond hardticket canto at the McVickers. "Cleopatra" is firm in its State-Lake 23d round.

Estimates for This Week

Carnegie (Brotman) (495; \$1.25-\$1.80)—"Conjugal Bed" (Embassy) (2d wk). Torrid \$4,500. Last week,

Chicago (B&K) (3,900; 90-\$1.80)

"Palm Springs Weekend" (WB).

Okay \$24,000. Last week, "Mary, Mary" (WB) (3d wk), \$14,500.

Cinema (Stern) (500; \$1.50) —
"Lord of Flies" (Cont) (10th wk).
Sock \$6,000. Last week, \$5,200.

Esquire (H&E Balaban) (1.236; \$1.25-\$1.80) — "Leopard" (20th) (6th wk): Socko \$7,500. Last week.

Globe (Teitel) (700; 90)—"Marriage of Figaro" (Pathe), Nice \$2,-700. Last week, "Lazarillo" (Un-

700. Last week, "Lazarillo" (Un-ion) (2d wk), \$2,300. Loop (Brotman) (606; 90-\$1.80) —"Incredible Journey" (BV) (2d wk). Wow \$15,000. Last week,

McVickers (Beacon) (1,100; \$2.20-\$3.80)—"It's A Mad World" (UA) (2d wk), Boff \$31,000. Last week. \$22,000.

Monroe (Jovan) (1,000; 65-90)-(Continued on page 9)

Take Her' Sockeroo 14G. L'ville; 'Tree' Lush 8½G, 3d; 'West' Big 9G, 25

Louisville, Dec. 3. After the tragic events of the last few days, firstruns are getting back near normal. "Take Her, She's Mine" at the United Artists is socko. "Fun In Acapulco" at Kentucky is rated above average. "McLintock" at the Ohio shapes 🚉 fine.

"Under Yum Yum Tree," third at the Mary Anderson is still big. "Cleopatra," in 23d week at the Penthouse, is nearing end of the long run, but is robust. "How West Was Won," in 25th round at the Rialto, still is big to top previous week by \$2,000.

Estimates for This Week
Kentucky (Switow) (900; 75\$1.25)—"Fun In Acapulco" (Par). Above average \$6,000. Last week, Mary, Mary" (WB) (4th wk),

Mary Ann (People's) (1,100; 75-\$1.25)—"Yum Yum Tree" (Col) (3d wk). Healthy \$8,500 after second week's \$10,000.

Ohio (Settos) (900; 75-\$1.25)— "McLintock" (UA). Fine \$7,500. Last week, "Incredible Journey" (BV) and "Battle Beyond Sun"

(BV) and Battle Beyond (BV) (3d wk) \$5,000.

Penthouse (Fourth Ave.) (900; \$1.50-\$3)—"Cleopatra" (20th) (23d wk). robust \$9,000. Last week,

Rialto (Fourth Ave.) (1,100; \$1.25-\$1.75)—"How West Was Won" (MGM) (25th wk). Took jump to big \$9,000 after 24th

week's \$7,000.
United Artists (Fourth Ave.) United Artists (Fourth Ave.) (1,800; 75-\$1.25—"Take Her, She's "Palm Springs Weekend" (WB) Mine" (20th). Socko \$14,000 or near to top city. Last week, "New Kind of Love" (Par) (3d. wk). (Col) (2d. wk), \$6,500.

Estimates Are Net

Film gross estimates as reported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Fun' Potent 10G, Mpls.; 'Tree' 17G, 2

With the weekend Thanksgiving holiday a starter for the current stanza, firstruns look the best in recent weeks. Most of biz continues centered in holdovers. Of several newcomers, "Fun in Aca-pulco" shapes socko at the Lyric. 'Palm Springs Weekend" fair at Gopher.

Approaching its 11th month's start, "How West Was Won" con-tinues wow in 39th round at Cooper, "Under Yum Yum Tree" looks smash in second week at

Estimates for This Week

Academy (Mann) (1,000; \$1.25-\$1.50) — "Mary Mary" (WB) (4th wk). Okay \$3,500 in three days. Last week; \$4,500.

Avalon (Frank) (800; \$1)—"Her Bikini Never Got Wet" (Indie) and "Facts of Life" (Indie) (2d wk), Mild \$1,000. Last week, \$1,300.

Century (Par) (1,300; \$2,10-\$3,50)

"Cleopatra" (20th) (23d wk).
Stout \$7,500. Last week, \$7,000.

Cooper (CF) (905; \$1.25-\$2.50)—
"How West Was Won" (MGM)
(39th wk). Wow \$11,000. Last week,

El Lago (Carisch) (800; \$1)— Right Hand of Devil" (Indie) and "Hot Head" (Indie), Okay \$1,100.

Gopher (Berger) (1,000; \$1-\$1.25) "Palm Springs Weekend" (WB) Fair \$5,000. Last week, "Incredible Journey" (BV) (3d wk), \$6,000. Lyric (Mann) (1,000; \$1-\$1.25) 'Fun in Acapulco" (Par). Socko

Mann (Mann) (1,000; \$1,25-\$1.50)
"Take Her; She's Mine" (20th)
(3d wk) Dandy \$8,000. Last week,

\$10,000.

Orpheum (Mann) (2,800; \$1,25-\$1.50)—"McLintock" (UA) (3d wk).
Good \$10,000. Last week, \$11,000.

Park (Mann) (1,000; \$1.50)—
"French Style" (Col). Mild \$3,000.
Last week, "Conjugal Bed" (Embassy) \$2,500. bassy), \$2,500.

State (Par) (2,200; \$1.25-\$1.50-"Yum Yum Tree" (Col) (2d wk). Huge \$17,000. Last week, \$19,000. Suburban World (Mann) (800; \$1.25)—"Lord of Flies" (Cont) (7th wk). Superb \$2,500. Last week,

World (Mann) (400; \$1.25-\$1.50) —"Wheeler Dealers" (MGM) (3d wk). Boff \$5,500. Last week, \$6,000.

Weekend' Good \$8,000, Col.; 'Dealers' Nice 9G

Columbus, O., Dec. 3. Two downtown firstruns had holdovers for Thanksgiving week, with pleasing business in the offing. "Wheeler Dealers" looks fine at Loew's Ohio in a second week, "How The West Was Won" at RKO Grand in eighth month, still is solid. Sole new entry is "Palm Springs Weekend" at RKO Palace with good returns in prospect.

Estimates for This Week Grand (RKO) (860; \$1.50-\$2.75)— "How West Was Won" (MGM) (33d wk). Plump \$8,000. Last week, \$6,500.

Palace (RKO) (2,845; 50-\$1,50)-

Take Her' Smooth 13G,

Buffalo, Dec. 3.
Thanksgiving Day holiday will help biz generally here his week, with most of strength concentrated in second-weekers. "Take Her, She's Mine" shapes fine in two smaller cinemas while "Fun in Acapulco" looks fast on initial round at Paramount. "Under Yum 'um Tree" is best of holdovers with a big session at Century in second. "Wheeler Dealers" also is big in second at Granada.

Estimates for This Week Buffalo (Loew) (3,500; 90-\$1.49)— McLintock" (UA) (2d wk)... Nice \$10,000. Last week, ditto. Center (AB-PT) (2,500; \$1.40-\$3)

— "Cleopatra" (20th) (23d wk).
Fair \$4,300. Last week, \$2,900.
Century (UATC) (2,700; 90-\$1.25)
— "Yum Yum Tree" (Col) (2d wk).

Big \$13,000 or over. Last week,

Paramount (AB-PT) (3,000; 90-\$1.25)—"Fun in Acapulco" (Par) and "Paris Piekc-Up (Indie). Fast \$12,000. Last week, "Man With X-Ray Eyes" (AI) and "Mind Benders" (AI), \$5,000.

Cinema (Martina) (450; 90-\$1.49)

—"Take Her, She's Mine" (20th). Hep \$5,000. Last week, "Wuthering Heights" (Cont) (reissue), \$1,200.

Amherst (Dipson) (1,000; 90-\$1.49)—"Take Her, She's Mine" (20th). Nice \$8,000. Last week, "Wuthering Heights" (Cont) (reissue), \$2,200. Granada (Schine) (1,000; 90

\$1.25)—"Wheeler Dealers" (MGM) (2d wk). Big \$6.800. Last week,

'Fun' Lively 50G, K.C.; 'Tree' 13G, 2d

Kansas City, Dec. 3.
Biz made up for lost time over Thanksgiving holiday and week-end, with "Fun in Acapulco" big in 13-situation opening and "Palm Springs Weekend" earning a sure second week at downtown Para-mount as it did big biz. Midtown firstrun houses had long waiting lines for holiday afternoon and evening shows for three second-week pix. "McLintock" is solid in second. "Under Yum Yum Tree" shapes socko in first holdover week.

"Stolen Hours" heads for dull biz day-and-date at three drive-ins and the Parkway One. Ad-vance for "Cleopatra" continues strong, pic being socko in third at Capri.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1.50)—"Take Her, She's Mine" (20th) (2d wk). Glittering \$5,000. Last week,

Capri (Durwood) (1,260; \$1.80-\$3)—"Cleopatra" (20th) (3d wk). Socko \$22,000. Last week; \$17.000 for 6 days.

Crest, Riverside (Commonwealth) (900 cars each), **Boulevard** (Rosedale) (750 cars), **Parkway One** (Durwood) (400; 90-\$1.25)—"Stolen Hours" (UA) plus various second feature pix. Lean \$7,000. Last week, subruns.

Empire (Durwood) (886; \$1.25-\$2.50)—"How West Was Won" (MGM) (36th wk), Boff \$10,000. Last week, \$6,000 in 6 days.

Paramount (Blank-UP) (1,900; \$1.25-\$1.50)—"Palm Springs Weekend" (WB). Slick \$10,000; stays. Last week. "Mary, Mary" (WB) (4th wk), \$3,500.

Plaza (FMW) (1,630; \$1.25-\$1.50) "Yum Yum Tree" (Col) (2d wk).

Socko \$13,000. Stays on. Last week, \$15,000.

Rockhill . (Art Theatre Guild) (821; \$1-\$1.50) — "Lord of Flies" (Cont) (3d wk). Good \$3,000. Last week, \$4,300 in 6 days.

Roxy (Durwood) (664; 75-\$1.50)—
"Wheeler Dealers" (MGM) (3d wk).
Snappy \$7,500. Last week, \$7,000, also 6 days. 63d Street (E&S) (1,500 cars,

Fairyland (Finkelstein) (1,500 cars), Shawnee and Leawood (Dickinson) (1,000; 750 cars); Hiway 40 (General) (1,000 cars), Hillcrest (Heath) wk). Plump \$8,000. Last week, (750 cars); Isis, Vista, Fairway \$6,500.
Ohio (Loew) (3,079; 50-\$1.50)—
("Wheeler Dealers" (MGM) (2d wk). Nice \$9,000. Last week, (Dickinson) (700; 700; 850; \$1 each) —"Fun in Acapulco" (Par) plus various added feature pix at drive-

1\$11,000.

e Her' Smooth 13G, Buff; 'Fun' Fast 12G B'way Biz on Rebound; 'Rain' Socko \$34,000, 'Store' Hotcha 23G, 'Lights' Amazing \$25,600; 'World' Capac. 53G

ing from President John F. Kennedy's assassination. They are being helped this session of course, the the long Thanksgiving Day weekend and some newly launched bills. Torrential rain last Friday hurt but otherwise it was strictly upbeat.

"Soldier in Rain" shapes standout of newcomers, with a socko \$27,000 opening week at the Palace and great \$7,000 at the Paris where daydating. "Who's Minding the Store" looms big with \$23,000 or near on opener at the Victoria. This Jerry Lewis comedy, naturally, was helped by juvenile patron-age during the holiday period.

"City Lights," initial pic of the Chaplin Festival at the Plaza, hit a record \$25,600 opening session.
"It's a Mad World" landed a

capacity \$53,200 in second round at the Warner, covering 13 performances after the initial week had been held to five days. "Under the Yum Yum Tree" improved to boff \$44,000 in second stanza, daydating the State and Trans-Lux 52d Street.

"Wheeler Dealers" with stagewheeler beaters with stage-show is climbing to a big \$150,000 in third and final session at the Music Hall. "Charade" with an-nual Christmas stageshow comes in tomorrow (Thurs.). "Take Her, She's Mine" built to a solid \$26,-500 in third stanza, daydating the Criterion and Trans-Lux 85th

"New Kind of Love" finished with okay \$20,000 or close in fifth round, daydating the DeMille and Coronet. "The Cardinal" opens at the DeMille, Dec. 12, on hard-ticket. "McLintock" wound its third session at the Astor with a surprisingly good \$15,000. "Lilies of Field" opens there today (Wed.).

"City Lights," Charlie Chaplin comedy brought back at the Plaza, established a new alltime record there, topping both "Lust For Life" and "Never On Sunday," which hung up its high Christmas week. While it was thought optimistically, before the pic opened, that it might run three or four weeks, now the Plaza management believes it may carry through well into January. Film is bringing in all types of patrons-oldsters, teen-agers and those seeing a picture for the first time in many years. Originally feared that youngsters would not go for Chaplin since a comparative stranger to them but teenagers came in droves. House had the biggest Friday and Saturday biz ever, which more than made up for the usual downbeat of Monday.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2)
—"Lilies of Field" (UA). Opens today (Wed.). Last week, "McLintock" (UA) (3d wk), nice \$15,000 or close.

Cinerama (Loew) (1,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (37th wk). The 36th session finished Sunday (1) was great \$28,-000 for 15 performances after being off to \$19,600 in 35th week; lowest of run, with Friday night's usual healthy biz being washed out by theatre's closing, and Saturday not being up to par.

Criterion (Moss) (1,520; \$1.25-\$2.50) — "Take Her, She's Mine" (20th) (4th wk). Third round was solid \$18,500 or near.

DeMille (Reade) (1,463; 90-\$2.50)

"New Kind of Love" (6th-final wk). Fifth stanza finished yesterday (Tues.) was okay \$12,000 or close. Ends run on Dec. 9, with previews scheduled for Dec. 10 and 11. "Cardinal" (Col) opens Dec. 12, unusually fine advance being reported.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "8½" (Em) (24th wk). The 23d round com-pleted Monday (2) was smash \$8,000.

Forum (Norel) (813; \$1.25-\$1.80) (WB) ins. Big \$50,000.

d \$8,
Uptown (FMW) (2,043; \$1.25
Jou \$1.50)—"McLintock" (UA) (2d wk).

Ixona" Solid \$9,000; holds. Last week,

Pillow" (Col) comes in Dec. 16. Palace (RKO) (1,642; \$1,25-\$2)-

ing from understandable sharp Initial session concluded yesterday slump in the previous week result- (Tues.) was socko \$27,000 or close. (Tues.) was socko \$27,000 or close, one of best figures here in some time. Daydating with Paris.

Paramount (AB-PT) (3,665; \$1-\$2)—"Twilight of Honor" (MGM) (4th wk). Third frame ended yesterday (Tues.) was mild \$15,000 or close. "4 For Texas" (WB) is due to open late this month, according to present plans.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)--"Wheeler Dealers" (MGM) with stageshow (3d-final wk). This final stanza looks like big \$150,000, which is a big pickup from the 5½-day second week which dipped to \$75,000, off about 33% from what was expected "Charade" (U) with annual Christmas stageshow orens tomorrow (Thurs.).

Rivoli (UAT) (1.545; \$2.50-\$5.50)—"Cleopatra" (20th) (26th wk). The 25th round ended yes-terday (Tues.) perked up to great \$35,000 or near, up considerably from 24th week.

State (Loew) (1,850; \$1.50-\$2,50) "Under Yum Yum Tree" (Col) (3d wk). Second week concluded vesterday (Tues.) soared to great \$29,000, much higher than openng round of five days. Daydating with Trans-Lux 52d Street.

Victoria (City Inv.) (1,003; \$1.25--"Who's Minding the Store" (Par) (2d wk). First week finished yesterday (Tues.) was smash \$23,-000 or close.

Warner (SW) (1,504; \$2.50-\$4.80)
"It's a Mad World" (UA) (3d wk). First holdover week ended Saturday (30) was capacity \$53,200 for 13 shows after \$29,000 for five day (Continued on page 9)

'Harvest' Rich \$11,000, Toronto; 'Fun' Fine 17G; 'Tree' Wow 12G. 5th

Toronto, Dec. 3. Some newcomers are helping to cheer exhibs here this round. Best of these looks to be "Bitter Harvest," lusty in first at the Holly-wood. "Fun in Acapulco" looms lofty on opener at Imperial.

'Under Yum Yum Tree" is rated boffo in fifth session at the Carlton. "McLintock" looks fine in second in three Rank houses. "Wheeler Dealers" shapes torrid in second at Loew's.

Estimates for This Week Carlton (Rank) (2,318; \$1,25-\$2) "Under Yum Yum Tree" (Col) (5th wk). Boffo \$12,000. Last week. \$14,000.

Danforth, Humber, Savoy (Rank) (1,325; 1,205; 780; \$1-\$1.75)— "McLintock" (UA) (2d wk). Fine \$18,000. Last week, \$25,000.

Downtown, Prince of Wales, State (Taylor) (1,059; 1,197; 696; 50-\$1) — "Seducers" (Indie). Big \$14,000. Last week, "Twice Told Tall Tales" (UA) and "My Son, Hero" (UA), \$22,500 for seven

Eglinton (FP) (919; \$2-\$3)— "How West Was Won" (MGM) (36th wk). Fast \$5,000. Last week, Fairlawn (Rank) (1,173; \$2-\$3)-

(COI) (44ti wk). Oke \$4,000. Last week, \$5,000. Hollywood (FP) (1,080; \$1.25-\$1.50) — "Bitter Harvest" (20th).

Fast \$11,000. Last week, "French Style" (Col) (3d wk), \$5,000.

Hyland (Rank) (1,165; \$1.25\$1.50)—"Mouse on Moon" (Lope) (2d wk). Lusty \$10,000. Last week,

\$14.000. Imperial (FP) (3,216; \$1-\$1.75)-"Fun in Acapulco" (Par). Lusty \$17,000. Last week, "Palm Springs

Weekend" (WB) (2d wk), \$10,000.

Loew's (Loew) (1,641; \$1-\$1.50)

—"Wheeler Dealers" (MGM) (2d wk). Hotsy \$10,000. Last week, \$14,500.

14,500.

Tivoli (FP) (935; \$1.50-\$2)—

"Evening with Royal Ballet" (20th) (2d wk). Sad \$5,000. Last week, same.

University (FP) (1,344; \$2-\$3.50)
—"Cleopatra" (20th) (23d wk).
Still lusty at \$14,000. Last week,

Uptown (Loew) (2,245: \$1.25-\$1.75)—"Lilies of Field" (UA) (2d wk). Sad \$6,000. Last week, \$7,500.

L.A. Up Sharply; 'Fun' Trim \$21,000, 'Heights' Tall 9G; World' Whopping 30G; Tree' Great 18G, 'Arabia' 19G

Firstrun biz is picking up sharply by this frame helped by long Thanksgiving holiday weekend.
Lone new entry, "Fun in Acapulco," looms good \$21,000 in three theatres. "Wuthering Heights," back on reissue, shapes lively \$9,000 at Warner Beverly. "Tom Jones," which previously had been playing at the Beverly alone, also was launched at Or-pheum, giving pic a wow \$34,800 for two houses. It's in sixth at the Bev.

"McLintock" shapes sockeroo \$23,000 in four locations while Lawrence of Arabia" is torrid in two spots, both for second rounds. "How West Was Won" looms torrid \$21,000 in 41st Warner Hollywod

week .
"Under Yum Yum Tree" is great \$18,000 in sixth session at the Chinese, "It's a Mad World" is rated smash \$30,000 or close in fourth round at the Cinerama.

Estimates for This Week

Los Angeles, Iris, El Rey (Metropolitan-FWC) (2,049; 825; 856; \$1-\$1,49)—"Fun in Acapulco" (Par and "Last Train frem Gun Hill" (Par) (reissue). Goud \$21,000 or near. Last week, Los Angeles with Wiltern, Hollywood, Loyola, "Take near. Last week, Los Angeles With Wiltern, Hollywood, Loyola, "Take Her, She's Mine" (20th), "Young Swingers" (20th), \$24,000. Iris, El Rey, "Incredible Journey" (BV), "Flipper" (MGM) (2d wk, Iris; 1st wk, El Rey), \$7,800.

Warner Beverly (SW) (1,316; \$2-\$2.40) — "Wuthering Heights" (Cont) (reissue) Rosy \$9,000. Last week, "Mary, Mary" (WB) (4th week, "Ma wk), \$4,500.

Music Hall (Ros) (720; \$2-\$2.40) "School for Scoundrels" and "Battle of Sexes" (Cont) (re-

warren's, Crest (Metropolitan-State) (1,757; \$1-\$1.49) — "Lawrence of Arabia" (Col) (2d wk). Slick \$19,000 or near. Last week,

Hillstreet, Pix, Fox Wilshire, Baldwin (Metropolitan-Prin-FWC-State) (2,752; 756; 1,990; 1,800; \$1-\$1.49)—"McLintock" (UA) and "Young Racers" (AI) (2d wk); Socko \$23,000 or close. Last week, equ 400

Hollywood, Loyola, Wiltern (FWC-ST) 1856; 1,298; 2,344; \$1-\$1.49)—"Take Her, She's Mine" (20th) and various second feature pix (2d wk). Fine \$17,000.

Beverly, Orpheum (State-Metropolitan) (1,150; 2,213; \$1-\$2.40) → "Tom Jones" (UA) (6th wk, Beverly; 1st wk, Orpheum). Wow \$34,800. Last week, Beverly

Vogue, Lido (FWC) (810; 876; \$1-\$2)—"L-Shaped Room" (Col) (3d (Continued on page 9)

'McLinteck' Potent 13G, D. C.; 'Dealers' 11G, 2d

Washington, Dec. 3. Trade is slow currently as this trade is slow currently as this city is still trying to shake off the numbness of last week's events. Only big entry is "Mc-Lintock," which shapes sock in accord sesh at Keith's. "Palm Springs Weekend" looms barely okay in opener at Ambassador-Metropolitan. "Wheeler Dealers" figures good in second round at Palace.

Estimates for This Week

Ambassador-Metrapolitan (SW) (1,480; \$1-\$1.49)—"Palm Springs Weekend" (WB). Okay \$10,000. Last week, "Incredible Journey" (BV) (2d wk), \$6,600. Apex (KB) (940; \$1.25-\$1.40)—"Conjugal Bed" (Embassy) (7th wk). Mild \$3,500. Last week, same. Calvert (Mann) (900; \$1.25-\$1.50)

Calvert (Mann) (900: \$1.25-\$1.50)

'Devil and 10 Commandments' (Indie) (2d wk). Mild \$3,000 after opening at \$3.500.

Dupont (Mann) (400; 90-\$1.55)—
"Knife In Water" (Indie). Fine
\$7,500. Last week, "Leopard" (20th)

(7th wk), \$3,500. Embassy (Loew) (567; \$1.25-\$2) -"Take Her, She's Mine" (20th) (3d wk). Oke \$5,500. Last week,

Keith's (RKO) (1,838; \$1-\$1.49) -"McLintock" (UA) (2d wk). Sock \$13,000 after initialing at same. McArthur (KB) (900; \$1.25-\$1.40)

(Continued on page 9)

Key City Grosses

Estimated Total Gross

Last Year \$2,832,600 (Based on 23 cities and 298 theatres).

This Week \$2,274,500 (Based on 22 cities and 250 theatres, chiefly first runs including N.Y.).

Tree' Lofty 25G, St. Loo; 'Fun' 16G

St. Louis, Dec. 3.

Some fresh, sturdy product is perking up the firstrun biz picture here currently. Both "Under Yum Yum Tree" at Fox and "Fun in Acapulco," at the St. Louis, shape big on opening weeks, "Wheeler Dealers" looms fancy in second at Esquire while "McLintock" is fine in second at State.

"How West Was Won" still is great in 34th round at Martin Cinerama. "Cleopatra" is rated Cinerama. okay in 23d session at Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$3.50) — "Cleopatra" (20th) (23d wk). Okay \$8,200. Last week \$8,000

Apollo Art (Grace) (700; 90-\$1.25)—"Nurses on Wheels"

die). Good \$1,600. Last week,
"Name Is Ivan" (Indie), \$1,500.

Esquire (Jablonow-Komm) (1,800; 90-\$1.25)—"Wheeler Dealers"
(MGM) (2d wk). Fancy \$11,000 or

(MGM) (2d Wk, Fancy \$11,000 or close. Last week, \$15,000.

Fox (Arthur) (5,000; 90-\$1.25)—
"Yum Yum Tree" (Col). Big \$25,000. Last week, "Take Her, She's
Mine" (20th) (2d wk), \$12,000.

Loew's Mid-City (Loew) (1,160;

60-90)-"Lilies of Field" (UA) (2d wk). Fair \$6,000. Last week, \$7,500. State (Loew) (3,600; 60-90) — "McLintock" (UA) (2d wk). Fine \$12,000 or better. Last week,

\$15,000. Martin Cinerama (Martin) (913; \$1.25-\$2.50) — "How West Was Won" (MGM) (34th wk). Great

\$10,500. Last week \$10,000. Pageant (Arthur) (1,000; 90-\$1.25)—"French Style" (Col) (3d Sharp \$2.500. Last week, \$3,000.

Paris Art (Chernoff) (800; \$1.50) "Greenwich Village Story" (Indie) and "Some Kind of Nut" (Indie). Light \$1,200. Last week, "Lovers" (Indie), \$2,100.

St. Louis (Arthur) (3,800; 75-90)

"Fun in Acapulco" (Par) and
"Old Dark House" (Col): Big \$16,000: Last week, "Man With X-Ray
Eyes" (A1) and "When Girls Take
Over" (Indie), \$7,000:

Shady Oak (Arthur) (760; 90-125) — "Women of World" (Em-\$1.25) bassy) (4th wk). Nice \$2,000. Last week, \$2,500.

MCLINTOCK' WOW 8G, PORT: 'DEALERS' 76, 2d

Portland, Ore., Dec. 3. Strong product in most key spots is spelling much better biz here currently. "McLintock" shapes as best of newcomers, with a wow showing at the Laurelhurst. "Wheeer Dealers" is rated great in second at Broadway. "Palm Springs Weekend" looms tall on opener at Orpheum. "Fun in Acapulco" is only so-so on opener at Music Box.

Estimates for This Week

Breadway (Parker) (1,890; \$1 \$1.50)—"Wheeler Dealers" (MGM) and "Main Attraction" (MGM) (reissue) (2d wk). Wow \$7,000. Last week. \$9.100.

Cinema 21 (Foster) (648; \$1.50)-"Yum Yum Tree" (Col) (2d wk). Big \$5,500. Last week, \$5,600. Fine Arts (Foster) (321; \$1.50)— "Lord of Flies" (Cont) (3d wk). Nifty \$3,000. Last week, Last week, \$3,200.

Fex (Evergreen) (1,600; \$1-\$1.49) "Take Her She's Mine" (20th) d "Thunder Island" (20th) (2d

(Continued on page 9)

Weekend Good 13G. Cleve.; 'Tree' 15G, 3d

A couple of good newcomers and some strong holdovers will give the city's firstruns a nice session currently. "Palm Springs Weekend" looks good on opener at the Allen. "The Trial" is rated nice in two smaller houses. "Under the Yum Yum Tree" shapes socko in third stargs at the Hipp. "Lilies of stanza at the Hipp. "Lilies of Field" is big in fourth at Colony Art. "Take Her, She's Mine" looms okay in second at Palace.

Estimates for This Week Allen (Stanley-Warner) (2,866; \$1.25-\$1.50)—"Palm Springs Week-end" (WB). Good \$13,000 or near. Last week, "Haunted Palace" (AA), \$8.500

Colony Art (Stanley-Warner) (1,354; \$1.50)—"Lilles of Field" (UA) (4th wk). Big \$6,000. Last week, \$4,600.

Continental Art (Art Theatre Guild) (925; \$1.50)—"Lord of Flies" (Cont) (m.o.), Good \$3,300 for fifth week here in chain's houses. Last week, "Rules of Game" (Janus), \$1,700.

Heights Art (Art Theatre Guild) (925; \$1.50)—"The Trial" (Indie). Nice \$3,000 or over. Last week, "Lord of Flies" (Cont) (4th wk), \$2,600 for six days.

Hippodrome (Hipp Bldg. Co.) 3.500; \$1.25-\$1.50) — "Yum Yum (3,500; \$1.25-\$1.50) — "Yum Yum Tree" (Col) (3d wk). Brisk \$15,000. Last week, \$20,000.

Ohio (Loew) (1.020; \$1.80-\$3.50)
—"Cleopatra" (20th) (24th wk).
Okay \$7,000. Last week, \$6,800.

Palace (F&A Theatres) (1,254; \$1.25-\$1.50) — "Take Her; She's Mine" (20th) (2d wk). Okay \$8,500. Last week, \$8,000.

State (Loew) (3,450; \$1.50)— "Wheeler Dealers" (MGM) (2d wk). Average \$8,000. Last week, \$9,500. Westwood Art (Art Theatre Guild) (955; \$1,50)—"The Trial" (Indie). Good \$2,900. Last week, "Lord of Flles" (Cont) (4th wk),

'McLintock' Potent 10G. Cincy: Tree' Whopping 11G, 'Take Her' 12G, 2

Cincinnati, Dec. 3.

Cincy firstruns have started to brighter in the wake of the Kennedy tragedy. "McLintock," the lone downtown entry currently, looms big at Keith's. "Under Yum Yum Tree," in second week at outlying Valley, rates boffo.

"Take Her Chair Take Her Chair (Embassy) (4th wk), \$4,000.

Mayfair (Fruchtman) (700; 50-\$1.50) — "Take Her, She's Mine" (20th). Boff \$11,000. Last week, "Wuthering Heights" (Cont) (reissue) (2d wk), \$5,000.

Playhouse (Schwaber) (365; 90-\$1.50)—"Lord of Flies" (Cont) (10-\$1.50)—"Lord of Flies" (10-\$1.50)—"Lord of Flies

"Take Her, She's Mine" is wk), smash at Palace, also in second. \$2,700.
"Wheeler Dealers" is mild in first. Stan Grand with extra matinees.

Estimates for This Week Albee (RKO) (3,100; \$1.25-\$1.50)

"Palm Springs Weekend" (WB) (2d wk). Nice \$8,500 after \$9,500 opener.

Capitol (SW-Cinerama) (1,540; \$1.25-\$1.50) — "Wheeler Dealers" (MGM) (2d wk) Mild \$6,000 Last week, \$5,500. Popscale breather after 36-week run of "How West Was Won" (MGM) holds until "Mad World" (UA) restores Cinerama policy on Dec. 19.

Esquire Art (Cin-T-Co) (500 \$1.25)—"French Style" (Col) (2d wk). Fair \$1,700. First week, same. Daydating with Hyde Park

Grand (RKO) (1,396; \$1.80-\$3)-Cleopatra" (20th) (23d wk). Okay \$8,500, on lift via extra matinees. Last week, \$7.000.

Guild (Vance) (272; \$1,25)—
"Nurse On Wheels" (Indie) (3d wk). So-so \$1,300. Last week, \$1,100.

Hyde Park Art (Cin-T-Co) (700; \$1,25\—"French Style" (2d wk). Fairish \$1,500. Last week, \$1,400. Keith's (Cin-T-Co) (1,500; \$1.25-\$1.50) — "McLintock" (UA). Big \$10,000. Last week. "Incredible Journey" (BV) (3d wk), \$5,500. Palace (RKO) (2,600; \$1-\$1.50)—"Take Her. She's Mine" (20th) (2d wk). Smesh \$12,000. Last week.

wk). Smash \$12,000. Last week,

Twin Drive-In (Cin-T-Co) (West side only, 800 cars, \$1)—"Playgirls and Vampire" (Indie) and "Day Earth Froze? (Indie). Oke \$6,000. Last week, "Married Too Young" (Indie) and Violent Years" (Indie),

Valley (Cin-T-Co) (1.275: \$1.50wk). Boffo \$11,500. Last week, \$10.500.

Hub Perking; 'Journey' Boff \$25,000, 'Fun' Fine 15G; 'Weekend' Hotsy 16G, 'World' Socko 17G, 'Dealers' Big 9G

Broadway Grosses

Estimated Total Gross
This Week \$635,000
(Based on 33 theatres) Last Year \$499,000 (Based on 33 theatres)

Weekend' Hot &G, Balto; 'Fun' \$9,000

New product and strong holdovers will help the boxoffice this week. "Take Her, She's Mine" is boff in bow at the Mayfair. "Fun in Acapulco" looms good in opener at the New. "Palm Springs Week-end" is nice in first at Town.

"Wheeler Dealers" shapes okay in second at Stanton while "Great Escape" is socko in sixth frame at the Senator, "Cleopatra" is good in 23d week at the Hipp. "Gone Are the Days" is nice in second at the Charles, "Lord of Flies" is holding well in second at Playhouse.

Estimates for This Week Charles (Fruchtman) (500; 50-\$1.50)—"Gone Are Days" (Ham-

wk). Good \$2,000. Last week, \$2,300.

Hippodrome (T-L) (2,200; \$1.50-\$3.50) — "Cleopatra" (20th) (23d wk). Good \$11,000. Last week,

Little (T-L) (300; 50-\$1.65)—
"Irma La Douce" (UA) (20th wk).
Holding nicely at \$4,000, Last week, same.

New (Fruchtman) (1,600; 50-\$1.50)—"Fun in Acapulco" (Par). Good \$9,000. Last week, "Conjugal

Bed" (Embassy) (4th wk), \$4,000.

\$1.50)—"Lord of Flies" (Cont) (2d wk). Good \$2,500. Last week,

Stanton (Fruchtman) (2,800, 50holdover round at Capitol. "Cleo- \$1.50)—"Wheeler Dealers" (MGM) patra" climbed in 23rd week at (2d wk). Hep \$10,000. Last week,

Senator (Durkee) (960; 90-\$1.65)
"Great Escape" (UA) (6th wk). Socko \$12,000. Last week, \$9,500. Town (T-L) (1,125; 50-\$1.50)-"Palm Springs Weekend" (WB). Nice \$8,000 or over, "Caretakers" (UA) (3d wk), \$5,000.

TREE' SOCKO \$9,000, PROV.; 'CLEO' 7G, 18TH

Providence, Dec. 3. Biz is picking up this week, naturally, with Strand in the lead for third straight session with "Under Yum Yum Tree," which is still socke. Majestic's "Palm Springs Weekend" is also healthy in second. Elmwood's 18th week of "Cleopatra" is showing signs of being a bit tired. State's second of "McLintock" is fair. Albee's second of "Wheeler Dealers" is rated good.

Estimates for This Week Albee (RKO) (2,200; 75-\$1)— Wheeler Dealers" (MGM) and "Gunfight at Comanche Creek" (MGM) (2d wk). Good \$6,000 after \$7,500 opener.

Elmwood (Snider) (2,200; \$2.50-\$3)-"Cleopatra" (20th) (18th wk). Good \$7,000 or near. Last week, mild \$5,000 because of mourning closing.

Majestic (SW) (2,200; 75-\$1)-"Palm Springs Weekend" (WB). (2d wk). Healthy \$6,000 after \$8,000 for the first week.

State (Loew) (3,200; 75-\$1)— "McLintock" (UA) (2d wk). Fair \$7,000 or near. First was \$6,500. Strand (National Realty) (2,200 Valley (Cin-T-Co) (1,275; \$1.50- 90-\$1.25)—"Yum Yum Tree" (Col) (\$1.80)—"Yum Yum Tree" (Col) (2d and "Critic" (Col) (3d wk), Heavy weekend helping to socko \$9,000. Second was \$8,500.

Film biz showed upward momentum with opening of big new product and return to normal after last week's tragic events. There was definite improvement all down the line from deluxers to compacts with a cold weather front helping. "Incredible Journey" is boffo at

two houses, Beacon Hill and Capri.

"Fun in Acapulco" is nice at Para-

"Palm Springs Weekend" looks hotsy in second at the Memorial. "McLintock" shapes good in sec-ond round at Orpheum. "Mad World" was way up in its second session at the Boston. "Wheeler Dealers" looms big in third at

Saxon. "Under Yum Yum Tree" is socko in fourth week at Astor. "Irma La Douce" held for a second slick week at Mayflower in subrun after 20 weeks at the Saxon, "Lord of Flies" is still stout at the Cinema, Kenmore Square in 11th stanza.

Estimates for This Week Astor (B&Q) (1,117; 90-\$1.50)— 'Under Yum Yum Tree" (Col) (4th wk). Boffo \$14,000. Last week,

Beacon Hill (Sack) (900: \$1-\$1.80) -"Incredible Journey" (BV). Sock \$15,000. Last week, "Fantasia" (BV) (reissue), \$3,500.

Boston (Beacon Ent.) (1.345; \$1.20-\$2.95)—"Mad World" (UA) (3d wk). Third week started Dec. \$1.50)—"Gone Are Days" (Ham 3. Second week was socko \$17,000. mer) (2d wk). Loud \$5,000. Last week, \$4,000.

Five West (Schwaber) (435; 90-\$1,000. Last week, "Small World \$1.50)—"Lilies of Field" (UA) (2d \$1.50)—"Ly cold \$2,000. Last week, "Small World Sammy Lee" (Seven Arts) (3d wk),

> Center (E. M. Loew) (1,250; 90-\$1.25) — "Promises. Promises" (NTD) and "Strong Room" (Indie) (4th wk). Perky \$7.000. Last week, \$8.000.

Cinema. Kenmore Square (Indie) (320; \$1.40-\$1.90)—"Lord of Flies" (Cont) (11th wk). Slick \$5,000. Last

Exeter (Indie) (1.276; 90-\$1.49)— 'Heavens Above'' (Janus) (5th wk). Bright \$4,000, Last week, \$4,500. Fenway (Indie) (1,300; 90-\$1.49) —"Babes in Woods" (Indie) and

"Kipling's Women" (Indie) (3d wk), \$3.500. Last week, \$3,600. Gary (Sack) (1,277; \$2-\$3.90)—

"Cleopatra" (20th) (m.o.) (3d wk).
Sock \$10,000. Last week, \$8,000.
Mayflower (ATC) (689; 90-\$1.50)
"Irma I a Douce" (UA) (subrun)
(2d wk. Good \$5,000. Last week,

Memorial (RKO) (3.000; 90-\$1.50) (Continued on page 9)

Weekend' Jush \$18,000, Frisco; 'Fun' Great 14G

San Francisco, Dec. 3. Thanksgiving holiday, is helping firstrun biz out of the doldrums of of last week. Hottest newcomer is "Palm Springs Weekend," which is big at Paramount. "Fun in Acapulco" looms great in debut at the St. Francis. "Wheeler Dealers" shapes sock in third session, day-dating two spots. "Under Yum Yum Tree" still is big in fourth round at Warfield.

Estimates for This Week Alexandria (United Calif.) (1,444; Big \$15.000. Last week, \$10,700.

Coronet (United Calif.) (1,250; \$2-\$2.50) — "Wheeler Dealers" (MGM) (3d wk). Sock \$8,000. Last week, \$6,700. El Rancho Drive-In (Affil.) (925

cars; \$1,25 person) — "Wheeler Dealers" (MGM) (3d wk). Fast \$4,500. Last week \$6,000. Embassy (Dibble-McLean) (1,400;

\$1.75)—"Take Her, She's Mine" (20th) (2d wk). Lofty \$8,000. Last week \$11,000.

Geneva Drive-In (Syufy) (910 cars; \$1.25 person)—"McLintock" (UA) (2d wk). Great \$9,000 or \$9,000 or close. Last week \$10,200. Golden Gate (RKO) (2,850; \$1.25-\$1.50)—"Incredible Journey" (BV) (4th wk). Smooth \$9,500. Last week

Metro (United Calif.) (1,000; \$1.75-\$2)—"8½" (Emb) (3d wk). Big \$8,000. Last week \$8,500.

Mission Drive-In (Syufy) (950 cars; \$1.25 person)—"Take Her, She's Mine" (20th) (2d wk). Fair \$4,000. Last week \$5,000.

Orpheum (Cinedome) (1,439; (Continued on page 9)

Philly Climbs: 'Bed' Hot \$7,800. 'Tree' Smash 19G, 'McLintock' Lusty 16G

Wednesday, December 4, 1963

Philadelphia, Dec. 3. It's happy Thanksgiving in current session here for exhibs despite a sparsity of the portant newie, "Palm Springs Weekend" is rated dim at Randolph. "Conjugal Bed" shapes wound daydating a sparsity of newcomers. Lone imtwo smaller houses.

"Under Yum Yum Tree" shapes smash in fourth stanza at Fox. "McLintock" looms big in second at Goldman, "Wheeler Dealers" is torrid in second Stanton round. "Take Her, She's Mine" still is fancy in third week at Trans-Lux. Estimates for This Week

Arcadia (S&S) (623; 95-\$1.80)— "V.I.P.s (MGM) (10th wk). Good \$5,000. Last week, \$4,800.

Boyd (SW) (1,536: \$2-\$2.75)— "How West Was Won" (MGM) (39th wk). Great \$19.000 in last roundup. Last week, \$11,000.

Bryn Mawr (Goldman) (630; \$1.49)—"Conjugal Bed" (Embassy) (2d wk). Hep \$4,000. Last week, \$3.300.

Fox (Milgram) (2,400; 95-\$1.80)-"Under Yum Yum Tree" (Col) (4th wk). Socko \$19,000. Last week,

Goldman (Goldman) (1,000; 95-\$1.80)—"McLintock" (UA) (2d wk) Big \$16,000. Last week, \$13,500. Lane (SW) (1.000: \$1.49)-"Lord

of Flies" (Cont) (6th wk). Good \$4,800. Last week, \$4.000.

Midtown (Goldman) (1.200; 95-\$1.80)—"Lilies of Field" (UA) (4th wk). Sunny \$12,000. Last week, Randolph (Goldman (2.200; 95

\$1.80)—"Palm Springs Weekend" (WB). Dim \$7,000 Last week, "Mary, Mary" (WB) (4th wk),

Stanley (SW) (1,450; \$2.50-\$3) "Cleopatra" (20th) (23d wk). Fat. \$17,000. Last week, \$13,500.

Stanton (SW) (1,483: 95-\$1.80) "Wheeler Dealers" (MGM) (2d wk). Hotsy \$14,000. Last week, \$10,500.

Studio (Goldberg) (400; 95-\$1.80) Go to Hell" (Indie) and "Wicked Go to Hell" (Indie) Okay \$3,800.

Last week, "Pagon Is'and" (Indie) and "1.000 Shapes of Female" (Indie) die), \$3,600.

Trans-Lux (T-L) (500: 95-\$1.80)— "Take Her. She's Mine" (20th) (3d wk). Fast \$7,000. Last week, \$8,000.

World (Rugoff) (499: 95-\$1.80)-"Conjugal Bed" (Embassy) (2d wk) Fine \$3,800. Last week, \$3.500.

Yorktown (SW) (1,000; \$1.49) "Sporting Life" (Cont) (rerun).
Mild \$2,000. Last week, "Three Fables of Love" (Janus) (2d wk),

PORTLAND, ORE.

(Continued from page 8) Fancy \$6,500. Last week,

Hollywood (Evergreen) (1,890; \$1.49-\$2)—"South Sea Island Adventure" (Cinerama) (13th wk). Snappy \$6.000 in 3 days. Last week; \$5,400.

Irvington (Smith) (650; \$1.50)-"Irma La Douce" (UA) (18th wk). Rousing \$6,000. Last week, \$5.700.

Laurelhurst (Cruikshank) (\$650; \$1.25) — "McLintock" (UA) and "Mouse on Moon" (Indie) (reissue). Wham \$8,000 or over. Last week, Lilies of Field' " (UA) and "Pocketful Miracles" (UA) (reissue) (3d wk), \$3,100.

Music Box (Hamrick) (640; \$1-\$1.50)—"Fun in Acapulco" (Par. So-so \$4,000 Last week, "To Catch Thief" ((Par) and "Vertigo" (Par) (reissues), \$2,800.

Orpheum (Evergreen) (1,536; \$1 \$1.49)—"Palm Springs Weekend" (WB) and "When Girls Take Over" (Indie). Tall \$8,000. Last week, "Incredible Journey" (BV) (3d wk),

Paramount (Port-Par) (1,406; \$2 \$3.50)—"Cleopatra" (20th) (23d wk), Solid \$8,000. Last week, \$5,900.

Decca, U Divvy Rates

Universal Pictures yesterday (Tues.), declared a quarterly divi-dend of 25c per share and an extra dividend of 25c per share on the Common

Decca Records Inc. at same time declared a regular quarterly divi-dend of 30c per share on its capi-

CHICAGO

(Continued from page 7) "Ravaged" (Indie) and "Girl Fever" (Indie) (reissues) (2d wk). "Girl Oke \$4,500. Last week, \$5,000.

Oriental (Indie) (3,400; 90-\$1.80) "McLintock" (UA) (3d wk). Hef-

ty \$24,500. Last week, \$25,000. Roosevelt (B&K) (1,400; 90-\$1.80)—"Wheeler Dealers" (MGM) (2d wk). Lively \$19,000. Last week, \$18.500.

State-Lake (B&K) (2,400; \$2-\$4) — "Cleopatra" (20th) (23d wk).
Solid \$21,000. Last week, \$22,500. Surf (H&E Balaban) (684; \$1.50-\$1.80) — "Hand in Trap" (Indie) and "Summerskin" (Indie). Bright \$3,500. Last week, "Small World of Sammy Lee" (Indie). (m.o.), \$3,000.

Town (Teitel) (640; \$1.25-\$1.80) -"Prelude To Ecstasy" (Manson) (reissue), Fine \$3,000. Last week, "Bad Sleep Well" (Indie), \$4,000. United Artists (B&K) (1,700; 90-

\$1.80) — "Yum Yum Tree" (Col) (5th wk). Big \$26,000. Last week, \$19,000.

Woods (Essaness) (1,200; 90-\$1.80) — "Take Her; She's Mine" (20th). Smash \$35,000. Last week, 'New Kind of Love" (Par) (6th wk). \$5.500.

World (Teitel) 608; 90-\$1.80)-Seducers" (Brenner). Frisky \$7,-000. Last week, "Devil and 10 Commandments" (Union) (3d wk),

'Fun' Robust \$14,000, Denver; 'Tree' 13G, 2d

Denver, Dec. 3. Firstrun biz still is not back to its real stride this round after last veek's slump. However, "Fun in Acapulco" looms big on opener at the Denver. "Under Yum Yum Tree" looks smash in second at Centre. "McLintock" is rated boffo in third at Paramount.

E<imates for This Week
Aladdin (Fox) (900; \$1.45)—
"Take Her, She's Mine" (20th) (2d Strong \$8,500. Last week,

Centre (Fox) (1,270; \$1,25-\$1,45)
—"Yum Yum Tree" (Col) (2d wk),
Lofty \$13,000. Last week, \$14,000. Cooper (Cooper) (814; \$1.65-\$2.50)—"How West Was Won" (MGM) (38th wk) Big \$15,000.

Last week, \$10.500.

Denham (Indie) (800: \$1.45-\$3)

"Cleopatra" (20th) (24th wk). Hot \$6.500. Last week, \$5,000.

Denver (Fox) (2,432; \$1.25)—
"Fun In Alcapulco" (Par) and "Lassie's Great Adventure" (20th).
Big \$14,000. Last week, "Incredible Journey" (BV) and "Comanche

ble Journey." (BV) and "Comanche Creek" (Indie) (3d wk), \$12,500.

Esquire (Fox) (600; \$1.25)—
"Incredible Journey." (BV) (m.o.).
Sock \$8,000. Last week, "Leopard."
(20th) (m.o.), \$2,200.
Orpheum (RKO) (2,690; \$1-\$1.45)—
"Palm Springs Weekend." (WB)
(2d wk). Dull \$5,000. Last week, \$7.500.
Paramount (Wolfberg) (2,100; 90-

Paramount (Wolfberg) (2,100; 90 \$1.25)—"McLintock" (UA) (3d wk). Smash \$19,000 or over. Last week \$15,000.

Towne (Indie) (600; \$1.25-\$1.45)
—"Wheeler Dealers" (MGM) (2d
wk). Okay \$4,000 or near. Last week, \$5,000.

Vogue (Art Theatre Guild) (450; \$1.25)—"Stranger Knocks" (T-L). Sharp \$4.000. Last week, "Satur-day Night and Sunday Morning" (Indie), \$1,300.

BROADWAY (Continued from page 7)

initial session, nearly capacity. This opener was sans usual two Sunday performances Advance now is fixed at \$140,000.

First-Run Arties Baronet (Reade) (430; \$1.25-\$2)
"Ladies Who Do" (Cont) (2d wk). First stanza concluded Sunday (1) was socko \$13,000.

Beekman (Rugoff Th.) (590; \$1.50-\$2)—"Knife in Water" (Kana) (6th wk). Fifth week was solid

\$6:200. Carnegie Hail Cinema (F&A) (330; \$1.50-\$2)—"Affair of the Skin" (Zenith) (2d wk). This round looks like fancy \$5,300.

Cinema One (Rugoff Th.) (700; \$1.50-\$2)—"Tom Jones" (UA) (9th wk). The eighth round ended Sunday (1) was wow \$36,800, up sharply from seventh week.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2)—"Family Diary" (MGM) (4th wk). Third week ended Sunday (1) was okay \$3,600.

day (1) was wow \$36,806, up sharply from seventh week.

Cinema Two (Rugoff Th.) (300, 51.50-\$2)—"Family Diary" (MGM)

4th wk). Third week ended Sunday (1) was okay \$3,600.

Coronet (Reade) (500; \$1.50-\$2)

"New Kind of Love" (Par) (6th wk). Fifth session finished yesterday (Tues.) was solid \$8,000.

Daydating with DeMille.

Fine Arts (Davis) (468; \$1.80-\$2) wk). Fifth session finished yesterday (Tues.) was solid \$8,000. Daydating with DeMille.

-"Clear Skies" (Eagle) (2d wk). Initial week ended Monday (2) was fine \$7,200 or close. "Love on Pil-low" (Col) opens Dec. 16, daydating with Forum.

Guild (Guild) (450; \$1-\$1.75) Bergmann Film Fest. (4th wk) Third week ended Saturday (30) was okay \$5,000. "Three Lives of Thomasina" (BV) opens Dec. 11.

Little Carnegie (Landau) (520; \$1.25 - \$2) — "Naked Autumn" (UMPO) (4th wk). Third round ended yesterday (Tues.) was nice \$8,000.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Lilies of Field" (UA) (10th wk). The ninth round ended Monday (2) was bright \$7,500.

Paris (Pathe Cinema) (568; \$1.50--"Soldier in Rain" (AA) (2d wk). Initial week ended yesterday (Tues.) was fancy \$7,000.

Plaza (Lopert) (525; \$1.50-\$2)-Chaplin Film Fest, starting with "City Lights" (Indie) (2d wk). First week ended Monday (2) was mighty \$25,600, new house record. This tops the old mark held by "Lust For Life" (MGM) of \$25,319, and remarkable for an oldie.

Sutton (Rugoff Th.) (561: \$1.50-\$2) — "Any Number Can Win" (MGM) (9th wk). Eighth session completed Monday (2) was socko

Toho Cinema (Toho) (299: \$1.50--"High and Low" \$2)—"High and Low" (Toho) (2d wk). Initial stanza ended Monday (2) was socko \$11,000 with fine crix. appraisal.

34th Street East (Reade) (456; \$1.50-\$2)—"Lord of Flies" (Cont) (5th wk). Fourth round finished yesterday (Tues.) was smash \$7,200.

Tower East (Loew) (588; \$1.50-2)—"Fantasia" (BV) (reissue) (5th wk). Fourth week ended Monday (2) was great \$17,000 or near, way up from third round.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"All Way Home" (Par) (6th wk). Fifth week ended Monday (2) was okay \$6,000.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Under Yum Yum Tree" (Col) (3d wk). First holdover stanza ended vesterday (Tues.) was smash \$15,000. Daydating with State.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Take Her, She's Mine" (20th) (4th wk). Third session completed yesterday (Tues.) was sturdy \$8,000, a big improvement over the second week.

World (Perfecto) (390; 90-\$1.50) - "Traveling Light" (Vic) and 'Amorous Sex" (Mishkin) (5th wk). Fourth round ended Monday (2) was big \$8,000. Continues on with unusually fine extended-run.

Tree' Still Paces Pitt. Smash \$10,000; 'Dealers' Hot 96, Take Her' 816

Pittsburgh, Dec. 3. "Under Yum Yum Tree," in third at Fulton, continues to supply the main excitement for Pitt deluxers, as newcomers run good to fair in first rounds. "Palm Springs Weekend" is soft at Stanley. "In French Style" is okay at Squirrel Hill on opener. "Wheeler Deeler" rotes had in fresh to fact. Dealer" rates neat in first at Gate-

Take Her, She's Mine" picking up and running well ahead of last week at the Warner. "Lilies of Field" continues hep in fourth at Forum. "Carry On Regardless" is lofty in second at Shadyside.

Estimates for This Week Forum (Assoc.) (380: "Lilies of Field" (UA) (4th wk), Hep \$4,000. Last week, same.

Fulton (Assoc.) (1,900; \$1-\$1.50)
"Under Yum Yum Tree" (Col) (3d wk). Socko \$10,000. Last week, **\$11,000**.

Gateway (Assoc.) (1,900; \$1-\$1.50) -Wheeler Dealers" (MGM). Neat \$9,000. Last week, "McLintock" (UA) (3d wk-5 days), \$6,000.

Penn (UTAC) (2,003; \$2-\$3.50)—
"Cleopatra" (20th) (23d wk). Solid \$8,500. Last week, \$6,200 in 6 days. Shadyside (MOTC) (623; \$1.75)

—"Carry On Regardless" (Gov.)
(2d wk), Fancy \$3,300, Last week,

\$3,400. Squirrel Hill (SW) (823; \$1.75)-

Det. Better; Weekend Trim \$15,000; Tree' Big 16G, 4th; West' 19G, 40th

Dealers' Good \$6,500 In Omaha; 'McLintock' 12G

Omaha, Dec. 3.

"McLintock" (UA), daydating three spots, still is socko in second session to pace city. "Wheeler Dealers" shapes good on opener of Journey" looms likewise trim at State in first. "Fun in Acapulco," looks mild on initial round at the Omaka.

Estimates for This Week Admiral, Chief, Sky View (Ralph Blank) (1,000, 1,234; 1,122 cars; \$1.25)—"McLintock" (UA) (2d wk). Excellent \$12,000. Last week,

State (Cooper) (752; \$1.25)-"In-

credible Journey" (BV). Good \$6,500. Last week, "Twilight of Honor" (MGM), \$3,200. Indian Hills (Cooper) (804; \$2.20)—"How West Was Won" (MGM), (28th wk). Sock \$9,500. Last week, \$9,000.

Orpheum (Tri-States) (2,870; \$1.25)—"Yum Yum Tree" (Col) (2d Good \$8,500. Last week, \$9,000.

Omaha (Tri-States) (2,066; \$1.25) —"Fun in Acapulco" (Par). Mild \$7,000 or near, Last week. "Mary, Mary" (WB) (3d wk), \$5,000.

BOSTON

(Continued from page 8) —"Palm Springs Weekend" (WB) and "Gunfight at Comanche Creek" (AA) (2d wk). Torrid \$16,000 or

over. Last week, \$15,000.

Music Hall (Sack) (4.300; 90\$1.80)—"Take Her. She's Mine" (20th) (3d wk). Okay \$10,000. Last week. \$9.000.

Orpheum (Loew) (2.900; \$1.65)—
"McLintock" (UA) (2d wk). Good
\$10,000. Last week, \$11.000.
Paramount (Net) (2.357; 90-\$1.65)

—"Fun in Acapulco" (Par) and 'Operation Bullshine" (Indie). Nice **S15,000 for new Presley vic. L-st week, "Mary, Mary" (WB) and "Castillian" (WB) (4th wk), \$8,000.

**Pilgrim (ATC) (1,909: 75-\$1.25)—

'World of Flesh' (Indie) and 'Marilyn'' (20th) (rerun) (2d wk).

Oke \$7,000. Last week, \$8.000.

Park Square (Indie) (300; \$1.80)

—"My Life to Live" (Union) (2d) wk). Good \$5,000. Last week, same.

Saxen (Sack) (1,000; \$1,50-\$2,75)

—"Wheeler Dealers" (MGM) (3d.

wk). Big \$9,000. Last week, \$11,000

State (Trans-Lux) (730; 90-\$1.25) —"Europe in Raw" (Indie) and "Vice Dolls" (Indie). Hot \$9,000. Last week. "Nature's Playmates" (Indie) and "Pleasure Girl" (Indie) (2d wk), \$8,000.

West End Cinema (E. M. Loew) (500; 75-\$1.50) — "Conjugal Bed" (Embassy) (4th wk). Fourth week started Friday (29). Third week was fine \$5,500.

LOS ANGELES

(Continued from page 8) wk) and "Walk on Wild Side" (Col) (reissue). Slim \$7,000. Last week,

Uinerama \$3.50)—"It's a Mad World" (UA) (4th wk). Smash \$30,000 or near.

Last week, \$32,600.
Village (FWC) (1,535; \$1-\$1.49)—
"Irma La Douce" (UA) (6th wk). Bright \$6,000. Last week, \$9,000. Chinese (FWC) (1,408; \$2-\$2.40) —"Yum Yum Tree" (Col) (6th wk).

Great \$18,000. Last week, \$16,000. Egyptian (UATC) (1.392; \$2-\$2.40)—"Lilies of Field" (UA) (7th \$2.40)— Lines of Field Vision (70), wk). Mild \$8,000. Last week, \$7,000. Four Star (UATC) (868; \$1.49-\$2)—"A Stranger Knocks" (Lux) (7th wk). Slow \$2,500. Last week,

\$2,800.
Fine Arts (FWC) (631; \$2-\$2,40)
—"Lord of Flies" (Cont) (7th wk).
Breezy \$7,000. Last week, \$6,000.
Hollywood Paramount (State)
(1,468; \$1.55-\$2,40) — "V.I.P.s"
(MGM) (12th wk). Firm \$7,200.
Last week, \$7,000.
Pantages (RKO) (1,512; \$2.50-\$5.50)—"Cleopatra" (20th) (24th wk). Solid \$30,000. Last week, \$28,000.

\$28,000.

Warner Hollywood (SW) (1,291;
\$1.25-\$2,80) — "How West Was
Won" (MGM) (41st wk). Torrid \$21,000. Last week, \$25,100.

Firstrun biz is back on an even keel this week following a very uneven grossing situation following the assassination of the President. 'Palm Springs Weekend' shapes nice at the Michigan. "Under Yum Yum Tree" continues a very hot item in fourth session at the Mer-

cury.

"McLintock" is fine in second stanza at the Palms. "How West Was Won" is wham in 40th week at Music Hall. "Wheeler Dealers" shapes good in third at Adams.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.49)—"Man With X-Ray Eyes" (AI) and "Hercules and Captive Women" (Indie) (2d wk). Good \$12,000. Last week,

**Si6,000.

Cooper (Cooper)** (687; \$1.25)—

"Wheeler Dealers" (MGM). Good \$1.25-\$1.49)—"Palm Springs Week-end" (WB). Nice \$15,000. Last week, "Fan-end" (WB). Nice \$15,000. Last week, "Incredible Journey" (BV) week, "Incredible Journey" (BV) and "Lassie's Adventure" (20th) (2d wk), \$5,000.

Palms (UD) (2,995; \$1.25-\$1.49) —"McLintock" (UA) and "Great Van Robbery" (Indie) (2d wk). Fine \$12,000 or over. Last week, \$8.000

Madison (UD) (1,408; \$1.25-\$1.49)—"Incredible Journey" (m.o.). Fair \$7,000, after two-week run at downtown Michigan. Last week, "Mary, Mary" (WB) (4th wk), \$5 000.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Take Her, She's Mine" (20th) (3d wk). Good \$10,000. Last week, \$8,000.

Adams (Community) (1,700; \$1,23-\$1.59) — "Wheeler Dealers" (MGM) (3d wk). Passable \$9,000.

Last week, \$6,000. United Artists (UA) (1.667; \$1.50-\$3.50) — "Cleopatra" (20th) (23d wk). Big \$10,000. Last week, \$10,400.

Music Hall (Beacon Enterprises) (1,213: \$1.25-\$2.80) — "How West Was Won" (MGM) (40th wk). Ter-rific \$19,000 or over. Last week, \$15,000.

Mercury (Suburban Detroit) (1,468; \$1-\$1.80)—"Yum Yum Tree" (Col) (4th wk). Lofty \$16,000 or

near. Last week. \$14,400. Trans-Lux Krim (Trans-Lux) (980; \$1.49-\$1.80)—"Fantasia" (BV) (6th.wk). Fair \$3,000. Last week, \$2,500.

SAN FRANCISCO

(Continued from page 8) \$2.75-\$3.95) — "How West Was Won" (MGM) (40th wk). Soaring to socko \$28,000 or close. Last week,

\$24,500. Paramount (Par) (2,646; \$1.50-\$1.75)—"Palm Sorings Weekend" (WB). Big \$18,000. Last week "Mary, Mary" (WB) (4th wk),

St Francis (Par) (1,400; \$1.50-\$1.75)—"Fun in Acapulco" (Par). Wow \$14,000 or better. Last week, "Twilight of Honor" (MGM) (3d wk-5 days), \$3,000. United Artists (No. Coast) (1,148; \$3-\$3.75)—"Lawrence of Arabia"

(Col) (45th wk). Hot \$7,500. Last week \$6,000. Vogue (S. F. Theatres) (365; \$2) -"Conjugal Bed" (Emb) (6th wk).

Fine \$2,000. Last week, \$1,800.
Warfield (FWC) (2.656; \$1.25\$1.50)—"Under Yum-Yum Tree"
(Coi) (4th wk). Big \$13,000 or near. \$1.50)-Last week, \$12,000.

WASHINGTON

(Continued from page 8) —"Murder at Gallop" (MGM) (3d wk). Hep \$8,000. Last week, \$7,500. Ontario (KB) (1,240; \$1.75-\$3)— "Lovers of Teruel" (Cont). Modest \$4,500. Last week, "Macbeth"

(Indie) (2d wk), \$5,400.

Palace (Loew) (2,360; \$1.25-\$1.80)

"Wheeler Dealers" (MGM) (2d) wk). Nice \$11,000 after \$13,600 on

opener. Playbouse (TL) (459; \$1,25-\$1,80) "Fantasia" (BV) (reissue) (6th wk). Oke \$2,000. Last week, \$2,200. Plaza (TL) (278; \$1.25-\$1.80)— "Sin You Sinners" (Indie). Trim \$6,000. Last week, "Nudes and

\$6,000. Last week, "Nudes and Variations" (Indie), \$2,900.

Trans-Lux (TL) (890; \$1.49-\$2)

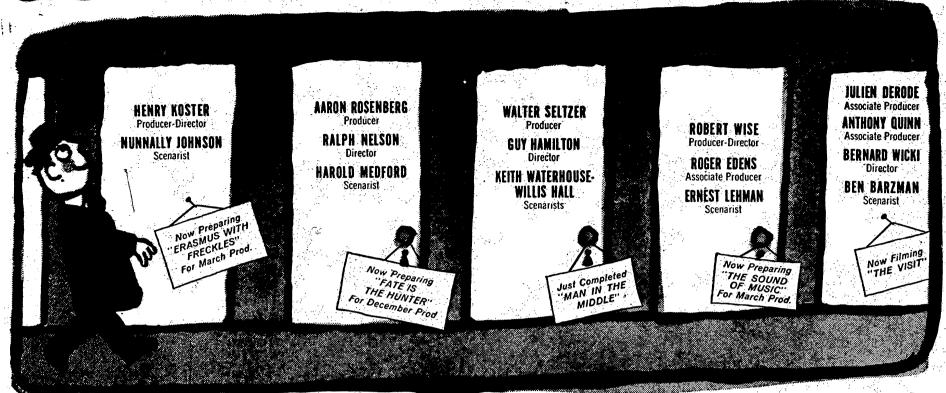
"Under Yum Yum Tree," (Col) (4th wk). Okay \$6,000. Last week,

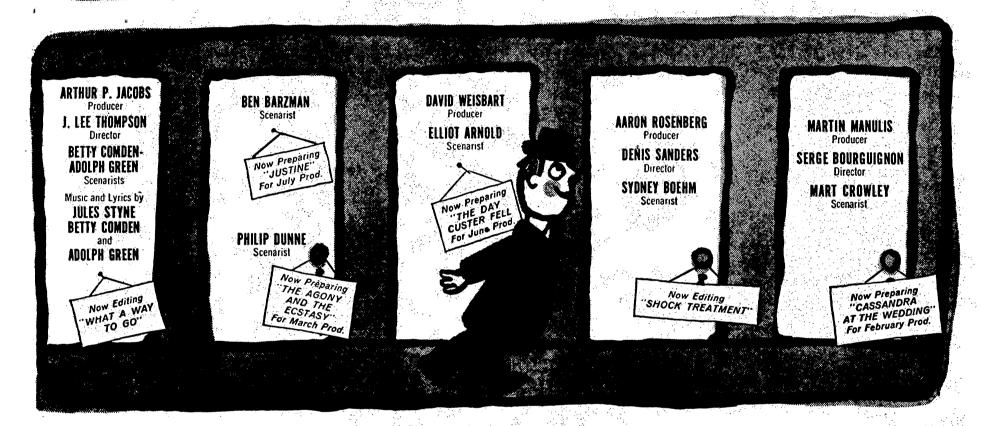
Uptown (SW) (1,300; \$1.65-\$2.75)

"How West Was Won" (MGM)
(38th wk). Big \$10,000. Last week,

\$11,000. Warner (SW) (1.250; \$1.50-\$2.75) —"Cleopatra" (20th) (23d wk). Good \$10,000. Last week, \$8,000.

Go With 20th...







... It's Money in The Bank!

W. Germany's Ailing Film Industry Gets Fresh Blow; Govt. Plan to Help Via Awards Flops; Pix Unfinished

Bonn, Nov. 26. West Germany's troubled film industry has just been hit by another blow, with the revelation that one of the few federal schemes that came into being to aid the budgets of the filmmakers is a flop. A year ago, the West German Ministry of the Interior offered special awards of \$50,000 to seven German productions, based upon the scripts of the films that was due to be paid in full only when the films were going into production. A termination date of next Dec. 10 was established, and if any of the films had not started shooting by that date, they would lose the money.

Now, it's been revealed that only one of the seven pictures considered "outstanding" on the basis of their scripts, has met the dead-line. "Durchbruch Lok 234" (Breakthrough Hole 234) has been

finished by Profilfim of Cologne.
The other pix that were due to receive the special premiums from the government were "The Lamb," of Fono Films of Berlin; Peter Bamberger's "The Flying Carpet"; Real Film's "The Patriot"; Filmaufbau's "The Heron"; Atlas Film's "A Weekend"; and Kurt Hoffmann's "The House in Carp Alley." Authors of the scripts were paid an initial \$3,750 each, but the remainder of the \$50,000 per pic-

remainder of the \$50,000 per picture was due to be paid only when the shooting started.

Now, the five producers have admitted that it will be impossible to get going by the target date, one year after the money was promised.

But one hopes to make it

But one hopes to make it.

As Dr. Hermann Schwerin, the chief of Fono Films, explained, there were several insurmountable difficulties for his company in get-ting into shooting "The Lamb" by the December date. Entire production was to cost about \$200,000 which is relatively low for a German film, but nonetheless he has been unable to find a distributor

How He Planned to Get Funds He planned to contribute \$20,-000 of his own money, and had another \$25,000 which the federal government had awarded him pre-viously for another picture, "The Fire Ship," which he planned to plow back into this film. In addition he hoped to get \$25,000 from the film fund of the state of North-Rhein Westfalen. That, with the expected \$50,000 premium; still totalled only \$120,000 and he needed to be sure of getting \$80,-000 from a distributor but so far has had no success.

Eberhard Krause of Filmaufbau noted that distributors had shied away from "The Heron" because they felt the war theme was a risky

Atlas films was trying to beat the deadline and hoped to come through with shooting on "The Weekend" in time to earn the pre-(Continued on page 13)

JORGE TUSSELL AGAIN HEADS SPANISH ASSN.

Madrid, Dec. 3. Jorge Tussell was last week reelected president of the Spanish
Producers Assn. and its overseas
arm, UNIESPANA. General membership meeting renewed the old

down in appeal generally has no Board of Directors intact but added three new members. Vice-president posts went to Manuel Goyanes of Guion Films and Eduardo Manzanos who heads Copercines. The Treasury post went to Fernando Lazaro of Procedure was previously successful in case of "Ape Regina" (Conjugal control of the previously with some cuts. Procedure was previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful control of the previously successful in case of "Ape Regina" (Conjugal control of the previously successful control of the previ cusa Films.

In addition, the new Board includes representatives of Agata Films, Chamartin, Suevia, Perojo. Coral and Atenea. Two new Board seats were assigned to Jose Maesso of Tecisa and to Isasi-Tsamendi of Isasi Films. Alonso Pesquera was added to the Board as representative of cooperative film companies and Jose Luis Jerez fills the fourth newly-created seat to represent producers of documentaries and short subjects.

tive and sole salaried position as tive and sole salaried position as of censorial practices, vs. center Secretary General of the Assn. as party policy that a form of censorwell as of UNIESPANA.

Our Man in Copenhagen J. R. KEITH KELLER has written an incisive piece on Everybody's Dream Amusement Park, Yclept Tivoli Gardens, Copenhagen

another Informative Feature in the upcoming 58th Anniversary Number

VARIETY Plus other statistical and date charts and articles

French Filmites **Worry Over Aid**

French film people still are worried about the fate of the Film Aid setup. Word is that Common Market headquarters in Brussels is against having the 14% French Pix Aid on local grosses continue after next July 1.

Film reps here claim they con not exist without it and that it would be a blow to production. It seems that the main signatories Italy and Germany are with France on this but ECM reps are vehemently against it. They want the beginning of Film Aid cuts over a few years to finally have a central aid coffer for all ECM countries.

There is talk that French Film Aid will be continued, but maybe it would be cut. Repercussions may be forthcoming here, if that is so. Meanwhile, film people are put-ting pressure on the governmental Centre Du Cinema to fight to uphold the 14% which was only obtained last February.

More Italo Censorship Hassles; Prods. Change Titles, Get Pix Okayed

Rome, Nov. 26.

A major censorship hassle has been peacefully resolved here with the final okay, accorded this week to director Tinto Bras' Venice entry, "In Capo al Mondo" (To The Ends of the Earth). Previously banned even on appeal by the Italo censor commission, pic was "freed" after a new screening, under another title, "Chi Lavora e Perduto" (He Who Works is Lost). And producer Moris Ergas is now open to bids for local as well as foreign release.

Film was originally banned in toto because censors claimed it "ridiculed religion and the armed forces" and "constituted a danger probably with some cuts. Pro-cedure was previously successful in case of "Ape Regina" (Conjugal Bed), nixed until re-submitted with new tag, "A Modern Tale: Ape Regina.'

Meanwhile, a new pic, "Three Magnificent Heroes," has now been turned down by censors here. Produced by Alfredo Salviati, production deals with a rich skirt-chaser and his dealings with a group of ladies of easy virtue.

Entire censor controversy spotlights the current local situation which sees Italo socialist elements, expected to get into Italian govern-The assembly also re-elected ment via coalition with center David Jato to the key adminishra- parties, in favor of total abolition ship must be retained.

'EXODUS' CLICKS IN **COPENHAGEN REISSUE**

Copenhagen, Nov. 26.
"Exodus" (UA), considered played out in Denmark, has been reissued with exceptional boxoffice results. In four weeks, the At-lantic Bio has shown the film twice daily and business seems to assure at least two more weeks.

Theatre manager Erik Elias sent out letters about the film to all school teachers in Copenhagen, suggesting the film as a suitable subject for an essay contest among pupils. Not rated an original promotional idea, it seems to have revived interest in the pic.

\$233,000 Budget, Big for Swiss, Set by Schnyder

A project which might revitalize the ailing Swiss film production, which has suffered financial setbacks due to a string of flops, has been disclosed here by Swiss producer-director, Franz Schnyd-er, head of the indie production company, Neue Film A.G. It is the filmization, in color and widescreen and with a (for Switzerland) steep budget of one million Swiss francs (\$233,000), of a novel by 19th century poet Jeremias Gotthelf. "Geld und Geist" (Money and Spirit) is title, Previous screen versions of Gotthelf's peasant novels, whose literary value is undisputed in Swiss-German literature, having been spec-tacularly successful on the home market, it is hoped that the new project may continue, or rather bring back, that financially lucky streak.

A distributor, Monopol - Film A.G. Zurich, has already been set. Apart from the latter's financial participation, the canton (state) of Berne, where all Gotthelf novels take place, as well as the association of Swiss provincial and smalltown cinemas have declared their readiness to contribute im portantly to the financing. The latter is believed to be an unprecedented move in the Swiss film industry. Furthermore, the producers hope to obtain cooperation, in the form of risk guarantees, from the Swiss federal government.

The screenplay is presently being written by Richard Schweizer. Cameras are slated to roll next February, if all financial proplems can be straightened out, with additional shooting set for late spring of 1964.

2 British-Made Pix Pace West End, 'Victors' Wow 22G; 'Servant' Sock 24G, 2d; 'Thrill' Rousing \$19,000

From Johannesburg

EVELYN LEVISON

Apartheid Situation In South African Show Biz

another Interesting Feature 58th Anniversary Number

VARIETY Plus other statistical and data-filled

Italo Films, First Nixed, Given Okay

Censorship continues to make ocal headlines. Two films which have caused considerable public controversy because of their early nixes have now been okayed.

Devil in the Flesh," produced by Paul Graetz. Pic was briefly released here in 1948-49, then yanked and hasn't been seen since. despite repeated protests and petitions by producer. The other is more recent, Tinto Bras' Venice entry, "In Capo al Mondo" (To the Ends of the Earth), produced by Moris Ergas, which had been banned in appeal. Hence, it had few if any chances of ever seeing the light.

for its theme and for certain re-puted obscenities which, accord-ing to censor, could not be removed by trimming.

Now, the issue has been dodged by re-submitting it under a new title, "Chi Lavora e Perduto" and effecting a few cuts. This same "ruse" also was adopted in other

charts and articles

One is Claude Autant-Lara's

"Earth" had been nixed in toto

recent cases of "Rogopag" (resubmitted and passed as "Let's Wash Our Brains") and "Ape Regina," now running as "Una Storia Moderna" (A Modern Story).

Pressure for Govt. Action in British Pix Crisis Starts in H. of Commons

action on emergency measures to deal with the British film crisis began officially in the House of Com-Trade (the department formally The Federation of Film Unions, known as the Board of Trade) which has actively backed the confirmed that he had received FBFM demand for a 50% Quota, that these were being considered as a matter of urgency by the Films Council.

The representations referred to had come from the Federation of British Film Makers, and urged, as an immediate first step, the intro-duction of emergency legislation to hike the British Film Quota to 50%. It currently stands at 30%, though that level is heavily exceeded by the two major circuits.

The question in the Comons last week was the first of several that have been tabled by M.P.s who closely watch the film scene. Others are due to be asked during this week and next, all emphasizing the urgency of the situation and the need for prompt action to save independent production and keep British studios actively at work.

Meantime, there is no sign of a

letup in the campaign within the industry. The two producers' associations are meeting separately is the priority item on the agenda.

On Thursday (5), the Five Trade lems which confronted the owners Associations, comprising distributors, exhibitors the two features. Associations, comprising distribution of the studio would not be retors, exhibitors, the two feature moved if the state took it over.

film producer groups pressure for government shorts filmmakers, will be in joint session to draft a reply to the Films Council report on monopoly tendencies in the industry. This is mons last week, when Edward for consideration at the Films Heath, Minister for Industry and Council session in the New Year.

representations on the subject, and and is also campaigning for immediate steps to create a third outlet, had a further meeting last week. It is expected to make further representations to the government and the Films Council.

The first move for the 50% Quota was made at last month's meeting of the Films Council, but a decision was adjourned until the December meeting. There is wide-spread feeling, however, that the Council again will delay taking a vote on the issue until its January meeting. At that time, it will have before it the detailed replies of all the trade associations to its report.

Irish Nix Ardmore

Dublin. Nov. 26.

The Irish government has refused to buy Ardmore Studios, now in the hands of a receiver, nominated by the state-sponsored Industrial Credit Corp.

Two major British-made entries gave a lift to the West End scene last week, though the shock news of President Kennedy's death had a depressing effect over the week-end. And all the eight Americancontrolled firstruns closed Monday

(25) as a mark of respect.

The two newcomers are Carl Foreman's "The Victors," which completed its first session with a mighty \$22,000 or near for 13 performances at the Leicester Square Theatre, following royal charity gala at Odeon, Leicester Square; and "The Servant," which estab-lished a new house record in its first frame at the Warner, and has a prospect of hitting a great \$24,-000 in its second stanza of six days.

Another big newcomer was "The Thrill of It All," which was heading for a torrid \$19,000 or over in its first frame at the Odeon, Lei-

cester Square.

Among the long running hold-overs, "Cleopatra" again leads the field, with a smash \$31,000 in its 16th Dominion sesh. "How the West Was Won" was over \$17,000, big for its 56th Casino round. "Lawrence of Arabia" topped \$15,-000 in its 41st week at the Metro-

Estimates for Last Week
Astoria (CMA) (1,474; \$1.20\$1.75—"West Side Story" (UA) \$1.75)—"West Side Story" (UA) (91st wk). Steady \$5,700. "The Cardinal" (BLC) preems Dec. 20. Carlton (20th) (1,128; 70-\$1.75)—
"Doctor in House" (Rank) and
"Genevieve" (Rank) (reissues).
Good \$6,000 or near. "The Leop-

ard'' (20th) bows Dec. 5.

Casino (Indie) (1,155; \$1.20-\$2.15) —"How West Was Won" (Robin-MGM) (56th wk). Socko \$17,000. Columbia (Col) (740; \$1.05-\$2.50) —"Can't Take It With You" (BLC) and "Here to Eternity" (BLC) (re-issues). Fair \$4,800 for six days.

'Man From Diners' Club" (BLC) "Man From Diners Club (DLC) follows on Nov. 28.

Coliseum (MG) (1,795; \$1,20-\$2,46)—"Brothers Grimm" (Robin-MGM) (18th wk). Okay \$15,000.
"Mad World" (UA) preems Dec. 2.

Dominion (CMA) (1,712; \$1,45-\$4,20)—"Cleopatra" (20th) (16th wk). Hefty \$31,000.

Empire (MG) (1,330; \$1,70-\$2,15)

Empire (MG) (1,336; \$1.70-\$2.15)

"Marie Walewska" (MGM) (reissue). Brisk \$10.000 or near for

issue). Brisk \$10.000 or near for six days. "Camille" (MGM) (relissne) opens Nov. 28.

Leicester Square Theatre (CMA) (1,375; \$1.05-\$2.80)—"The Victors" (BLC). Great \$22,000 or close for 13 performances, with capacity at every evening show. Naturally holds indef.

Lendon Pavilion (UA) (1,217; 70-\$1.75)—"Tom Jones" (UA) (22d wk). Fancy \$10,100, and great for length of run.

Metropole (CMA) (1,394; (Continued on page 13)

W. GERMANY CLAIMS **ONLY 19 PIX BANNED**

Bonn. Nov. 26. In the wake of mounting criticism that the West German government is banning foreign films illegally and unethically, the government has explained the situation.

In a special report, covering the last two years, from Jan., 1961 until Oct. 1, '63, it has looked at 756 films, of which only 19 were refused an entry permit.

In another 10 instances, the

German government demanded certain cuts such as references to the "German Democratic Repub-lic," which is the Communists' name for East Germany but is a designation that the West Germans refuse to accept, calling the severed half of their country the Soviet Zone instead.

Report was issued after direct attack of the Bonn government, especially from the Socialist party, which claimed the West German government was using an illegal manner of banning films from the Communist satellites, instead of relying solely on the powers of the Film Censorship Board. The report noted that the Federal Office for Industrial Trade in Frankfurt actually was pre-screening any of these films from the Commis-countries which might be "sensitive," and could refuse them entry.

IDM IDM IDMes

Now drawing record-breaking crowds in its pre-release engagements at the Cinema I in New York and at the Beverly and Orpheum Theatres in Los Angeles...

has been booked by the following theatres for December and January:

SAN FRANCISCO — United Artists — December 17; BOSTON Beacon Hill—December 18; CHICAGO—Michael Todd—December 18; WASHINGTON, D. C. — Ontario — December 25; TORONTO Hyland — December 25; BALTIMORE — Charles — January 19.

February dates, in the following major cities throughout the country, will be announced shortly.

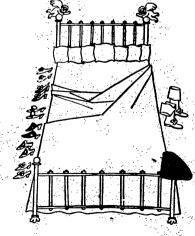
ATLANTA · FALL RIVER · PORTLAND · PROVIDENCE · SPRINGFIELD · WORCESTER · BUFFALO · BINGHAMTON ROCHESTER · SYRACUSE · CHARLOTTE · COLUMBIA · CHAMPAIGN · JOLIET · PEORIA · ROCKFORD SO. BEND · CINCINNATI · CHARLESTON · COLUMBUS · DAYTON · HUNTINGTON · LEXINGTON · CLEVELAND AKRON · CANTON · TOLEDO · YOUNGSTOWN · DALLAS · AUSTIN · FT. WORTH · HOUSTON · SAN ANTONIO DENVER · DES MOINES · DETROIT · ANN ARBOR · GRAND RAPIDS · LANSING · BLOOMINGTON · LAFAYETTE JACKSONVILLE MIAMI MIAMI BEACH · CORAL GABLES FT. LAUDERDALE · ST. PETERSBURG KANSAS CITY, MO. · COLUMBIA · KANSAS CITY, KAN · LAS VEGAS · PHOENIX · SAN DIEGO · TUCSON MILWAUKEE · MADISON · MINNEAPOLIS · ST. PAUL · NEW HAVEN · BRIDGEPORT · HARTFORD · STAMFORD NEW ORLEANS · MÉMPHIS · PHILADELPHIA · PITTSBURGH · ST. LOUIS · FRESNO · HONOLULU · OAKLAND RENO · SACRAMENTO · SAN JOSE · SEATTLE · EUGENE · PORTLAND · RICHMOND

ALBERT FINNEY/SUSANNAH YORK/HUGH GRIFFITH/EDITH EVANS/JOAN GREENWOOD/:: TOM JONES!"

ALSO STARTING.

GEORGE / AND THE GLEST APPENANCE OF SCREENFLAY BY PRODUCTED AND DIRECTED BY MUSIC COMPOSED ADDISON / A MODIFICITY OF ADDISON / A MODIFICITY OF ADDISON / A MODIFICITY OF ADDISON / A WOODFALL PRODUCTION A UNITED ARTISTS-LOPERT RELEASE

. 43.544 (13





TO DANK

International Sound Track

Gillian Lynne signed as choreographer for the new Cliff Richard musical "Wonderful Land," which is to be filmed on location in the Canary Islands and at the Associated British Elstree studios. Kenneth Harper produces and Sid Furie is directing ... "Take Her, She's Mine," 20th's first Hollywood picture under its new production program, will 20th's first Hollywood picture under its new production program, will be launched in London at the Carlton on Dec. 26, with general release on the Rank Circuit scheduled to start Jan. 26. A cruising holiday along the Rhine for an entire family is the prize offered by Cinerama in a contest to mark the transfer of "The Wonderful World of the Brothers Grimm" from the Coliseum to the Royalty. Charles Tingwell, who has just completed a role in Metro's new Agatha Christie comedythriller, "Murder Most Foul," is costarring with Anna Neagle in a suspense drama, "Person Unknown," which started an out-of-town tryout in Roungement last week. Ren Moody now completing a stage out in Bournemouth last week...Ron Moody now completing a stage musical based on the life of Grimaldi, which it is hoped to launch in the West End next spring. Moody has written the entire show, and will star in the production ... Elke Sommer arrived in London last week as the replacement for Romy Schneider, who in turn had been the re-placement for Sophia Loren in "A Shot in the Dark," a Blake Edwards production for Mirisch Films and UA release. Peter Sellers stars, with, in addition to Miss Sommer, George Sanders and Herbert Lom.

Paris

Last part of the Indian pic trilogy of Satyajit Ray "The World of Apu" finally getting an art house release here . . "Alamo" (UA) in for another firstrun re-run . United Artists started a French profor another firstrun re-run. duction adjunct UA Productions SA under Georges Laurent. Outfit will take local productions for UA release in various territories or also actually produce pix here for release. Metro has been doing that for some time and now has two bankrolled local companies, Cipra and Gaumont International. Paramount recently closed down a local production department while 20th is taking more pix for release and production department while 20th is taking more pix for release and even producing via rep Andre Hakim. Warners sometimes picks up French pix. All this is to swell needed product, Columbia also has a hand while Universal is not busy in this line.

Walt Disney's "The Castaways" due for openings in 22 towns and cities. Frederic Rossif winding his compilation pic on animal life "Les Animaux". Writer Rene Barjavel touring France to intro the French version of the Italo pic "The Leopard" at various openings. Christiane Rochefort, head of the press office for the Cannes Film Fest, now publishing her third book "Les Stances A Sophie" a satire about a freedom-loving free wheeling candid girl caught up in the

about a freedom-loving, free-wheeling, candid girl caught up in the rather vapid conventional French upper middle class . . . The wife of the late stage and screen star Gerard Philipe, Anne, has written a book on their last days together which has a style, poignance, taste and feeling that has already made it a bestseller with probable literary prizes in store. Philipe died at the age of 37 five years ago. Book is called "Le Temps D'Un Soupiy" (Time of A Sigh).

Romy Schneider's "Maria Tarnowska" project, from book by Hans Habe, won't roll until 1965, according to director Luchine Visconti, who's booked elsewhere until then but is enthusiastic about actress and pic. Arthur Cohn's Michael Arthur Productions will shoot it in Italy, Austria, Russia, and Germany. Burt Lancaster being paged by Alfredo Bini for "Passion According to Saint Matthew," to be shot by Pier Paolo Pasolini for Arco Film. Robert Aldrich showing his "Four For Texas" (Warners) to local crowd at Fiammetta Theatre early

November.

Anthony Quinn, due for "Zorba, the Greek" in spring with Simone Signoret and under Michael Cacoyannis' direction, also toying with idea of part in a musical . . . Joseph Levine's Embassy Pictures may be picking up another Italo-made: "Il Sorpasso" (Fairfilm), which was last season's sleeper here winding up number four nationally though made on slim budget . . though Richard Brooks will probably not be making "Catch 22" for Dino DeLaurentiis, as locally reported, producer and director are looking for mutually suitable project with an eye to the future; latest date for DeLaurentiis Studio opening is mid-January, and Stage One is already completed. Stage One is already completed.

Rosanna Schiaffino's current item, "The Cavern," is first for Cine Doris, recently-founded Rome company linked to Martin Melcher, partnered with Munich's Neubach Film; script is by Dalton Trambe and Alberto Bevilaqua, Edgar Ulmer directs. It's under way near Trieste. ... Marcello Mastrolanni's upcoming pie with director Marce Ferreri and costar Catherine Spaak for Carlo Ponti is set around 2000 A.D. . . . Robert Weston, Embassy Pictures pub-ad veep, back to Gotham after local o.o. and conferences with Ponti.

Gian-carlo Menotti will direct "Dolce Fine" (Sweet End) Magnani dubbing herself in Italo version of "Le Magot de Josefa" (Sopac-Arco) . . . Linda Christian, Alexandra Stewart, Senta Berger, others set for "And Woman Created Man" for Geos-Loewant Producothers set for "And Woman Created Man" for Geos-Loewant Productions and director Camillo Mastrocinque. Franceise Prevest delaying her return to Rome to do "Le Repas des Fauves" for Christian-Jacque in France, may segue with "The Age of Reason" for Valerie Zurlini in Italy . Fabrizio Capucci, husband of Miss Spaak, recovering from injuries sustained in fall from rocks on Sardinian locations for "La Calda Vita" (The Warm Life) . Gianni Hecht's Documento Films producing sketcher called "High Infidelity," with segments by Marie Monicelli, Elio Petri, Franco Rossi, and Luciano Salce.

Berlin

Most local cinemas and theatres broke off their programs when the assassination of President John F. Kennedy became known. Only serious films screened, no dancing, etc. on the days up to the funeral.

Paul Hubschmid reportedly offered male lead in the American screen version of "Sound of Music" to be directed by Robert Wise in Salzburg. He once filmed under the name of Paul Christian in Hollywood.

Omar Sharif has been hired by Horst Wendlandt's Rialto-Film to play title role in the filmization of John Kaittel's novel, "Abd el Kader," in 1965.

Biglio's "Winneston" will have its novel, "Abd el Kader," in 1965 . . . Rialto's "Winnetou" will have its preem Dec. 11 in Munich. Two days later, this new big-screen German western will see mass re-lease in 80 German cities . . . James Wakefield Burke played the role of a U.S. colonel in the German western, "Old Shatterhand," which has Lex Barker and Guy Madison in the leads. Hugo Fregorese directed the film for Artur Brauner's CCC. Burke wrote script for the film which was shot in Yugoslavia ... Rolf Theile, cinema mogul in W-Germany, observed his 60th, producer Laggi Waldleitner his 50th birthday.

V.I.P.'s Had Most Dates In W. Germany for Oct

Berlin, Nov. 26.
Statistics compiled here recent ly reveal that "V.I.Ps" (MGM) was the most screened pic in 300 West German key cinemas last month "Irma La Douce" (UA) was second, "55 Days in Peking," (AA), released by Rank, was third, and "The Birds" (U) finished fourth.

The Italian film, "All This whice World's Women," wound up fifth, pic.

with the German Nora release, "11 Years and One Day," was sev-

enth. American pictures garnered 39.3% of the playdates as contrasted with 43% in September. German films came next with 21.9% as against 26.3% a month ago. British films, which garnered only 4.3% in September, jumped up to 16.3% in October. This increase of nearly 400% is mainly because of the success of "V.I.P.", which is running here as a British

From Turkey **EROL KENT** has written a roundep on Istanbul Legit

another Informative Feature in the upcoming

58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Ossen, Zucker Get Three Italo Pix

Aquisition of three Italian feature pix for the American market was revealed here by Ralph Zucker of Ossen & Zucker Associates. Pix are "Kapo," "Adua e le Com-pagne" and "I Nuovi Angeli." First two are Moris Ergas productions Third was made by Alfredo Bini's Arco Films. Zucker said all three will be released by February in New York.

At the same time, the pic exec said his company planned to expand in the opposite direction as well by selling Yank-mades ("Grass Eater") for which Ossen-Zucker have European and Common-wealth rights abroad and participating in Yank-Italian coproductions.

First venture in joint production is a medium-budgeter, "The De-ception," slated to roll in Rome, March 1, with Zucker acting as exec producer. Ossen and Zucker also plan to purchase a New York theatre outlet and currently have reps in Italy, France, Australia, New Zealand, Middle East, and Far East. Donald Krain has been named general manager of the company's New York office.

Zucker left for Paris and London after setting details here prior to returning to New York.

London Grosses

Continued from page 11 \$1.75)—"Lawrence of Arabia" (Col) (41st wk). Lively \$15.000.

Odeon, Haymarket (CMA) (600; \$1.05-\$2.80)—"55 Days at Peking" (Rank) (18th wk). Neat \$5,000.

Odeon, Leicester Square (CMA) (2,200; 70-\$1.75)—"Thrill of It All" (Rank). Fancy \$19,000 or over.

Odean, Marble Arch (CMA) (2,200; 70-\$1.75)—"Bye Bye Birdie" (BLC) (3d wk). Fair \$7,300.

Plaza (Par) (1,889; \$1.05-\$2.20)— Wives and Lovers" (Par) (2d wk). Moderate \$6,400 for six days. First week, \$9,000. "Fun In Acapulco" (Par) follows on Dec. 5.

Risito (20th) (529; 70-\$1.20)— Viva Zapata" (20th) (reissue) (2d wk). Average \$5,000 in six days. Opening week was \$6,700. What a Crazy World" (WP) opens Dec. 5. Ritz (MG) (430; 70-\$1.05)—"Dr.

No" (UA) (Subrun). Heading for sturdy \$5,500 for six days.

Studio One (Indie) (556; 50-'I'm All Right Jack and "Two-Way Stretch" (BLC) (re-issues) (7th wk). Fine \$4,200. "Fan-(BV) (reissue) returns Nov.

Warner (WB) (1,785; 70-\$1.75)
—"The Servant" (Elstree) (2d wk).
Great \$24,000 or close in six days
after opening week esetablished
new house record of \$27,100; including partially-invited opening night audience.

German Pix

Continued from page 11

mium. And Kurt Hoffmann was unable to find a German distributor to handle his film "House in Carp Alley" because it concerns Jews and war atrocities. So he is making it for tele, and thus will not be eligible for the \$50,000 pre-mium which is restricted to films for cinemas only.

The Federal Ministry of the Interior is due to award more pre-miums this December, based on outstanding scripts, for films to be produced before Dec. 10, 1964

Int'l Film Federation Liberalizes Its Attitude Towards Film Fests

'Jones,' 'Runner' Brit. **Entries at Mex Fest**

London, Nov. 26. There are to be two British entries in the Acapulco Film Fest, which started last Nov. 24—and both are from the Woodfall stable. They are "Tom Jones" (UA) and "Loneliness of the Long Distance Runner" (Cont).

Steven Pallos, head of Pax Films, will be leading the British delegation to the festival going on to Mexico from New York. Also from Britain will be Fom Courtenay star of "Long Distance Runner" Julia Foster, who played a small role in the film, and Jack Worrow, publicity director for Bryanston

Producer Paul Heller, Maker of Lisa, Claims Indies Yen Int'l Mkt

Paris, Nov. 26. It is as natural for non-Hollywook pix producers to think in international terms as it is for Hollywood filmmakers. Or perhaps more so, since it is the rare one that

breaks through for depth release

on its homegrounds.
So thinks Paul Heller, producer of "David and Lisa," which, para-doxically, is one of the few films to break through for solid art and then circuit release in the U.S. The New York-based producer has been abroad for six months now, huddling with writers on future projects as well as lookseeing re-leases of "Lisa" on the Continent and in England.

Heller does not feel there is a N.Y. school of filmmaking. He just points out that there are people who want to make films and de-mand independence, and not the shackling aspects of star packages and formula films. If facilities, talents and money are more prevalent in Gotham, they are thus be ing made there. But other big cities or even little ones may suddenly make themselves felt in this sphere in the near future, he claims.

And the fact is that U.S. arty houses are more prone to over-look local unusual films for offshore entries as are independent distributors. Or else these hardtops go in more and more for Hollywood pix. Heller is thankful for Walter Reade's Continental Co. taking on his "Lisa" (Continental

also handled another indie, made in Hollywood, "The Balcony"). Such films as "Shadows," "The Connection" and now "Hallelu-jah the Hills" have obtained release and recognition abroad first. And the first two, did better in foreign climes than at home. But Heller is not for crying that indies are martyrs.

Heller had one deal to make a pic in Britain fall through because the precarious state of the indus try there. Argentine director Le-opoldo Torre Nilsson was to have directed from a script by Edna O'Brien, But the touchy theme of omosexuality al so did finding an equitable production backing. However, Heller says it is just pushed back on his agenda

and not abandoned. Script is called "A Beautiful Family."

James Jones is doing a script for an oater, "Deaf Smith," based on a deaf gunfighter, to be made in Hollywood while Donald Ogden Stewart is working on "The Duchess and the Smugs" which is to be done in Yugoslavia with Burgess Meredith directing.

Huge Tent for Use By Cinerama in England

Konstanz, Nov. 26. The biggest tent ever turned out by the Stromeyer and Company Tentmakers Corp. here has just been sent off to England for use by Cinerama.

Enormous tent will be used for

\$125,000.

The Federation of International Film Producer Assns., in a meeting here, has liberalized its attitude towards film festivals. There no longer will be an attempt to classify these film shows. And besides the established biggies, like Cannes, Venice, Berlin, San Sebatian, the Moscow and Karlovy Vary fests, members will be free to enter others as they wish.

The FIFPA Fest Committee is now working out details but it basically means that all festivals which live up to general fest reg-ulations will automatically have FIFPA support. It may not be outright, as for the leading fests, but there will be no boycotting as happened at several smaller fests this year, like the new Trieste Science Fiction Film Fest and the Beirut Fest in Lebanon.

A thorny angle is the fact that the so-called leading fests now will have to take their chances with the others. Also, the top ones rarely abided completely by FIFPA rulings in the past. At least as far as the \$2-day length and film choosing were concerned.

A FIFPA source maintains that there was never an attempt to limit festivals to appease the established ones, but rather an attempt to keep out those that were obviously in it for touristic rea-sons and did not help the prestige of films in general by their choices. Also, too many prizes were apt to water down the effect of them in the long run.

Still Will Enforce Its Rules

However, FIFPA still will enforce the rules as a condition of backing. That is, the choice of films from recognized lists by national or governmental groups in each country, international juries. free remittances and visas for all entered pix and no censorship of any competing films.

One source pointed out that Great Britain was exceptionally keen for a go-ityourself outlook towards fests, especially since its adherence to FIFPA regulations kept it out of Beirut while prac-tically all others went in on their own. France purportedly is miffed since it feels too many festivals mean spreading out product and watering down kudos from Cannes and other established, competing shows.

FIFPA still will recommend the leading fests and accept others. It is generally felt that the veteran ones will not be hurt by the smaller entries which sometimes help in taking offbeat pix or specialized ones that may not have chances at the others. And many repeat film entries at these fests can help them in different global

No rush of new festivals is expected and the fact that it will be left up to individual countries also will tend to exercise control on the present tolerated outsiders and any possible new ones like the much-mentioned U.S., British and Egyptian fests.

Israeli-Authored Yarn To Be Filmed for TV In Czecho by Hoffman Frankfurt, Nov. 26.

German director Kurt Hoff-mann, who failed o find a producer for his rights to "The House in the Karp Alley," by the Israeli author Ben Gavriel, has taken the drama to Czechoslovakia. There, he is making the film for tele since he was unable to find anyone to finance it for screening in

The story, by the writer who was. born in Austria, concerns a house in the Jewish section of Prague, and the tragic tale of its inhabitants during the period in 1939 when Hitler annexed Czechoslovakia.

German cinemas.

However, although the German film producers were hesitant to tackle such a risky theme for boxoffice, the West German tele of special exhibitions of the Cine-rama technique. It will seat 2,400 to finance the project for tv. viewers, and after six months it can be disassembled and transported to another English city. Cost of this unusual tent is around exherting will require 56 days of the city for the shooting.

MARKABLE CHARACTERS IN A STORY OF LOVE, LAUGHTER AND TEARS! GALAXY OF RE



4





COSTABRING BOBBY DARIN IN TOURING



• Directed by DAVID MILLER • Produced by ROBERT ARTHUR A BRENTWOOD REYNARD PRODUCTION • A UNIVERSAL PICTURE Screenplay by RICHARD L. BREEN, PHOEBE and HENRY EPHRON · From the novel by LEO ROSTEN

NA ALIG

U.S. Customs Grabs Red Chinese Scenes **Brought In by Australian Showman**

Some 13,000 feet of black and white film on life within Red China lensed by Australian documentary producer John Dixon last week were impounded by U.S. Customs officials here.

William C. Morling, who heads Morenco Corp., Anzac company which has rights to film, reports that pix were taken from him when he attempted to bring them in for network perusal. He says that ostensibly footage has been spirited east for Customs home-office screenings though he declares that he has been unofficially advised that the State Dept. also wanted to view films.

Morling, who states that ABC, NBC, Screen Gems and Britain's BBC have expressed interest footage, avers that he is hopeful of getting films back by next week though Customs have been silent on their fate since impounding

Morling claims Reds allowed them virtually a free hand in lensing the films though he acknowledges that a rep of the government's Department of Culture in Overseas Relations was on hand during 5,000 mile, 28 day filming

Areas of Red Chinese life lensed include factories, a farm com-mune, a "model family"—chosen from three suggested by govern-ment, and a Shaghaih slum though permission to film it was contingent on inclusion of more favorable footage. Also lensed were the summer palace in Peking, Mao Tse-Tung's "hideaway house" and a private interview with the Reds' Vice-premier and Foreign Affairs Minister Chen Yi. Nothing of a military nature was filmed but Morling insists their in-terests didn't lie in this area in

He notes that they were allowed to film random "man-in-the-street" interviews but reports gambit proved fruitless because of

the people's reluctance to talk.

Morling candidly admits that if
way in which films are edited and presented is offensive to the Red Chinese, a proposed second trek to Tibet would not be allowed; though he insists absence of editorial comment in pix was not dictated by this consideration. It is his feeling that straight presen-tation and the words of the Chinese officials do a better job of "shooting themselves down" than he could with comment.

Films, which are insured for \$60,000, have been screened and passed by the Australian government. The nine months of negotiations for permission to make trip were handled through the Australian-China Friendship Society

Subjects touched upon in the Chen-Yi session included China's relationship with Russia, its attitude to the U.S., Australia and other South-east Asian countries

and atomic weapons.

Agent for firms in this country is Paul Kemp of the National Edu-cation Sciences Corp. in Anaheim.

'Irma La Douce' Sensash: 17 Weeks in Portland, Me.

Portland, Me., Dec. 3. Shattering all previous records ere. "Irma La Douce" (UA) finally bid adieu to Portland. It racked up 17 weeks. Previously the seven week run of 20th's "Peyton Place" held the all time record.

Fine Arts manager Sam Gold-farb had predicted that "Irma" would have at least a 10 week showing. Even he was flabber-

Warners Equals \$1.17

Warners for the year ended Aug. 31 had a consolidated net income of \$5,699,000, equal to \$1.17 per common share. Company for the year previous had a net of \$7,

566,000, or \$1.56 per share.
Theatrical and television film rentals, sales, etc., amounted to \$87,129,000, compared with \$79,-864,000 for the 1962 fiscal year.

Net current assets at last Aug. 31 were \$51,870,000 (including \$11,205,000 cash) and debt due after one year was \$6,571,000, compared with \$48,331,000 (including \$11,732,000 cash) and \$6,126,000, respectively, for the year ended Aug. 31, 1962.

Copyright Attorney **STANLEY** ROTHENBERG

who is an authority on the subject reprises the

Ramifications and Problems of World Copyright Protection

another Informative Feature in the upcoming 58th Anniversary Number of

VARIETY Plus other statistical and data-filled charts and articles

STANDARD CAPITAL **AGAIN SWINGS SHINGLE**

Hollywood, Dec. 3. Standard Capital, which fi-nanced motion pictures in the '40s and early 50s, has returned to film financing and set up Coast headquarters. Firm is based in Wilmington, Delaware.

Following its long tenure in backing pix, company set up a subsidiary, Standard Television, to distribute firm's features and other acquired product to tv. Subsid was headed by Bob Berger, son of exhib Benny Berger, and Marcus Loew, grandson of founder of Loew's Inc.

SC, according to a spokesman, projects financing a total of six pix in 1964. First feature will be indie "The Searcher," from story by Stanley Z. Cherry.

Metro 'Showcasing'

Continued from page 3

which might, or might not, include downtown house.

To repeat, if the Music Hall wants a picture on an exclusive run, it's granted. Otherwise it goes either the 20-theatre showcasing or nabe saturation.

Impact on the trade is significant. United Artists initiated the showcase plan and, until now, only 20th-Fox emulated the idea. Twentieth went along only limitedly. In the instances of both UA and 20th the Loew's and RKO chains were invited to join in, but declined.

Loew's and RKO are now invited participate in the MGM idea but there have been no decisions from the Tisch operators as yet.

With this new breaking from the status quo ranks by MGM, and if the policy proves successful, it's obvious to inside observers that Warners, Paramount, Columbia and Universal and the smaller companies may, or will, follow

It's felt strongly that Loew's and RKO, which for long shared the only principal marketing positions in the greater N. Y. area, so far as the borough firstruns and the nabes are concerned, eventually will go along with the idea of mul-tiple showcasing as a matter of economic necessity.

ty toward Loew's, where Metro product has been playing in Gotham and surrounding areas since U.S. cinematic time began and both were owned in common. There's no break as yet; Loew's has its choice of taking part but no longer with the traditional Broadway exclusivity.

Meanwhile, it's understood the local N. Y. RKO chain is undertaking to work out its own idea of a showcasing, with WB features. RKO and WB execs, it's known are talking about it.

Reasons why are pinpointed by Lefko. Neighborhood runs and suburban runs can produce far more revenue than used to be true. That's his reason for getting away from what he calls aforementioned 'stereotyped" kind of distribution.

NEW LOEW'S BOOKER *

Dick Dickerson, formerly asso-clated with the Chakeres Circuit, Springfield, Ill., on Jan. 6 will switch to Loew's as booker for outof-town and assistant to Ben Joel, chief film buyer. Disclosure was made by Bernard Myerson, Loew's Theatres exec v.p.

Dickerson's is a new post. Added exec manpower in the field of booking was felt needed at Loew's, it's understood, because of the modern-day complexities in booking patterns as concerning such matters as bidding and guaran-tees to the distributors.

Embassy Victory Over Censorship

Embassy Pictures, which has been a long-time battler in the censorship field, won another victory last week in Maryland when the Maryland censor board re-versed an earlier ruling on a trio of Embassy releases.

The censor board had refused exhibition licenses for the showing of "Seven Capital Sins," Ingmar Bergman's "Night Is My Future" and "Bluebeard," which had been called "Landru" in its initial en-gagements. The board then reversed its own decision just before the matter was to go to court and cleared the films for exhibition, a process which had held up the showing of the pictures for over three months. Now Embassy plans to capitalize on the situation by advertising the films as having been withheld by the censors initially.

The company is still waging a censorship battle in Memphis over the showing of "Women of the World." Here too Embassy has taken a censor board's decision to court after it was denied a license to show the feature. Some answer is expected shortly.

In Atlanta, the company recently won a court case fought on be-half of "Women," the court over-ruling state censors who had sought to block the film's showing. In Georgia, however, there is still considerable local-level censorship and it remains to be seen whether or not the picture will get much playoff in the state.

Acapulco Fest

Continued from page 4 El Presidente Hotel. Beymer had not been amused.

Rest of the Yank delegation is comprised of Corkery, San Francisco Fest head Irving Levin, former Commerce Dept. exec Nate Golden, Prof. Robert Gessner, Consolidated Film Labs' Sidney Solow and indie producer-director Larry Moyer. As seems usual at Latino fests, the European and Iron Curtain countries seem to be much better repped,

The French have Robert Favre LeBret, Cannes chief; Robert Cravenne, Unifrance; Andre Parent, director of the Centre National de la Cinematographie; and several stars including Maurice Ronet (of "Le Fou Follet"), and Anna Karina, wife of Jean Luc Godard, The British brought down their ambassador to Mexico, Sir Peter

Rumors to the effect that this may be the last of the Acapulco fests are officially denied on all sides, not only by Mex execs but by most of the visitors who seem to agree that whether or not this fest has any economic reason for being (little or no biz seems to go on), Acapulco is so magnificent a spot, it (and they) must not be denied this chance to have a little fun and do a little high level p.r. work.

For Yank delegation chief Corkery, however, it has not been all beer and tequilla. Fest has oc-curred at a crucial point in his negotiations with Operadora de Tea-tros (the Mex theatre monopoly) and the Mex government re the Edward G. Robinson set to costar with Paul Newman, Laurence Harvey and Claire Bloom in "Judgment in the Sun," Ronald Lubin production for Metro directed by Martin Ritt.

and the Mex government re the mandatory printing-in-Mexico despending in April, 1960, has been opening in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been promoted by Neil Hellman to the mandatory printing-in-Mexico despending in April, 1960, has been pr

Possible Xmas Shutout From B'way Faces United Artists' 'Kings of Sun'

From Paris

GEORGE MARTON

who as play broker and literary of plays and playwrights gives his summation on the

Recipe for Success

another informative Feature in the upcoming 58th Anniversary Number

VARIETY Plus other statistics and data-filled charts and articles

IATSE PICKET LINE CLOSES NASSER SPOT

San Francisco, Dec. 3. Nasser Bros. Royal Theatre was closed last week (26) by a dispute with Local 16, Stagehands Union. Union reps wanted the Royal, a nabe which recently went first-run.

to hire two maintenance men. But the Nasser chain said the union had demanded it hire two stagehands, and the issue had been under discussion for some time. Last week a picket line appeared, and members of other unions refused to cross it. Rounding out its first week was "McLintock," which did about \$7,500 first week. Pic was scheduled to open Monday (2) at the Alhambra, another Nasser

Moyer in Mudhole

Continued from page 3

in the making of a non-union film. Moyer looks made to order. Whether any other IATSE members will ultimately be involved 'isn't being discussed" at present. (Among the things which Moyer did in the making of the film was to defer payment of the salaries of his actors, which is not allowed by Screen Actors Guild but actors will collect SAG scale). In addition to crew being non-union, the Council also claims that Moyer used considerably fewer men in making the pic than is required.

The Council is basing its request that the City Investigations Department look into the making of the film on a New York Times interview from Hollywood in which Moyer outlined various methods he used to allegedly beat various police and City regulations regarding shooting permits and such. Commissioner Fischel confirmed last week that he had heard from the union and said that his department would look into the mat-"If there have been any law violations they will go to the appropriate departments," he said.

Fischel said that he has a long interest in both trade unions and show biz. He mentioned, in fact, that several years ago he had been a member of Actors Equity, the legit actor's union. He pointed out that his office was an investigatory ambassador to Mexico, Sir Peter that his office was an investigatory iple showcasing as a matter of conomic necessity.

Lefko states there's no animosity to the British delegation including. Steven Pallos, of Pax Films to the department involved if action and surrounding areas since in Steven Pallos, of Pax Films to the department involved if action is deemed necessary. As far and Britannia Films, and Tom as the impounding of the picture or Courtenay, star of the British selection, "The Loneliness of The in New York, the Commissioner in New York, the Commissioner and the commissioner in New York, the Commissioner in New York in New York, the Commissioner in New York in New York, the Commissioner in New York in authority to do anything in that regard and that he didn't know what the possibilities were as far as that was concerned.

He also noted that this was the first time his department had been called upon to look into filmmaking in New York. He said that he isn't too familiar with picturemaking but that his office had begun calling and looking around to line up some further facts on the case besides Moyer's comments in the

Weinstein Up, Pike In

Albany, Dec. 3.
Dave Weinstein, managing direc tor of Hellman Theatre since its opening in April, 1960, has been promoted by Neil Hellman to the

As it stands now, United Artists is in the awkward posture of not having a Broadway showcase for its Christmas release, the Mirisch Corp. production, "Kings of the Sun." The situation involves the company's "Premiere Showcase" releasing plan for which the Astor Theatre is usually the Main Stem flagship but which is taken for the holiday period with 20th Century-Fox's own "Showcase" picture, "Move Over, Darling."

UA and Fox have collided be-fore over the "showcasing" of fea-tures. Since UA started the "Premiere Showcase" multiple firstrun idea in New York a year and a half ago, Fox has been using it more and more, including the use of the name "Premiere Showcase" which it employs by permission of UA which has the name protected. The last time they clashed was quite recently when both had a "showcase" pic skedded to open on the same day.

The way that situation finally worked out, UA ran its picture, "McLintock," in the Astor and various selected theatres and Fox put "Take Her, She's Mine" into the Criterion on Broadway, along with other houses throughout the Gotham area. In this latest collision, however, the Broadway houses appear solidly booked for Christmas and UA's initial news releases about the picture's bookigns do not mention any theatres as yet. As it stands now, the Skouras Riviera, a far uptown situation, may end up the flagship booking for the film.

It is pointed out by UA that often the particular theatres for "showcase" run aren't set until right before a picture goes into release. But with Christmas bookings as competitive as they are. especially on Broadway, it is felt that the company would normally have lined up its Main Stem house by this time. Certainly the other companies have had their Xmas attractions locked in for a while

If things stay as they are, it may become first time that the "showcase" idea has backfired on its originator since it cut Fox in on the plan. The company has encouraged the use of the idea by other companies in order to get it firmly established not only in New York but elsewhere around the country. The aim, it is believed, is to get the participation of major circuits like RKO and Loew's in the scheme: They presently abstain. Right now, however, things seem to have slipped a bit.

RICK BARRY IN N. Y.; BETTER BET THAN LA?

Film-tv director Rick Barry has formed a new pic production com-pany in New York called Praetorian Productions. The indie plans three features a year, the initial one presently in pre-production work with lensing planned to begin in January. It's called "Ron-dera" and is now being cast.

Having spent most of his film-tv thaving spent most of his nim-ty years on the Coast, Barry stated that his principal reason for setting up shop in Gotham is that "New York is where the talent lies." He claimed that there is a large of tackning the talent in Holly. lack of technical talent in Hollywood and that the cost of making a film there is "exhorbitant."

Barry also contended that "investors are fed up with the de-terioration of Hollywood as a film capital." He said that there are imaginative young investors in the east who are interested in backing a rebirth of New York production. These are the "new breed innova-tors," Barry said, who have been responsible for several high quality, low budget pix recently. Among Barry's credits is four

years as assistant director for the tv show "Doble Gillis" and service as producer-director of the half hour taped to series "Gateway to Glamor" on KTTV in Hollywood, He also directed a couple of fea-

Stage Fifty Seven Inc. has been authorized to produce motion pictures, in New York. Capital stock consists of 200 shares, no par value. Zweibel & Graber wer filing attorneys at Albany.

Rackmil Argues British Gain Nothing From Continued Boycott of Television

By HAROLD MYERS

London, Dec. 3. A forthright declaration that FIDO (Film Industry Defense Org) had served its purpose in keeping feature pictures off the tv screens was made by Milton R. Rackmil, president of Universal Pictures, when he was in London last week on the first leg of a European swing. He considered that the scheme which was supported by all scheme, which was supported by all the American majors at the time of its inception a few years back, did not make sense in present day conditions and he thought the time would come when the pre-1948 li-braries would have to be shown by the British networks.

Insisting that revenue earned from television provided the cash to finance additional feature production, Rackmil pointed to trends in admission and boxoffice receipts in the United States and Britain. In America, where the floodgates had been opened and features were sold to tv, both paid admissions and b.o. grosses had in-creased, whereas in Britain, where FIDO had kept Yank and British features off the screen, audiences had gone down, and so had box-office earnings.

In the face of these facts, Rackmil was convinced that television was no longer the big bugaboo it was claimed to be. In fact, it was no more the villain than the automobile, the bowling alley, the bet-ting shop or the bingo hall. They all detracted from the boxoffice potential.

Admitting that he had only discussed this on an informal, conversational level with the other American majors, and that at this junc-ture at any rate, there was no thought of immediate action on his part in view of the delicate critical situation in the British film industry, Rackmil was convinced that the time would come when such a step would be essential in the interests of the entire industry, "I will wake up one morning and say 'this is the day." he commented, though declining to indicate when that day might be.

So far as his own company is concerned they had a library of 625 pre-'48 features of which about 300 would be suitable for television. "If we should face a local industry ban by making these films available," he commented, ve could earn as much from tv as from theatrical release. But I doubt whether the industry would give the thumbs down to pictures starring such artists as Cary Grant, Gregory Peck, Tony Curtis, Deborah Kerr, Hayley Mills, et al. to make that an eventuality.

Taking the view that there was

a potential goldmine locked up in the vaults, Rackmil opined that

New York Theatres

RADIO SITY MUSIC HALL The Music Hell's Breet Christmas Show CARY GRANT - AUDREY HEPBURN 14"CHARADE"

A Universal Release in Technicolor®

the industry could not afford to waste such an asset, particularly as the income ing would be re-invested in pro-duction. He did not dispute the fact that FIDO had had a value at the time of its creation, but changing times had demonstrated that it had outlived its usefulness.

Police Pressure And Film Raids Called Improper

Pittsburgh, Dec. 3.
Pittsburgh exhibitors have re ceived a helping hand from the Pittsburgh Post-Gazette in a strong editorial which urged that "obscenity" cases be handled in the courts before punitive action is taken against film theatreowners.

"The morality crusade in which Pittsburgh Police and the District Attorney's office seem to be engaged raises questions for the community that transcend the simple issue of whether the complained-of movies and publications are ob-scene," the paper editorially remarked.

Further quote: "We haven't seen Jayne Mansfield in 'Promises! romises!' a movie that was pulled off the screen by the owners of the Art Cinema after a party of policemen, prosecutors and judges ob-jected to Miss Mansfield's state of undress. Nor have we seen "My Bare Lady" and "Nature Girls on the Moon," two films seized by the police at the Cameraphone in East Liberty before they could be shown

..but...there are serious risks inherent in the manner in which law enforcement officials have gone about protecting" us from alleged obscenity. The owners of the Art Cinema were forced under clearly coercive circumstances to cease exhibiting a movie before there was any charge against them. Does then a judge, Assistant District Attorney and a squad of policemen claim the authority to decide cases on the spot without benefit of rules? If so, there is a threat to our liberties (and property, in this case) more grave than any threat from obscenity.

"In the Cameraphone case, the police at least followed regular arrest and hearing procedures so that the validity of the obscenity charges can be tested in the courts. Yet even this case raises doubts, as do all cases in the delicate area of free expression, so wisely pro-tected by both federal and state constitutions."

Post-Gazette took Superintendent of Police Slusser to task for setting himself up as a judge of what "appeals to the prurient in-terest," which is the standard set by a state supreme court decision.

The paper then advised the police to halt their drive until the courts have ruled on the Cameraphone case and then closed with: "Official censorship campaigns usually have a tendency to involve also sales rep for Loew hotel overzealous prosecution and inter-tendence with free expression." overzealous prosecution and inter-ference with free expression."

-

DISMISSED WITH PREJUDICE

Phillip Engel Sued Seymour Poe For Slander

Slander suit, brought last September against 20th-Fox exec veep Seymour Poe by Phillip Engel of Boston, has been dismissed in N.Y. Federal Court with prejudice. The action of the court means that Engel cannot initiate another suit based on the same purported

Engel, who had been a company field exploitation man in Boston, sought punitive damages of \$500,000.

Filmways on Sunny Side of the Audit

Filmways Inc., tv and theatrical a loss for the fiscal year ended Aug. 31, 1962 and turned in a pairing the scenic values. Upon profitable year for the term ended Aug. 31, 1963, according to the company's recently issued financial statement. film producer, has recovered from statement.

Profit for fiscal '63 was \$272,408 before taxes. After taxes the company posted a profit of \$122,408, equal to 21c a share. The previous year Filmways lost \$275,860 before federal income tax credit, equal to 47c a share. Also revealed is that the company had working capital of \$1,132,190 at the end of 1963 as opposed to \$984,455 at the

start of the year. Filmways had revenues of \$10. the year before income tax provisions, these figures account for the company's cash position at the end of the year. Total assets in 1963 were \$3,741,087 and \$4,187,767 in '62. Liabilities in 1963 were \$2,608,897 as compared with \$3,203,312 the year before.

Commenting on the results of modern "control" efforts with the full knowledge that there have been lots of slips in past.

Brando's 'Jacks'

It can now be revealed that a commended for the year before.

Commenting on the results of modern "control" efforts with the full knowledge that there have been lots of slips in past.

Paramount not long ago had the industrial to prevent its recurrence in future.

Stockholders and bankers, et al., are awaiting the results of modern "control" efforts with the full knowledge that there have been lots of slips in past.

Paramount not long ago had the industrial to prevent its recurrence in future.

Stockholders and bankers, et al., are awaiting the results of modern "control" efforts with the full knowledge that there have been lots of slips in past.

Paramount not long ago had the industrial to prevent its recurrence in future.

Stockholders and bankers, et al., are awaiting the results of modern "control" efforts with the full knowledge that there have been lots of slips in past.

Paramount not long ago had the industrial to prevent its recurrence in future.

Stockholders and bankers, et al., are awaiting the results of modern "control" efforts with the full knowledge that there have been lots of slips in past.

Paramount not long ago had the industrial to prevent its recurrence in future.

Stockholders and bankers, et al., are awaiting the results of modern "control" efforts with the full knowledge that there have been lots of slips in past.

Brando's 'Jacks'

It can now be revealed that the paramount not long ago had the paramount not

was due principally to the com-pany's withdrawal from producing commercials in New York and to expanded to and film production. He cited several current and \$3,000,000. future tv and film projects and noted that the Coast commercials operation is doing well. He particularly pointed out the planned filmization of Evelyn Waugh's clas-sic "The Loved One," to be directed by Tony Richardson who has scored a resounding success with "Tom Jones," another literary

Damian Exits Bridgeport

Bridgeport, Dec. 3. Alfred Damian, with Loew-Poli chain since 1928, exited last week as manager of chain's Loew-Poli and Majestic in Bridgeport.

Robert Potenziana, former manager of College in New Haven and manager.

Strap Down 'Crazy' Film Costs

the motion picture industry has a single phrase become so important as the one that ukases: "Control the production costs."

Warner's Credo

Jack L. Warner said in New York last week that his personal production of "My Fair Lady" is being brought in at \$17,000,000 which some observers believe, might include some extra revenue for perhaps prints and advertising. Early reports had it that this adaptation of the famous musical was budgeted at \$10,000,000, including the \$5,500,000 for the rights. Even with the extras, the dividing line between Warner's announced \$17,000,000 and the earlier-rumored \$10,000,000 is a broad

Balaban, O'Brien

Paramount's Barney Balaban and MGM's Robert H. O'Brien say individually, that budgets can be, and are being, held to originally reason they're all in quest of what some call "sane" production investments.

The how-to? is another matter. There can be no question but that the ceiling on gross business has reached new heights. But there also can be no question about the fact that for the most part loss usually can be the result with a picture that costs, say, \$5,000,000 when it should have been brought in at \$3,000,000. This has happened

Commenting on the reversal lon Brando in the latter's production of "One-Eyed Jacks." The limways prez Lee Moselle said it deal was for a budget of \$3,000,000 and Brando was to take 75% of the profits. Brando personally was to provide up to \$500,000 if need be and if the budget went over the

This was a case of a major film corporation feeling assured of con-It was reasoned that actorproducer Brando certainly wouldn't go over budget because this would mean his own money was at stake.

Actor-producer Brando finally wound up "One-Eyed Jacks" with an outlay of \$5,500,000. He shot and re-shot the production. The gross was \$3,000,000 domestic and \$5,000,000 foreign. An \$8,000,000 gross on a \$5,500,000 feature adds up to deficit in today's economics, considering distribution expense and costs of prints and advertising. Paramount as financier took a loss and Brando was out his 500G. If brought in at the original \$3,000,-000, "One-Eyed Jacks" would presumably have been profitable.

Even De Mille A case in point involves the late

ample, collects off the top of "Cleo-| Cecil B. DeMille, who had been ample, collects of the top of Cleopatra" rentals long before 20th-fox will have recouped the stupendous \$40,000,000 costs of that film.

Yet despite the foregoing, rarely, if ever in the 50-year history of the motion picture industry has a \$8,000,000 or even \$9,000,000 because of possible unknown factors in the locationing in Egypt and Israel. The final tab was closer to \$14,000,000.

Producers and distributor-financiers have gotten themselves in a bind. They've started off with a a blue chips production and when a bue chips production and when partially through it there's no turning back. Being a major enterprise they've got to "make it right." And more and more money is poured into it, as in the case of MGM's "Mutiny on the Bounty," at near \$19,000,000, and 20th's "Cleo." 'Cleo.'

At present the joys of accomplishment are being shouted at Paramount because Hal Wallis has just brought in "Becket" at

Walter Ellaby Sues Alexander on Contract

Walter Ellaby, a former exec of the Motion Picture Alexander Corp., has filed a breach of contract suit in N. Y. Federal Court seeking damages from his old employer totaling \$1,170,300. Suit was originally filed in N. Y. Supreme Court but was later moved to Federal jurisdiction.

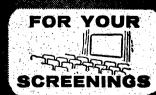
Ellaby claims that, under a May, 1961, agreement, he was hired as v.p. in charge of national sales in the eastern states for Alexander. He got \$150 per week against commissions. The suit charges that, in 1962, the corporation agreed not to employ other persons or firms but that it breached the pact when it permitted others to use a survey Ellaby had prepared and make use of competitive advantages he had arranged at personal expense.

Ellaby says in the action that, as a result of Alexander's alleged action, confusion and loss of sales resulted and customers were not willing to deal with him exclusively as per his contract. He therefore claims that he is entitled to \$6,500 in the loss of drawing account, \$3,800 for the survey and other analysis he prepared at his own expense and \$1,260,000 in loss





in the EAST it's for.





MOVIELAB BUILDING, 619 WEST 54th STREET, NEW YORK 19, PHONE 586-0360 (AREA CODE 212)

PRODUCTION 1600 **DUBBING** PLaza Broadway KILLING 7-6681 New York CO. SUCCESS N. Y. 2888888888888888888888888888888888888

Z: (AUBREY 10 ZANUC

H'wood Looks at the Ratings

Those bi-weekly Nielsen Pocketpieces whose digits and decimals ricochet through the networks, ad agencies, sponsors and Wall St., create no less excitement in the top offices of the major producing studios. With six majors now producing 23.5 hours of prime time per week (although virtually locked out of CBS next year), each of them (plus 20th-Fox, which is desperately trying to regain network foothold) is scanning the Nielsen data for clues as to how to expand.

Their latest Nielsen batting averages read:

	A 1 TO 1 T			THE THE
٠.	Major Producer	Av	Nielsen	Hours
	Disney Studios		20.7	1.0
	Four Star		20.0	1.0
	MCA-Revue		18.7	10.0
٠	Screen Gems		18.3	4.0
•	MGM			5.5
	Warner Bros		13.4	2.0
	20th-Fox			 -

The average "major studio" Nielsen rating, for the two weeks ending Nov. 10, is a 17.9. All other evening shows, produced by the "independents," averaged 18.5.

Sullivan to Telecast 'Real' Moscow Circus as Chalfen Drops CBS Suit

RCA Stock Split

for attendance of directors at this Friday's (6) RCA board

As result this is the meeting, it's anticipated, that RCA's soaring stock will be

For U.S. Steel's

World's Fair special is all set for opening night April 22 with U. S. Steel pacted for the entire spread

at close to \$1,000,000, making it

one of the most costly shows today.

Show will be a panoramic pre-view of the 580-acre Flushing

(Continued on page 40)

NBC Fair Spec

\$1,000,000 Tab

A "must" call has gone out

Minneapolis, Dec. 3.

As part of a deal closed here st week local showman Morris Chalfen and his associates are calling off their \$750,000 lawsuit against CBS.

The suit was for alleged damages done to the Moscow State Circus tour by the recent CBS-TV telecast of a Russian circus on the Ed Sullivan show.

Chalfen is responsible for bringing the Moscow State Circus to this country as a Russian-U.S. cultural exchange attraction. The present tour extends into Canada.

In the suit which was filed in District Court here it was alleged that the Sullivan Russian circus telecast constituted a "poor per-formance" which left viewers' im-pression that it was that of the touring Moscow show and that the latter "was not worth the price of admission." The plaintiffs claimed that the Moscow show's boxoffice was damaged substantially in the city where the attraction then was appearing and that similar monetary injury would be suffered in the towns where it later was to be presented.

The deal resulting in the dropping of the suit calls for CBS-TV to present the actual Moscow State Circus on one of the impending Sullivan programs and to pay Chalfen and his associates an undis-closed amount of money for the privilege of doing so.

Sullivan himself was here last weekend with cameras, technicians and various kinds of equipment to tape the Moscow State Cirof its seven-day Minneapolis engagement at the time. Estimated cost of two ne-shot is \$80,000.

'7 Little Foys' As **Chrysler Spinott**

"The Seven Little Foys," Bob Hope starrer of 1950, will be the spineff for a new series, to be seen on Hope's "Chrysler Theater" series on NBC-TV, with Eddie Foy Jr. starring as Eddie Foy Jr. Foy Jr.

Hope essayed that role in the Paramount film version. He will be host-narrator when the spin-off is aired in late January. The new series will be produced by comedian's production company in association with Mel Shavelson's Llenrock Productions.

"Foys" was originally produced by Shavelson and Jack Rose. Shavelson will pen the pilot script as well as function as advisor. Harry Tugend will produce.

NBC-TV Sports Coin

NBC-TV's new sports specials scheduled for a Jan. 4 premiere has picked up two participating sponsors in Ford and Consolidated

WITH ABC-TV

The 1964-65 network battle lines are drawn.

The three master plans of the three television webs are as sharply varied as the outlooks and tem-peraments of their guiding leaders

The difference in thinking extends all the way from choice of program material to creative manpower to the physical studio.

In planning program strategy for next season's billion dollar for next season's billion dollar fray, agency men note that the strong dependence of ABC—and the lesser reliance of NBC—on the "studio" furnishes a dramatic contrast to the obvious contempt in which they are held by CBS prexy Jim Aubrey.

prexy Jim Aubrey.

For never in the history of the entertainment industry has the leader (Aubrey, be he judged by CBS audiences, revenues or profits) looked the Darryl Zanucks, the Jack Warners, the Lew Wassermans, the Abe Schneiders, the MGM Lions, et al straight in the eye and dismissed them with "I don't need you." While Aubrey is not boycotting the studios per se, he has cast his non-patronage plague on their trade practices of plague on their trade practices of not firmly setting the producers, directors and writers when inking a network deal.

But while CBS has deliberately made not a single step, pilot or commitment deal with a major studio (concentrating exclusively on producers and top writers in independent deals), Leonard Goldenson is betting his and ABC's future on the self-same studios from which, for 30 years as their biggest customer, he's bought theatrical features for motion picture exhibition.

Never in tv history have competitive approaches and points of view offered so dramatically and

Next season, therefore, as the trade insiders see it, will witness the critical test between the ap-

(Continued on page 40)

ABC's 'Best Bet' on '64 Conventions Paley's Pushups

Howard K. Smith, Ed Morgan As

CBS-TV prexy Jim Aubrey not only delivers top Nielsens for his boss (board chairman Bill Paley) but he's now got him working out at Kounovsky's, Aubrey's favorite calisthenics emporium on West 57th St.

When Aubrey's leader com-manded: "take me to your-gym" (where Aubrey is en-rolled four mornings a week), he moved pronto, with result that Paley is now a three-times-a-week pushover for the pushups. Aubrey heads his own morning class (one of his star pupils is UA-TV's Dick

'Black Weekend' 30-City Nielsen Gives NBC Lead

The majority of the nation's (or 30-market) viewers may switch to CBS for their entertainment, as this season's Nielsens once more demonstrate, but when it comes to enlightenment, the yen for NBC still prevails by a wide and comfortable margin.

So, at least, says the latest 30market Nielsen report spanning the Friday - Saturday - Sunday Black Weekend" period when the whole nation was mourning the assassination of President Kennedy and watching tv to a point of almost saturation.

CBS

proach of the broadcaster — as It's a further reflection of the epitomized by CBS board chairman Bob Kintner "sixth sense" when (Continued on page 38)

Howard K. Smith and Edward P. Morgan, who carried the major burden of ABC-TV's coverage of the aftermath of Pres. John F. Kennedy's assassination, have emerged as the web's best bets for handling the 1964 Presidential conventions and elections. Web execs refuse to talk of Smith and
Morgan as "another HuntleyBrinkley" or any other kind of
team at all, but agree they are
looming large in all future ABC
News projects.

The major role played by Smith in handling ABC-PV's coverage of the fateful weekend has ended all suspicions about the web's alleged brushoff of Smith since the con-troversial episode last season when he invited convicted Alger Hiss to appear on his "News and Com-ment" show. In fact, Smith himself has recently blasted ABC for put-ting him on its alleged "graylist" following the Hiss brouhaha. But when the chips were down on Nov. 22, ABC execs didn't hesitate to press Smith into service a few hours after he arrived back from a European trip.

ABC execs have long been searching for a way to showcase Morgan as a television news per-sonality. Morgan, however, has al-ways tended to resist the ty cameras ways tended to resist the tv cameras in favor of his daily ABC Radio show. Following the accolades which he received for his perfor-mance on tv last weekend, Morgan will now find it impossible to turn down any future video assignments.

The problem before ABC is how to use Smith and Morgan before the Presidential race gets under-way. At the present time, Smith gets a bi-weekly showcasing on the Sunday afternoon "Issues and An-swers" but beyond that, there's little scope on the twice-nightly little scope on the twice-nightly news schedule for two strong per-

Collins In Blast At Luckies TV Com'l

Washington, Dec. 3. NAB prez Le Roy Collins doesn't think Lucky Strikes "sep-arate the men from the boys."

In a speech to the United Church Men in Philadelphia, Collins called the Lucky cigaret commercial "a brazen, cynical flout-ing of the concern of millions of American parents about their children starting the smoking habit."

Collins said he resented the commercial and felt he should say so.

Commenting on the line, "Lucky Strikes separate the men from the boys, but not from the girls," Col-lins said the Lucky people "well know every boy wants to be regarded as a man."

He charged the ad in effect "If you will smoke Luckies you will acquire the virtues or the manners of manhood."

FOUR NEW SPONSORS FOR 'INT'L SHOWTIME

NBC-TV's "International Showtime," which got off to a slow start in the ratings this season (it's now pulled up to 27th rank in the Nielsens) has landed four new spon-

Latest bankroller for the hour (which cuts the buck nicely on o'seas production) is Nabisco with a \$950,000 spread of minutes, according to NBC sales. With the buy, Nabisco goes against itself in the first quarter. Company also is in CBS-TV's "Great Adventure," same time slot.

Other new participators are Beechnut, Block Drug and Sunbeam, all for minutes over a spread of weeks.

In other NBC nighttime sales, Miles Labs has renewed in Jack Paar, the Saturday and Monday feature pix and "Virginian."

DECLARE A YEAR-END DIVIDEND ON YOUR STANDING IN THE TRADE

You Can Imply You As A Person or You as a Company, An Organization, a Group. Whichever it is, Nothing Is More Primary Than Your Standing in, Your Impact Upon The Trade. Everything You are or hope to be starts with the trade. Hence the force advertisement in

The 58th Anniversary Edition of



Here is the Image of your Issue, the Prospectus of your Anticipation, the Biography of Your Performance. You need only authorize publication. Don't Delay. Act Forthwith.

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street Piccadilly

HOLLYWOOD 90028 6404 Sunset Blvd.

> **PARIS** 80 Ave. le Neuilly de Neuilly-Sur-Seino

CHICAGO 60611 400 N. Michigan Ave.

ROME 3 Via Sardegna 43

Trials & Tribulations of a TV Sports Chieftain With a \$150,000,000 Budget

"It doesn't make any difference what you're going after—whether its the Go-Cart races in Florida or NET CHOWC INCOME. the duck-calling finals in Stuttgart, Ark.—you get there to find out it's already been option by another network or packager," says Carl Lindemann, NBC-TV's new sports chieftain.

It's his way of summing up the thorough and fierce competition between the networks these days to dominate sports. And, "It takes dollars," says Lindemann, who estimates NBC's sports tab will run to \$150,000,000 this year.

That figure represents a good beginning, as Lindemann and the execs upstairs at NBC know well. For Go Carts duck-calls and pocket billiards notwithstanding, control of network tv sports begins with the National Football League fol-lowed by NCAA football—and not to count out American League

There are two "fascinating" dates coming up on the behind-scenes sports calendar, says Lindemann in a slight case of understatement. First will be Dec. 17 when bids on the new NCAA tv football contract are opened on the third floor of the Manhattan Hotel, New York, "in a room yet to be designated." The second will be "sometime in mid-January," when bids are received and opened by NFL officials. Now held by CBS, the NFL rights (and rights only) signal a pact of more than \$9,000,000 for two years. Production costs for seven pickups Production costs for seven pickups a week during the season fall to the network. Scale it down for the college boys (also now with CBS) and the American Football League (latter has a year to run yet on ABC with rights estimated at around \$2,000,000 a year).

That NBC paid a record (for one show) \$826,000 for the NFL championship game this season as a separate package is an indication of where the bidding will have to go

Lindemann all-out sports effort is showbiz personalities as well as in recent negotiations on big league financial combines and interests. baseball. Network will again have weekly baseball telecasts (blacked out in major league cities), but for two months was seriously consider-ing a major league game weekly in the Monday night schedule through the summer. John Fetzer of the Detroit Tigers initiated the scheme, which would call for a game a week by two big league teams on Monday night, usually a travelling day in the majors.

Plan was finally nixed, says Lindemann, because "the dollars involved were incredible." That's in the light of the fact that the network, via the Monday night feature films, already had a substantial sponsor commitment for next sum-

In still another big sports move, Lindemann and NBC are the latest (of the three webs) but hope they can be the mostest. Its the sports special, a 90-minute weekly show Saturday afternoon that will headwhich the network paid a third as much as CBS did for World figure

(Continued on page 34)

'ANATOMY OF MOVIE' AS A WOLPER SEG

Hollywood, Dec. 3.

Wolper Productions is preparing "Anatomy of a Movie," a half-hour episode examining Otto Preminger's production of "The Cardinal," claimed to be the first documentary showing how a motion picture is put together.

Ed Spiegel is producing, writing and directing the documentary, to be aired on NBC-TV's "Hollywood and the Stars" series in February. Documentary will trace the com-plete history of "The Cardinal," beginning with its inception and ending with its world preem in Boston. Filming behind-the-scenes includes backstage activity of Preminger and stars. Footage is surrently being edited at Wolper Productions.

NET SHOWS INCREASE

Screen Gems' net income, before taxes, for the first quarter of the 1964 fiscal year, ending Sept. 28, rose to \$1,009,000 as compared to \$958,000 for the like period last year. Net profit, after taxes, was \$515,000 for the period compared to \$468,000 for the same quarter in 1963.

Earnings of 20c per share for the first quarter represent the highest first quarter earnings in Screen Gems' 15-year history. Screen Gems' 15-year history. Jerome Hyams, SG's exec v.p. and general manager, said the figures indicate "a continuation of the earnings growth" of the company.

At last week's stockholders meeting in N. Y., the employes' retirement program was approved and the 10-man board was re-

Report Boultings, Box, Arnold Seek **Brit. TV Franchise**

London, Dec. 3.

In the scramble for Independent Television Authority franchises to operate commercial tv stations in the U.K. from next July, the ITA is now considering applications from all the existing commercial companies—plus bids by eight new applicants who want a slice of the tv pie.

game, incidentally, is a sellout to advertisers (New York market will not be blacked out this year as last) and will air at a profit.

The indication of the NBC-

One name on insiders lips, for instance, is independent film producer Sydney Box, who already has connections with commercial ty interests both personally and through his wife. It is understood that he is now maneuvering to head up his own indie station, probably in one of the richer provinces, as for instance, Tyne-

Another prominent showman, Tom Arnold, an impresario of longstanding, is also being mentioned in connection with an application for station ownership.

John and Roy Boulting, film makers within the British Lion set up are being named as contenders, too. Documentary and shortfilm producer B. Charles Dean is also understood to be serious about getting control of an indie outlet.

Among the business groups apon with similar outings on ABC and CBS. NBC's will premiere Jan. 6, and will air such events as the Army-Navy weekend; European figure skating championships (for similarly business-backed operation). similarly business-backed operation with hq in Leeds.

Lord Beaverbrook's application to operate a station in central Scotland, as first revealed in off, said that there was enough VARIETY earlier this fall, is con- of this fare on tv already. "It firmed by informed industryites can become a bore when it's over-Only applicant outside of the existing contractors to make it pub-lic is the Edward Martell Freedom Group which has applied in five spotlight on the circus perform

Poor Richard Club Award To Leonard Goldenson

Philadelphia, Dec. 3. Leonard H. Goldenson, American Broadcasting-Paramount Theatres prexy, has been awarded the Poor Richard Club's 1964 Gold Medal of Achievement.

He'll receive the award at the Franklin Day dinner here Jan. 17.

ABC Crew Finds USSR Cooperative On Documentary

Soviet officialdom may be sen-sitive about curious details, but they are generally showing a cooperative attitude towards U.S. television documentarians working in the USSR, according to crew

In the case of "The Soviet Woman," upcoming on the ABC-TV network as one of four Philcosponosred hours, the Soviets de-veloped and viewed all the film shot by the ABC crew but only insisted on cutting out one scene which, by American standards, was totally inconsequential.

By Soviet standards, however, the snipped piece of film must have been of firstrate importance. It was part of a sequence revolving around one of Russia's "mother heroines," an accolade given to mothers with six or more children. In the background of the interview in the apartment of such a mother there was a book with the title, "Russia in Bad Times," in the Russian language. A sharpshooting censor saw the book show up on film and ordered it cut out.

In another instance, the ABC crew wanted to go to a poorer section of Moscow to film some ma-terial. There was no overt effort by the Russian authorities to prohibit this sequence, but the Russians failed to set it up for the American crew. Aside from these two incidents, American crewmen found the Russians to be friendly and accommodating.

'Greatest Show's' Switch To Lighter Vein; Like '2-a-Day at Palance'

"The Greatest Show On Earth," ABC-TV's series of high-tension dramas under the Ringling Bros. big top, is shortly to switch to a lighter touch and occasionally to comedy yarns. Jack Palance, the series' star who was in New York last week for a promotional ride down Broadway atop a Macy's Thanksgiving Day float, said the new tack was a return to the original concention of the show as inal conception of the show as a varied panorama of circus life.

Since its launching, however, "Greatest Show" has tended to deemphasize the entertainment ele-ments of the circus in favor of tortured and twisted personality dra-mas with a sawdust setting. Pal-ance, who owns a piece of the show and likes television's pace and pay

done," he said. Palance said that future "Greatest Show" plans involve a stronger (Continued on page 40)

That's a Brothel, Brother

When the quizmaster of Duesseldorf, Germany, announced a winner (name deleted by Variety), little did he know that the telephone number on the winning postcard was that of Mrs. Warren's profession

Requesting that Mrs. Bruckner came to the phone, he was told: Johanna does not work here anymore, she is now in the Nasch-market district in Vienna". When quizzer continued asking, what does she do there, the audience heard laugher and remarks "such silly questions" and finally they heard a voice shouting, "This is a brothel de luxe, you know.

Austrian reporters dashed to Naschmarket, discovered her at work and broke the happy news.

'Double Reverse' on Senior Bowl?

Tradesters trying to follow NBC-TV's segregation play re the coverage of deep-south football games are beginning to wonder if the action isn't being called by one of the web's sportscasters—those fellows who fill the fall air with such jargon as "jitterbug," "fake," "spinner," "bootleg," "double reverse" and so on

Anyhow, the complex negotiations and announcements that have followed the network's cancellation of the Montgomery, Ala., Blue-

Gray game, have been razzle-dazzle, to say the least.

Latest word is that NBC will carry the Senior Bowl from Mobile.

This announcement prompted a query from an editor of the Montgomery newspaper (via a wire service) to the network. He wanted to know why one would be cancelled and not the other.

The network says that Senior Bowl officials have stated that there is no regulation against participation of Negro players.

there is no regulation against participation of Negro players. But it took the Senior Bowl factorums a couple of weeks to come up with that reply to a query from the network which asked for a "clarification" on the eligibility of Negro players. Two weeks is a long time to spend studying the fine print, and leaves some observers wondering whether a deal or reply was made. At any rate, if they were taking bets at CORE headquarters, one would refer to the spend selection folk will not be able to

get you 20 that the Senior Bowl selection folk will not be able to come up with a qualified Negro participant.

CORE is the Negro civil rights organization that has stated it will pull a demonstration if NBC broadcasts the Sugar Bowl game from New Orleans. NBC says it definitely will telecast the Sugar Bowl game, that the state law against segregated exhibition sports events in Louisiana has been declared unconstitutional in part and that Negroes have played in the Sugar Bowl stadium via pro football exhibition games.

Nevertheless, the Sugar Bowl will be an all-ofay contest featuring Ole Miss and Alabama—and that's reportedly after negotiations with a northern entry fell apart over the segregation issue.

NBC's decision to cancel the Blue-Gray game came after sponsors Chrysler and Gillette had pulled out under pressure. There has been no indication that Senior and Sugar Bowl sponsors will make a similar move. The Mobile game is sponsored by Colgate and Brown & Williamson, via Ted Bates agency, and Texaco, via Benton & Bowles. Sugar Bowl backers are Colgate and Brown & Williamson (Bates), United Motor Service division of General Motors, via Campbell-Ewald, and Georgia Pacific, via McCann-Erickson.

Gains for Teleblurb Performers As AFTRA-SAG Agree on Terms

Goodrich in Yen For Specials; Set Sinatra CBS Date

Frank Sinatra stars in his own special, in a package bought by BBD&O for client B. F. Goodrich. The hour special is slated to be telecast on CBS-TV Feb. 12 from 10 to 11 p.m., preempting the Danny Kaye show that night.

It's understood BBD&O is shopping around for four other hourlong specials, to be underwritten by Goodrich. Tire sponsor long had been associated with series vehicles and the Sinatra buy and the yen for other specials under-lines the company's thrust in other tv directions.

Following his own special, Sinatra, three days later, Feb. 15, on CBS-TV is due to be seen again, this time as guest on the Bing Crosby special. Lever Bros, is picking up the Feb. 15 Crosby special.

SET NEXT JUNE FOR NBC AFFILIATE MEET

The annual NBC-affiliate convention which was originally scheduled for this week but put off in observance of the 30-day mourning period for President Kennedy, will probably take place next June in Beverly Hills, Calif. It will be preceded, by a month, by the RCA stockholders meeting, which will be held in Burbank.

Trans-Canada Air Crash Kills 2 CBC-TV Execs

Montreal, Dec. 3.

Two CBS television execs, Don Hudson and John Langdon, were among the 118 persons killed in the crash of the Trans-Canada Air Lines jet here last Friday night (29). Hudson, 45, and Langdon, 34, were working on a series of bilingual programs in Montreal for the Canadian Broadcasting Co.

Hudson, a native of Toronto, joined CBC in 1952 when he was named supervising producer of light entertainment. He had produced the Wayne & Shuster comedy show but left it this season to work on the bilingual series.

Langdon was assistant director of CBC television operation in Toronto.

last week on a new commercial tv code embodies substantial gains for teleblurb performers who are members of the American Federation of Television & Radio Artists and the Screen Actors Guild. Terms of the understanding between AFTRA-SAG and the net-works and ad agencies are cur-rently being drafted into contract-ual language and will be retro-active to Nov. 15 when the old

pact expired.

Efforts by the ad agencies, which spearheaded the negotiations with the performing unions, to cut the basic 13-week cycle for commercial usages to a seven or eight week cycle were met by intransigent union opposition. As a result, the 13-week cycle for calculating wage scale has been retained in the new deal.

In addition the new pact will increase scales for Class A commercials, involving network usage, from \$95 to \$105 for the first to the 13th use. Payment for the 14th to the 26th use will go from \$15 to \$20 while all subsequent usages will rise from \$10 to \$12.50. These scales cover on-camera performances. Off-camera work will get

comparable increas s.
In another key area of the negotiations, covering New York local programming, the commercial scale goes from \$210 to \$255. Wildspotting, or use of commercials on non-interconnecting stations, will give performers increases of up to

One of the most important aspects of the new deal is that it has solidified the relationship between AFTRA and SAG. Union negotiators worked in close harmony to maintain and extend the gains in their jointly negotiated 1960 pact.

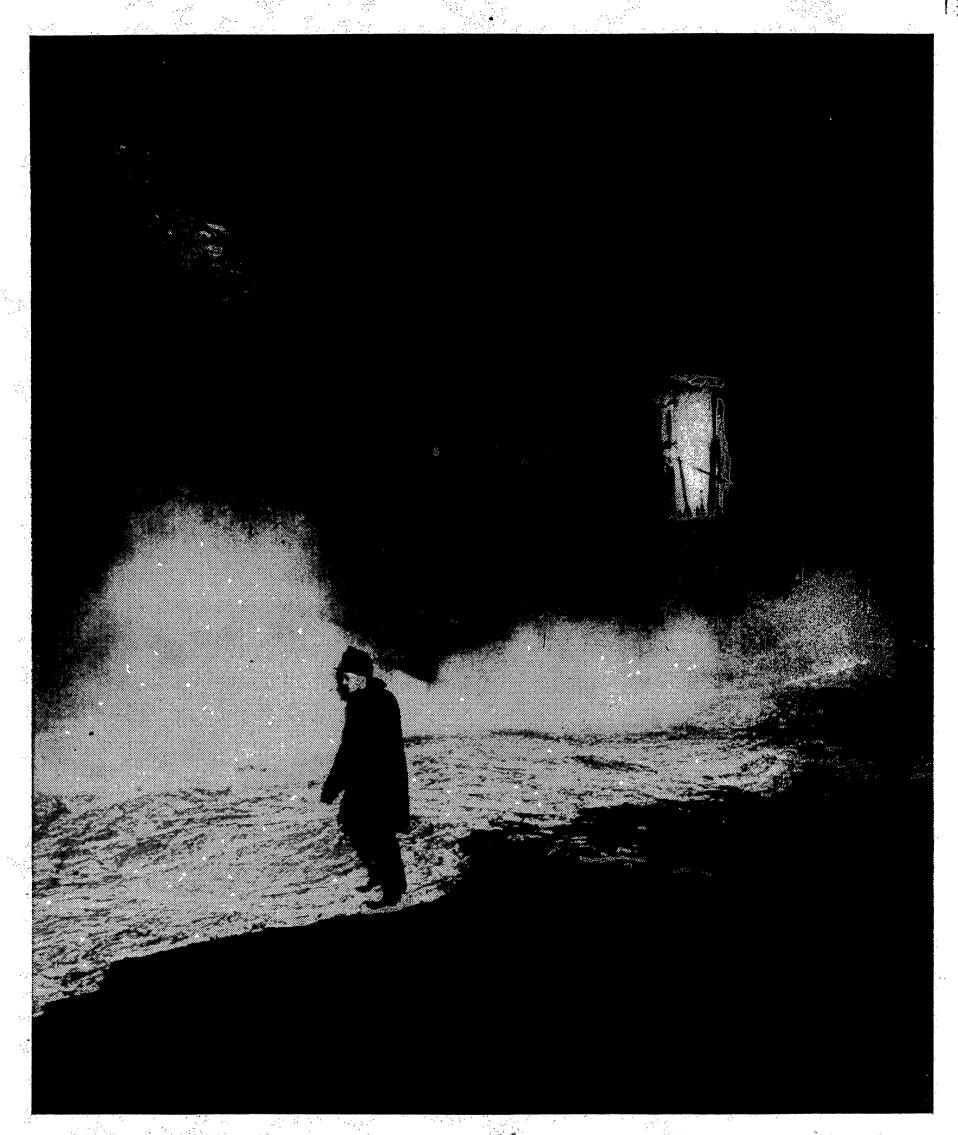
Before the new agreement is put into effect, AFTRA will have to complete pacts with the networks on staff announcers in New York, Chicago and Los Angeles and on dancers, singers, speciality acts, etc. Latter negotiations are due to resume next Monday (8).

GILLETTE'S SPREAD ON NBC-TV SHOWS

Gillette, which reportedly still has a bundle of several million to spread around in promotion of its new stainless steel blade, has bought into three NBC-TV nighttime shows and invested \$250,000 in the web's daytime, according to NBC sales.

Three shows are "Saturday Night at the Movies," covering the first quarter; and "International Showtime" and "11th Hour" covering December and January.

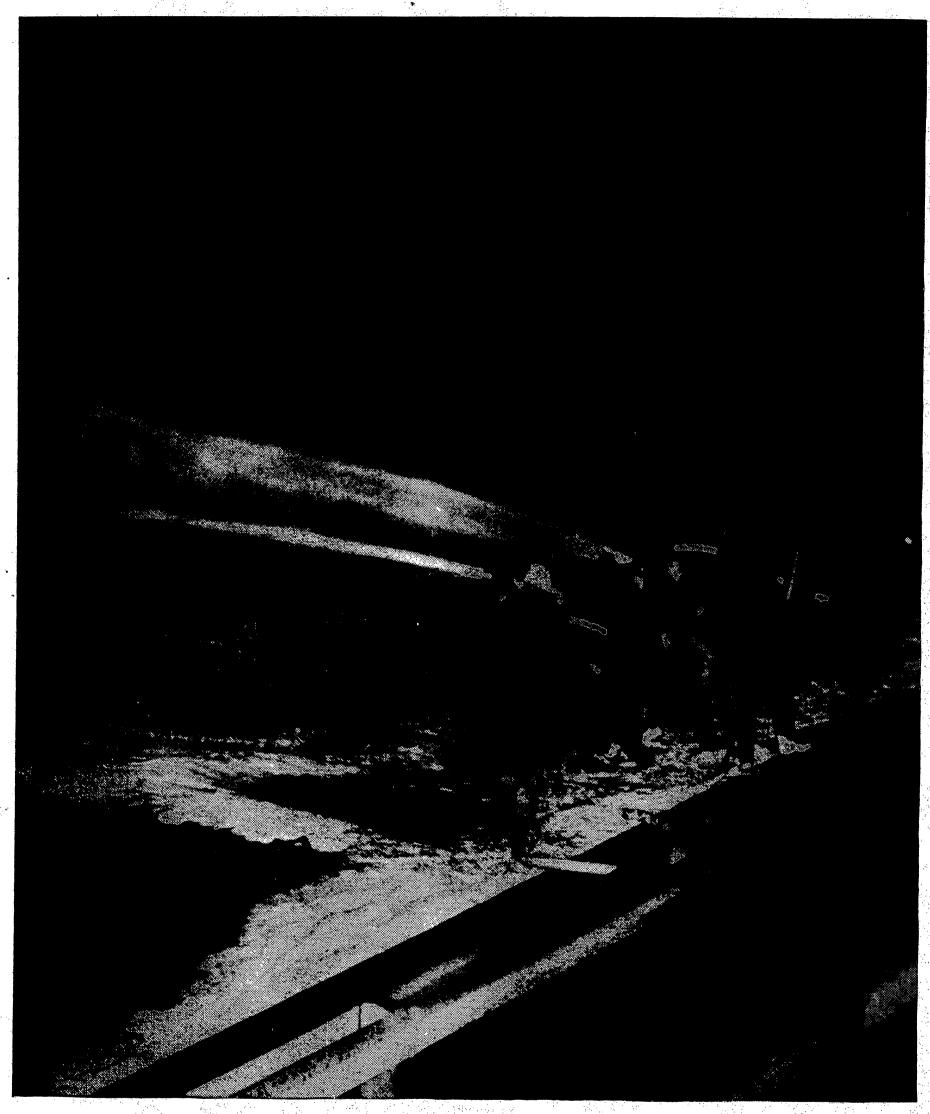
The \$250,000 in daytime, says sales, boosts the network's firstquarter sunshine sales to more than \$8,000,000.



Don't just sit there.

Do something!

The ABC Owned Television Stations do!
We provoke. We challenge. We arouse the people of the five great cities we serve.
On the next two pages you'll read how one of the ABC Owned Television Stations urged the viewing public in its city to do something for the common good.



How station WXYZ-TV made a burning issue over gasoline trucks on Detroit's freeways

In this continuing series, you will read how the ABC Owned Television Stations, after careful examination of the issues, express their views in the best interests of the communities they serve.

IN APRIL OF 1963, a tanker truck transporting gasoline on the Ford Freeway in Detroit caught fire. The blaze was spectacular and perilous.

Most people shrugged it off as "just one of those things." Not WXYZ-TV.

We saw the danger to Detroit motorists in a repetition of the incident. Station WXYZ-TV took immediate action. On April 27th, John F. Pival, president of the station, went on the air with the first of a series of editorials on the subject. Their aim was to bring the combustible situation to the attention of the public—and to provoke action.

These editorials, unpopular as they were in certain quarters, achieved results. On May 17th, the station received a letter from a member of the Detroit Common Council. It said, in part:

"You will be interested in knowing that I requested the Corporation Counsel's office to check into the legality of . . . two proposals that are along the lines suggested in your editorials."

On May 21st, Station WXYZ-TV received a letter from the Director of Detroit's Department of Streets and Traffic, partially quoted here:

"We have noted with interest your recent editorials regarding the potential danger to Detroit's freeways by the transport of flammable material. This matter is under consideration by the Police Department, Fire Department and the Department of Streets and Traffic."

The ultimate result: on November 19th, a bill was passed in Detroit's Common Council banning carriers of flammables or explosives from the most dangerous section of the John Lodge Expressway.

Ninety Editorials Aired

Since January 2, 1963, Station WXYZ-TV has addressed its audience ninety times with editorials devoted to their mutual interest. Many of these editorial points-of-view were controversial. Some were downright unpopular. All these editorials were specifically designed to give the people of Detroit an awareness of community problems and to have them do something about these problems. They got results.

Letters poured in, and not only from an awakened viewing public. Governor George W. Romney wrote:

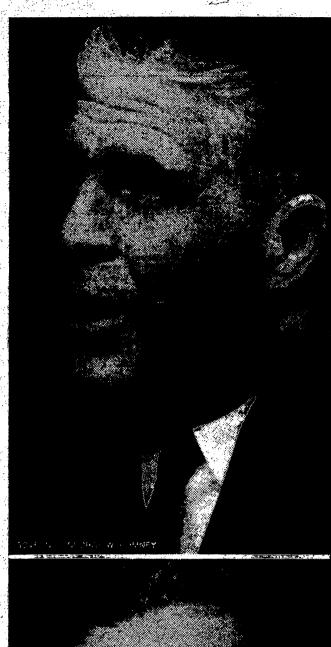
"Thanks for yours of the 17th and the editorial of the Detroit School System. This is excellent. You are doing a fine service with this type of exposure."

The Honorable Joseph J. Kowalski wrote, from his office in the House of Representatives:

"Though many of your editorials are controversial, and on some I support your views and on some I do not, I appreciate the fact that you speak out on issues rather than take the line of least resistance as some do in order to avoid offending anybody."

Station WXYZ-TV is pleased with and proud of the results achieved by its editorial stands. It is just one example of how ABC Owned Television Stations participate in helping to solve the problems of people with whom they live and serve.







WXYZ-TV DETROIT, WABC-TV NEW YORK, WBKB CHICAGO KABC-TV LOS ANGELES, KGO-TV SAN FRANCISCO

British TV All Hepped Up Over Lew Grade-Sparked Vidfilm Prod. With Number of Series Set to Roll

What might come as a measure of relief to technicians and other unemployed studio personnel whose livelihood is seriously threatened by the depressed state of British feature film production, is the fact that prospects on the local vidfilming front look rosy.

Contributing largely to the brighter ty film horizon is Lew Grade's decision to get back into telefilm production despite the upcoming governmental levy on advertising income. The Associated TeleVision topper, already part-nered with NBC in the "Espionage" series, currently filming at Metro's Elstree studios, has booked the studio for production of another hourlong series in the New Year. Latter is "Danger Man" with Patrick McGoohan, which will occupy part of the Metro lot for 52 weeks from next spring.

At the same time, Grade has set a year's production work on "The Saint" with Roger Moore booked in at the Associated British studios, Elstree. Further, as ATV's subsidiary, ITC, has set aside \$50,000,-000 for coproduction deals with American telefilmeries, this could entice more production to this country.

While no other local operator here has a concerted film produc-Grade's others are in the swim.

ABC-TV, which last time out financed "The Human Jungle" film series, is not disenchanted with the idea of investing in celluloid and according to program topper Brian Tesler, is "talking up coproduction deals with American sources."

Julian Wintle and Leslie Parkyn producers of "The Human Jungle" for ABC-TV, are prepping to go into ABPC studios, Elstree, for another round come January. Though ABC-TV has picked up the U.K. rights of the retread, show is under written in the main by United Artists this time round. It is anticipated that, like the initial series, new skein will be in the studios for six months.

Anna Neagle is also signed to a new vidpic project which is being promoted by Bill Luckwell of Winwell Productions (which, incidentally, held the rights to George Simenon's "Maigret" stories) and is due to roll on its 20, one-hour segment in the spring. Titled "Freedom Prison," the new show's production venue isn't settled yet.

But while the indie web seems set to go into its biggest vidfilm production year to date, big ques-tion mark so far as vidfilming is concerned comes from BBC-TV En-terprises. While under the aegis of Ronald Waldman, two series "The Third Man" and "Zero One" -were coproduced with U.S. interests and many other deals were explored. But now under the wing Dennis Scuse, fresh out of the BBC's New York office, the BBC-TE policy in this direction may change. At the moment there are no coproduction or film plans in the hopper at the network (apart from 26 half-hour pix on Great War" which will be internally produced by the web for BBC-2, the upcoming UHF outlet). So far as Scuse's new role is concerned

these are early days, however. Initial fears within the industry that the Actors' Equity-Metro ruckus on the production in this country over "Harry's Girls" could turn American producers shy of the U.K. appear to have been unfounded. One pilot—"The Edie Adams Show"—has been made for U.S. tv since the MG-Equity bustup and, if a series is sold to a network, the intention is to bring the show into Shepperton studios here.

Egan Set for 'Stryker'

Hollywood, Dec. 3.
Richard Egan has been firmed to star in "John Stryker," being piloted by Daystar-Grauman for next season.

Walter Grauman will direct the 60-min. pilot, and Leslie Stevens is exec producer and producer of the show. If the project is sold for next semester, Grauman will be its producer. Pilot rolls Dec. 9. Egan previously starred in Screen Gems' "Redigo" series.

TV Network Billings

Network tv gross time billings were up 5.5% in the first nine months of 1963 for a total Television Bureau of Advertis-

ing.

By network, the billings for the nine months were: ABC-TV, \$158,482,200, up 6.3% from a year ago; CBS-TV, \$239,272,000, up 5.8%; and NBC-TV, \$214,300,400, up

Daytime billings for the three webs was up more than 10% in the first nine months of '63 for a total of \$198,351,000.

InterTel Spreads TV Wings as Indie

London, Dec. 3. The Michael Style-Trevor Wal-lace vidtage production unit Inter-Tel (VTR Services) Ltd. is moving closer to independent production.

Apart from packaging such sporting event as the upcoming Royal International Horse Show in London-which it has sold to the CBS network—the partners have had meetings with the program brass of BBC-TV about production of entertainment specials.
Style and Wallace have received

assurances from Corporation's tv program controller Stuart Hood and BBC-2 program chieftain Michael Peacock that the two BBC webs are in the market for the lavish and the spectacular type of light entertainment show. It has been established, the indies say, that on the basis of other work they have done, BBC is prepared to give them the go-ahead on shows once cast and scripts have been agreed.

Negotiations for a cast on their first project-briefly described as 'an hour 'location' musical featuring name artists"—are currently in progress. If all goes according to plan, the two mobile units which make up the InterTel production nerve centre should be shooting the project following its January coverage of the winter Olympics at Innsbruck for ABC in America.

EDW. J. ROTH QUITS BRIT. ATV EXEC POST

London, Dec. 3. Edward J. Roth has resigned his osition as assistant managing director of Associated Television. He joined the company on Jan. this ear and left last Saturday (30).

Prior to joining the British com-mercial company, Roth had been director-general of Telefis Eirann, and previously had had a long stretch with NBC International in launching a new station in Peru and two others in Mexico. All told, he had been connected with pioneering six different television

Aside from his stretch with NBC International, Roth served a fiveyear term with the parent NBC. He has plans to remain in Britain, either with another commercial tv enterprise, or possibly with one of the upcoming pay television outfits.

ABC-TV's Oregon Switch

Portland, Ore., Dec. 3.
ABC has notified KPTV (Channel 12) that the networks affiliation will be ended March 1, 1964 Rumors have been circulated since last summer that ABC will switch to KATU-TV (Channel 2). ABC-TV serves KOMO-TV in Seattle, Wash. This channel is owned and operated by the Fisher Broadcasting Co. which recently went on the air here with KATU-TV.

KPTV is the oldest tv station in Oregon, having gone on the air Oct. 1, 1952. They no doubt will go independent. Portland has four channels operating—KPTV (ABC), KOIN-TV (CBS), KGW-TV (NBC), and KATU-TV (Ind). (Continued on page 36)

Richard A. Mack, Ex-FCC Member Accused in Ch. 10 Miami Fix, Dead at 54

Richard A. Mack, 54, FCC member once accused of plotting to fix the award of Miami's channel 10, was found dead Nov. 26 in a Miami rooming house. Police said he apparently died of natural causes and had been dead for four or five days when discovered (in answer to a complaint about a loud radio).

Mack resigned from the Commission under fire in 1958 when a Congressional investigation committee disclosed he had accepted \$2,650 from lawyer Thurman A. Whiteside for his vote in designating ownership of channel 10. The pair was indicted by a Federal grand jury, charged with conspiracy to defraud the United States. First trial resulted in a hung jury—11 for conviction, one against. Mack was never retried. After several adjournments due to illness (he was described as hronic alcoholic and was institutionalized off and on), charges were dropped in 1961 (Whiteside was tried and acquitted in 1960, then committed suicide the next year). Channel 10's license to Public Safety Television, which White-

side represented, was revoked and is now operated by L. B. Wilson Co. as WLBW-TV.

An infantry lieutenant colonel during WWII, Mack was appointed to the Florida Railroad and Public Utilities Commission in 1947. In 1955, he was a President Eisenhower appointee to the FCC, serving two years as chairman before his forced resignation.

Among survivors is a daughter (his wife divorced him on charges

Susskind-Melnick Scramming Live & Going All Film

By HERM SCHOENFELD

David Susskind is giving up the ghost of live ty drama and going film all the way next season. A onetime ardent and articulate champion of live television, Susskind and his partner in Talent Associates-Paramount Ltd., Dan Melnick, now are of the opinion that the excitement of live tv drama was "hallucinatory—like the kicks induced by cocaine, it's not worth the hangover." The Susskind-Melnick team are turning out seven live-on-tape dramas for the NBC-TV "DuPont Show of the Week" this season and these will bring down the outrin on their nor flex down the curtain on their non-filming activities.

At this point, Susskind and Melnick are switching to film but will be shotting in New York. Their "East Side-West Side" series for CBS-TV, which is now a virtual certainty to return next year, and their Garson Kanin one-hour pilot, "Mr. Broadway," are both New York based and will continue to be so. There's hopes for develop-ing other properties on the Coast but these plans are awaiting a re placement for Sam Rolfe, who went in a fast revolving door as TA's Coast chief and then out again.
Susskind, however, is not satis-

fled with the production setup in New York. In fact, he's downright miserable about the waste of time involved in getting from one phase of the production process to an-other. He said: "we rehearse at Central Plaza on the lower east ide, we shoot at the Biography studios in the Bronx, we edit at Pathe's in upper Manhattan and we mix in the building at 42nd Street and Eighth Ave. We are spending a lifetime getting from one spit to another, especially in this Christmas traffic. In Holly-

wood, it's all in one complex."
Susskind and Melnick are not quite ready to trade their preference for New York for the conveniences of the Coast. Susskind said the issue today is not between live or film, but between automated entertainment and inspired show business. Susskind fears that the computor is taking over at some Hollywood studios which have adopted the same outlook as a shoe

IN NEW YORK . . .

Jeanne Cagney, member of the "Queen for a Day" cast on ABC-TV and a member of the Visiting Committee for the Fine Arts at Ohio Univ., spent three days last week at the campus at Athens, O., at the invitation of president Vernon Alden to look over the setup for theatre, painting, music, literature, etc., and make recommendations... Alan Brock, former Broadway actors' agent, makes his bow as a thesper in an upcoming segment of "The Defenders," titled "The Secret"... Hal Browne, an engineer since 1944, has been named a production assistant of WMCA Radio . . . Anthony DiMarco and Roy C. Guyver named v.p.'s of McDermott Co., public relations outfit . . . LeRoy V. Bertin named sales manager for WNBF-TV, Triangle's outlet in Binghamton, N.Y.

CBS-TV prexy Jim Aubrey and program v.p. Mike Dann to Coast... CBS-TV soapers, "As the World Turns" and "Edge of Night," chalked up their 2,000th broadcast Friday (29)... Alan Arkin, comedy star of "Enter Laughing," signed for straight dramatic role in CBS-TV's "Fast Sida West Sida". Yet strass Alian MacMahon set for TV's "East Side, West Side," . . . Vet actress Aline MacMahon set for tv stint on "Defenders" Dec. 21 . . . San Gang, Global TV Enterprises prexy, off on a global biz trip . . . Tom Gries and Joel Freeman have prexy, off on a global biz trip... Tom Gries and Joel Freeman have been set as director and associate producer, respectively, of "The Reporter," pilot project of CBS-TV... Ronald Friedwald named manager, ratings in NBC's research department... Milton Berle will guest on Mitch Miller's Jan. 13 "Sing Along". Frank Whittsm new supervisor of technical operations at NBC... Tennessee Ernic Ford's Christmas spec of Dec. 22 will be closed circuited around country for General Mills in preview Dec. 10 ... NBC Press Alan Ebert took a sailing vacation to Caribbean ... President Lyndon B. Johnson made special phone call to oldtimer H. V. Kaltenborn to thank latter for his comments on NBC-TV's "LBJ Report No. 1" ... U.S. Senator Margaret Chase Smith. Maine GOPer. mentioned as possible vice presidential. Chase Smith, Maine GOPer, mentioned as possible vice presidential timber, guesting with Jack Paar Dec. 13 . . . NBC Radio's science fiction "Experiment in Drama" Nov. 17 drew a surprise 3,500 letters of comment, most with high praise for the drama.

Doug Cramer, ABC director of tv program planning, to London to scout European tv properties... Reader's Digest publishing a fullscale report on television's handling of the assassination of Pres. John F. Kennedy... Singer Buddy Greco guest on Ed Sullivan's show Dec. 8 Jan Scott, designer of the "Jimmy Dean Show" on ABC TV, credited. as consulting art director on the film, "The World of Henry Orient"... WNEW Radio is producing the show for the International Radio-TV Society Christmas Party at the Waldorf-Astoria Dec. 17 with Tony Bennett, Mahalia Jackson, Marion Montgomery, Peppermint Twisters, Sy Oliver orch and Billy Taylor Trio. Ronald Dawson into ABC-TV's "Faith for Today" seg . . . Sammy Weisbord, head of the William Morris Agency Coast tv department, in New York last week for series of conferences to blueprint product for '65 season. Weisbord, conferred with his eastern counterpart, Wall Jordan and Net Lefkowitz, head of the eastern office, as well as the toppers of the film, talent, literary departments plus the entire N. Y. based video staff.

IN CHICAGO

Frank Smith has succeeded the late Caesar Petrillo as music director of WBBM Radio. Station lost both Petrillo and orch leader Sam Porfirio to cancer two weeks ago . . WBBM-TV has scrapped its fully-sponsored to tape special on the Caritas fashion show, which was to have been aired tonight (Wed.), because of President Kennedy's death. It was to have featured his mother, Mrs. Rose Kennedy, and made reference to his administration. A program with Dr. Norman Vincent Peale analyzing the moral effects of the assassination has been substituted instead . WTTW is orginating a new series for National Education Television with Dr. Maria Piers, clinician in psychotherapy at the U. of Chicago. It's titled "About People" . WBKB is staging at the U. of Chicago. It's titled "About People". WBKB is staging the annual Christmas party for youngsters with cerebral palsy at the Prudential auditorium, Dec. 14. Chuck Bill will emcee a lineup of Capt. Stubby and The Buccaneers. John Gibbs produced and scripted WNBQ's upcoming documentary, "Inside NBC News". WBBM-TV received more than 25,000 completed questionnaires from viewers of the recent "Feedback" special on the race issue . . Ed Morris, director of development for educational station WTTW, is making his debut as a producer on the station with the new opus, "Book Beat" . . . Hal Stein is producing a segment on folk music for WGN-TV's cultural "Lively Arts" series.

IN LONDON . .

David Frost, one of the mainsprings in BBC-TV's soon-to-die "That Was The Week That Was," expected to do other shows for the network. Fate of other "TW3" performers less definite . . . BBC-2 topper Michael Peaceck presented Danny Kaye with a toy kangeroo, symbol of the Corporation's second web on which Kaye's vidshow will be seen Reporter Philip Radeliffe joining BBC newsroom . Following "That Was The Week That Was," BBC's latest contender for the "longest title" trophy is an early-evening audience briding item called "It's Too Late For Children And Too Early For Passion". Anthony Steele making his first appearance on Scottish-TV in a 30-minute drama "Truth Is A Stranger". Hugh Lloyd and Terry Scott inked for a video pantomime this Christmas . Anglia-TV natural history documentary—sold to WPIX 11 New York—collected a second award in London at the British Industrial and Documentary Film Festival. Videxec-cum-tv writer Sid Colin ankling his upper-echelon post at Associated-Rediffusion to freelance . . Promo head of ABC-TV, Alan Kaupe, elected member of the Council of the British Direct Mail Assn. . . . Carl Foreman guestarred in BBC Radio's "Woman's Hour."

IN WASHINGTON

Mark Evans' interview with Mrs. Lyndon B. Johnson on WTTG-TV last summer was repeated Sunday (1). On same day Evans interviewed David Schoenbrun and Art Buchwald, garnering their impressions of the late President Kennedy and President Johnson . . . Frank Whittam the late President Kennedy and President Johnson. Frank Whittam signed on as technical supervisor for WRC radio and tv. He has been with WRCV, Philadelphia. Steve Allison's WWDC interview show on Nov. 15 marked his 16th anni on radio. WAVA-AM-FM airing news every eight minutes from 7-9 am. and 4-6 pm. WTOP radio and tv teamed up with Junior Chamber of Commerce for "Dollars for Orphans" campaign. WWDC's Christmas charity for the elderly will be highlighted Dec. 23 with party at District Home for the Aged and Infirm. and Infirm . . . Maryland-D.C.-Delaware Broadcasters signed on Kal, Erlich & Merrick for public relations . . Lillian Brown, chairman of George Washington Univ. radio-tv dept, was named chairman for the WTOP will a full day of honors in the offing . . . WMAL radio preemed Tuesday (30) hour mystery drama series to run Monday through Saturday from 11:15-12:15 a.m.

IN PHILADELPHIA . . .

Thomas B. Jones appointed program coordinator for Triangle Stations
... David Barnhouse, WCAU-TV news analyst, discusses his recent tour of the Soviet Union before the student body of Ursinus College (4) ... WFLN has inked the Boston Symphony Orchestra for 52 weeks of programs from Symphony Hall and Tanglewood ... WHAT-FM (Continued on page 38)

D.C.: ALL PRIDE, NO PREJUDICE

TV Recoups Some of JFK Coin

It's now estimated that the three television networks will wind up recouping about a third of the \$22,000,000 which they lost in the four days of commercial preemptions during the crash covbeing accomplished through the web's appeal to agencies and clients for "make goods"—channelling some of the bumped coin into minute program buys.

All told it's expected about \$7,200,000 will be retrieved through the "make goods." The rest is gone forever, along with the approximate \$10,000,000 it's figured the three webs spent in mobilizing news facilities. Nor has it anything to do with national apot tv losses

The cost to ABC-TV, which lost the least among the three webs, was reported to be \$2,500,000—about \$1,000,000 in scatter business, the remainder in program buys. About \$650,000 of this amount is being recovered. For the other two networks it will be

proportionately higher.

But nobody's moaning. In the wake of the unprecedented job they accomplished and subsequent hosannahs, the networks take "so what" attitude, figuring it more than worth the effort and outlay.

There were some indications last week that national spot advertisers would respond to pleas for "make goods" to the tune of some 80%. (Estimated loss on national spot to stations around the country has been put between \$7,000,000 and \$8,000,000). However, some strong resistance from leading advertisers cropped up this week. Instead of 80% recoupment the figure will be considerably less.

Norman Cash, prexy of Television Bureau of Advertising, dispatched a plea on Monday to 100 leading spot advertisers asking their cooperation on "make goods" but the clients apparently are more concerned about taking advantages of yearend economies, thus letting the station carry the burden.

Gov. Connally Interview Raises **Issue of Editing in TV Journalism**

By MURRAY HOROWITZ

Time and again, the issue of the right to edit comes up in tv journalism, the latest prominent example being the pooled interview with

Gov. John B. Connally Jr., his first interview since the Dallas tragedy.
Aides to the Texas Governor at first insisted that the interview with Martin Agronsky, acting on behalf of the three networks, be telecast whole. Connally's top aide wanted the networks to carry the interview without excerpting any part

of it.

There were other points insisted upon by Gov. Connally's exec assistant, points in which the networks acceded, but they jealously clung to their right to edit. CBS News prexy Dick Salant, in recounting the negotiations with Gov. Connally's aide, said he had asked if Gov. Connally granted an interview with a newspaper would the Governor seek to edit the the Governor seek to edit the story? This inability of many prominent people, in various seg-ments of our society, both here and abroad, to grant tv journalism the same rights granted to newspapers was scored by Salant. CBS-TV car-ried an interesting segment of the Connally interview in Wednesday's (27) Walter Cronkite news show NBC-TV had highlights on Huntley-Brinkley and gave it more fulsome coverage in a special at 11:30 p.m.

Filmways' Fiscal Reversal; Now Up

(Continued on page 36)

Filmways has reversed a loss for the fiscal year ended Aug. 31, 1962 by showing a profit after taxes of \$122,408, equal to 21c a share. In 1962 the company lost \$275,860 before federal income tax

credit, a loss equal to 47c a share.
According to Filmways prexy
Lee Moselle the reversal from
last year's deficit was due not
only to the company's withdrawal from the business of producing commercials in N.Y., but to ex-panded production in the tv and motion picture fields.

motion picture fields.

Filmways now has three half-hour tv series on CBS-TV, "Beverly Hillbillies," "Petiticoat Junction," and "Mr. Ed." In addition, several new tv projects are in preparation, among them "My Boy Coggle," etarring Low Years Towns Goggle," starring Jerry Van Dyke, a pilot of which has just been completed, and "My Son, the Witch Doctor."

Filmways motion picture sched-ule for '64 includes "Muscle Beach," "The Sandpiper," "First Love," and "The Loved One."

'Spy' Rolls in Mexico

Hollywood, Dec. 3.

Bing Crosby Productions rolls location footage for its "The Spy" pilot in Mexico, starting Monday

Skein, created by Richard Donovan, stars Darren McGavin in the role of an American espionage agent with world-wide assign-ments, Collier Young will produce the hourlong series for ABC-TV. Robert Ellis Miller directs the pilot penned by Richard Breen. Initial stanza will be completed at Desilu-Culver.

BCP, producers of "Ben Casey" and "Breaking Point," also is currently rolling pilot at Desilu for its political skein, "The House," starring Richard Crenna.

BBC Stepping Up Its Drama Output (For Webs 1 & 2)

London, Dec. 3. London, Dec. 3.

BBC-TV's drama department, newly styled and reconstructed under the wing of Sydney Newman, is prepping to beef up its output of dramatic series and serials. Now under the personal supervision of Donald Wilson, former script head at BBC-TV, this particular limb of the corporation's drama operation is snapping into eration is snapping into a new high gear with plans for new shows on both BBC-1 and BBC-2.

Following the rating success of twice-weekly prime time soaper, "Compact," Wilson is working on a second bi-weekly serial project. thus bringing BBC in line with the commercial network which has two bi - weeklies, "Coronation Street" and "Emergency Ward 10".

In addition, Wilson is starting a 52-week serial on Saturday evenings, "Dr. Who," which will bridge the gap between Sat. afternoon sports audience and the early peak time crowd. Latter show, a Inst effort by producer Verily Lambert, is intentioned to have kidadult appeal. Meanwhile, he is continuing with the regular Sundant Legisland day 5-6 p.m. classic serials — among those coming up are adaptations of the "Count of Monte Cristo" and "Martin Chuzzlewit."

Wilson is in the market for more crime serials for BBC-1 and has (Continued on page 36)

FCC Chairman E. William Henry and key members of Congress heaped praise on the broadcasting industry for its performance in the four days following the death of President Kennedy.

"Broadcasting achieved greatness" in the hour of tragedy, said Henry in a statement on behalf of the Commission.

His remarks were echoed by four Congressional committee chairmen who wield vital control over broadcast legislation.

Senate Commerce Committee chairman Warren Magnuson (D-Wash.) said, "Well done, networks and broadcasters. This was public service programming at its finest."

Rep. Oren Harris, chairman of the House Commerce Committee, said, "Thanks for a job well done." He said it should offset much of the criticism levelled at the industry. Senate Communications subcommittee topper John Pastore (D-R.I.) "saluted" radio and television "saluted" radio and television broadcasters and offered them "the highest commendation for this public service."

His opposite number in the House, Rep. Walter Rogers (D-Tex.) praised the industry for an "outstanding and tremendous job of measuring up to its responsibili-

Henry said the networks were due "a special word of thanks" for preempting all regularly scheduled programs.

"Americans are deeply indebted to the broadcasting industry for its comprehensive, dignified coverage of the tragic and solemn events ..." Henry said.

"The industry," he continued, earned the heartfelt gratitude of people everywhere for the manner in which it fulfilled its vital public

He also praised newsmen, tech-nicians and station personnel "who gave unceasingly of their time and energies.

Magnuson's and Pastore's kudos were delivered in Senate speeches.

Magnuson said, "I would be remiss in my responsibilities if I did not take this opportunity to commend the broadcasters, specifically the major networks, for their magnificent and outstanding service to the American public."

He said the "excellent performance" brings them the highest commendation that I can make."

Pastore pointed to "television's superb performance electronic

superb performance, electronic journalism at its best and public journaism at its best and public service in the true meaning of the phrase public interest, con-venience and necessity." Joining them was a broadcasting critic, Sen. Albert Gore (D-Tenn.).

(Continued on page 34)

Minow: 'You Were Great' Chicago, Dec. 3.

Maybe now we can dispose of the "vast wasteland" tag. Newton Minow, who television's most publicized detractor during his term as chairman of the FCC, feels that "the real promise of the medium was fulfilled" in television's coverage of the four dark days following the Presi-

dent's assassination.

Only through television could the whole country grasp the tragedy—and at the same time the strength of the democratic process that passed the administration from one President to another within two hours. Television's treatment was sensitive, mature and dignified."

Minow, who is a civilian now as general counsel for Ency-cloperia Britannica, stated that the medium had been going through a maturing prec-ess for several years and that when the calamity occurred it responsed brilliantly.

"We always hear it argued that television is a young medium," he said. "If so, it grew up in a couple of days."

See Little Likelihood of Johnson **Intefering With Status Quo of FCC**

Leonard Marks' Status

Washington, Dec. 3.
Leonard H. Marks obviously will soon have to decide whether he wants to keep his Washington law practice, much of which is in the broadcasting arena, because President Lyndon B. Johnson will no doubt offer a key job.

The new First Lady, Claudia (Lady Bird) Johnson, has al-ready called on Marks to set up the legal machinery for her to get out of the broadcasting business as long as her husband is in office or until the properties are sold. She had Marks put her stock into a trust which stripped her of any control.

Marks has long been Mrs. Johnson's broadcasting attor-ney. He has also been the ney. He has also been the President's lawyer on other matters.

Not many men are as close to President Johnson as is Marks, and that has been true for almost a score of years.

ABC Radio's Hefty Billings Bonanza In Sports Arena

ABC Radio is sports-crazy like a fox. Wrapping up every available top event that it can lay its hands on for the past several years, the web has run its gross on sports events and news to over \$2,000,000 a year. Three years ago, when prexy Bob Pauley took over the helm of the network, ABC Radio was pulling down a meager \$250,-000 a year on its sports program-ming. At this point, ABC Radio is the only one of the four kilocycle webs making a consistent efforts

in the sports arena.

Pauley, who just named Pete
Kalison to his staff as coordinator of sports programs, said that advertisers now are ready to buy all major events on radio. Even though Sonny Liston's lightning knockouts of Floyd Patterson in their last two bouts hiked the accompanying two bouts hiked the accompanying radio commercials to a fantastic \$35,000 per minute value, equal to primetime tv, the sponsors of those events now want to come back for the next Liston fight. ABC Radio has the option on the upcoming Liston-Cassius Clay heavyweight championship match, but the promoters have not vet indicated what

moters have not yet indicated what they will want for the radio rights. ABC Radio will be the only web covering the Winter Olympics from Innsbruck, Austria, next year, although the summer Olympics from Tokyo is due to get an all-network treatment. ABC Radio is also planning to report the America Cup yacht races off Newport next fall,

along with its usual complement of top collegiate football games. Pauley said that ABC Radio's click with sports has stemmed from its selective choice of events and its insistence that radio handle its (Continued oa page 40)

Astaire Comedy Series

Hollywood, Dec. 3. Fred Astaire has been signed by Revue studio to star in half-hour situation comedy series, "The Fred Astaire Show," being projected for next season. Format was described by Astaire as a "comedy with occasional music." He remarked "this is the only thing I haven't done, and that was what attracted me."

Astaire a couple of years ago was host for Revue's "Alcoa Theatre." and starred in five segments, but the new project will mark the first time he has essayed a sustaining character. Astaire has script approval. Exec producer is Dick Lewis. Show goes into production after first of the year.

By LES CARPENTER

Washington, Dec. 3.
The best informed insiders in the capital are predicting that President Lyndon B. Johnson will make no changes in FCC and will keep the broadcasting agency at arm's length.

prediction is that the President will in no way, by hint or suggestion, alter the tone, attitude or direction FCC has been taking. If individual commissioners reach the conclusion that the new President has a different private view toward the regula-tion of the broadcasting industry than was held by his predecessor, the late President Kennedy, it will be the opinion of any commission-er who forms it—and not a White

House message.

FCC is, after all, an agency of the Congress rather than of the executive branch of Government.

The President's power lies in his duty to appoint commissioners and to decide whether to give them another term.

Although an agency of Congress, FCC has at times seemed to flaunt the will of many in Con-

flaunt the will of many in Congress—perhaps a majority—on key broadcasting issues following the advent of certain appointees by President Kennedy.

Since his wife first owned a broadcasting station in 1943 (KTBC radio in Austin, Tex., which she bought while it was a moneyloser), President Johnson first as a man President Johnson, first as a member of the U.S. House and later as a member of the U.S. Senate, has abstained from voting on any bill affecting broadcasting. He made no "big deal" about it. He simply refrained from answering

simply refrained from answering his name on the roll call.

This strongly suggests he will interfere in no manner whatsoever with FCC during his time as President, even though his wife has now forfeited absolute control over her stock in broadcasting properties to a trust casting properties to a trust,

The prediction (although nothing can be confirmed at the White House) is that E. William Henry will remain as FCC chair-

Insiders do not think veteran Commissioner Robert T. Bartley will be elevated to the chairman-ship, as was widely predicted by the press after Johnson became President.

Bartley is the nephew of House Speaker Sam Rayburn who was President Johnson's closest friend

(Continued on page 30)

Ladybird's Station Put in Trusteeship

Washington, Dec. 3. Mrs. Lyndon B. Johnson transferred her broadcast holdings to trustees who will have complete control of the stock.

The First Lady's application to-FCC, filed by attorney Leonard Marks, requested permission to turn over her controlling shares of the LBJ Company to trustees A. W. Moursand of Dallas and J. W. Bullion of Johnson City, Tex.

Moursand, an attorney, and Bullion, county judge of Blanco county, already hold 30.9% of the LBJ stock. This is being held in trust for the Johnson daughters Lynda Bird and Lucy Baines.

The LBJ Company is controlling owner of KTBC-AM-TV, Austin and holds 29% of the stock in KWTX-AM-TV, Waco.

Mrs. Johnson now owns 313 of

the 594 outstanding shares or 52.8% of the LBJ stock.
Under terms of the trustee plan.

Moursand and Bullion have full power to vote, sell or dispose of the stock. They cannot consult Mrs. Johnson on any moves.

Any dividends paid on her stock

will go into municipal bonds. Mrs. Johnson will resign as board chairman and will have no further duties in the company.



Close Shave

Mitch Miller today might well be oboist with a major symphony. Or still the busiest A & R (artist and repertoire) man in recording. He's no longer either one and that's one of television's luckiest breaks. Since Mitchturned to television, the Sing Along Ganghasbe-

come the country's favorite choral group; such soloists as Leslie Uggams and Bob McGrath have attained stardom; and "Sing Along With Mitch" has become a household term. Which is why the full-hour, color show holds one of television's most devoted followings.

This season, "Sing Along" has new sights and sounds to match its new Monday night time period. For sweetness, the Sing Along Strings ensemble; for spice, a Dixieland combo. And for surprise, a fascinating guest list of stars, musical groups and (de-

cidedly non-musical) celebrities.

In addition, Mitch the musicologist has made room for Mitch the modernist. To the good old songs, he is adding the best new ones. After a lifetime in music, he doesn't miss a trick. You can bet your beard on that.



Look to NBC for the best combination of news, information and entertainment.

TFE-'64: A Place to Breathe

The limited selection of hospitality suites, which caused some beefs among syndicators at last year's Television Film Exhibition, is being remedied for the upcoming TFE Chicago event, according to the planners

TFE-'64, which remains the only syndication trade event, promises a greater selection of exhibit rooms and a more compact layout, according to the TFE-'64 executive committee. The rooms will be on the fourth floor of the Pick-Congress Hotel, rather

than on the third floor, the location of the rooms last year.

TFE-64 will be held April 5-8, in conjunction with the annual meeting of the National Assn. of Broadcasters, which will be held in the nearby Conrad Hilton Hotel.

TFE's cocktail party and reception for tv station execs will be held in the Great Hall of the Pick-Congress on April 5, Sunday.

Last year, the TFE reception drew over 1,200 guests. Named chairman of the Entertainment Committee for TFE '64 is Leo Gutman, of Four Star Distribution. Mike Laurence, of Trans-Lux, has been appointed chairman of the business affairs committee.

British Com'l TV Web's Overseas 'Image' Thrust Via Documentaries

The British commercial to web comprising four major and several minor production limbs, exports per year more documentary shows than does any other single video operation. In fact, it is likely that the commercial web's overseas thrust in this particular field tops even the combined total of the three American networks.

This was revealed by Leslie Harris, production executive with ITC, Associated TeleVision's wholly owned distribery, in his address to the Television Viewers Council here. Harris, as an American, was defending British program exporters who, at times, have been accused of presenting too commercial an image especially in the emergent nations

According to Harris, in the past year ITC sold overseas some 4,500 lburs of vid programme 4,500 hours of vid programming — not counting U.S. sales — of which approximately 800 hours were in the documentary category. Put another documentary category. Put another documentary category. other way, while ITC circulated about 45 entertainment shows last year, the average number of documentaries it made available during the year was 50, plus 15 religious programs.

Some of the sales problems allied to the educational program category as encountered by British distribs in emergent nations, lie, said, Harris in the fact that native stations will not pay for etv pro-grams (even at cost) although the demand for them exceeds that of documentaries. Harris said it was

(Continued on page 40)

MM's \$2,000,000 **Balto Buy Okayed**

Washington, Dec. 3.

With trust-buster Lee Loevinger dissenting, FCC okayed Metromedia's \$2,000,000 buy of WCBM-AM-FM, Baltimore from the Baloadcasting (

a Metromedia stockholder divest-ing interest in another broadcast property to comply with multiple

ownership rules. Grant was also made without prejudice to final Commission action in the Orlando channel

Buy of WCBM gives Metromedia six AM-FM combinations. Others are WNEW, New York; WIP, Philadelphia; WHK, Cleveland; KMBC, Kansas City and KLAC, Los

Metromedia also owns seven television stations. They are WTTG, Washington; KMBC, Kansas City, WNEW, New York; KTTV, Los Angeles; KOVR, Stockton, Calif., WTVP, Decatur, Ill and WTVH, Peoria, Ill.

Sale of the KOVR, Stockton to the McLatchey Newspapers for \$8,-000,000 awaits FCC approval.

Commissioner Robert Bartley abstained from voting.

Favoring the buy were Chairman

E. William Henry and Commissioners Robert E. Lee, Frederick CFCM, Quenbec City acquired 12 now enjoying a ball with its mass Ford and Kenneth Cox. French dubs. (Continued on page 36).

TV Newsman

BRUCE CARROLL dwells on how electioneering can be fun in a treatise

TV's Prime Time **Candidates**

her Important Feature in the upcoming

58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

By U. S. Programs

American-produced features coninue to dominate peak time viewing on Telefis Eireann (Irish TV) during 1963. Total time for imported programs was about 55% of all transmissions. "Top Ten" TAM ratings were invariably dominated by American product.

Switch of top personnel took place during 1963. Edward J. Roth, Boston-born Director General, who started the service bowed out and was replaced by an Irish business executive with no previous experience of tv, radio or show biz. He is Kevin McCourt. A new controller of programs, Swedish-born Gunnar Ruggheimer, of MCA, was also ap-pointed during the year and he introduced a new setup for programming, naming former head of public affairs, Jack White, as an assistant program controller and giving a similar appointment to Padraig O'Raghallaigh, head of presentation.

Advertising revenue built Commission's approval hinged on but the build up of set ownership (Continued on page 34)

Sales in 8 Markets For Seven Arts Vol. 8

Seven Arts latest package of 42 features, tagged as Vol. 8 in its. "Films of the '50s" series, has been sold in eight markets in its first week of tv distribution. The films were acquired by KCTO, Denver; WKZO-TV, Grand Rapids; WEEK-TV, Peoria; KTAR-TV, Phoenix; WCHS-TV, Portland, Ore.; WRGB-TV, Schenectady; WDAU-TV, Scranton; and WHEN, Syracuse.

In Canada, Seven Arts Productions Ltd. sold various feature packages and cartoons to CFCN. Calgary, Alberta; CHSA, Lloyd-minster, Sask., CHOV, Pembroke, Ont.; CFPL, London, Ont.; CFCF, Montreal; CKNX, Wingham, Ont.; and CJAY, Winnipeg. CJPM, Chicoutimi, Que, was signed for 71 features dubbed in French and

EXPANSION ITCH

VARIETY

Independent Television Corp. to Telesynd, from Metro TV to CBS Films, from United Artists Television to Allied Artists Television, the move is on for a more diversified program catalog in

There was a time when many syndication houses prided them-selves on marketing one type of product, when the larger syndica-tion houses had different selling divisions, each division specializing in areas ranging from proper-ties to the types of sales involved.

That era, for the most part, has since passed. Even United Artists Television, which absorbed Ziv, has merged its accounting and shipping functions for both its feature and vid film syndication operation. How long UA-TV will operate sales organizations for its feature and telefilm operation is a moot question.

Some syndication firms find themselves inheriting a diversified program catalog. Metro TV is such an example. Dick Harper's Metro TV syndication operation is more weighted toward selling feature pix. Metro TV, though, has inherited the off-network half-hour and hourlong series. The inheritance has forced Metro TV's pix salesmen to broaden their outlook to encompass off-network vidfilm series Metro TV also has taken on the syndication of a first-run property for the first time, "Zero One," made in England, at Metro studios in Britain.

On the other hand, Telesynd, a minor distribution arm owned by Jack Wrather Enterprises, with one major property, "Lone one major property, "Lone Ranger," went out and nabbed "Car 54. Where Are You," as an off-network property for the market-by-market rounds. Again, a move toward catalog diversification, this time, though, represented by a smaller house. by a smaller house.

Independent Television Corp., sparked by board chairman Mike Nidorf and exec v.p. Abe Mandell, has had as a cornerstone of its program policy to build a diversified array of series and programs. ITC's catalog now ranges from sports to "Jo Stafford Specials" to first-run series to educational tv shows. In order to buoy its first-run series to state of the series in the s run hold on the national and syndication level, ITC, which is owned by the well heeled Associated Television of England, has set aside a \$50,000,000 kitty over a five-year period for coproduc-

tions. (see separate story). Screen Gems is a classical example of product diversification, under one sales roof. SG has features, off-network properties, cartoons, reruns, and "Festival of Performing Arts," all handled by the sames N. Y. and field salesmen.

The diversification yen also is felt by such firms as Four Star's syndication wing, under Len Fire stone. Four Star has made no secret that it would like to nab feature films, and possibly get into first-run syndication, rather than be wholly dependent on off-network properties for its market-by-

In an off-beat note, and a gesture to enliven its array of product, CBS Films took on for distribution the Jack Douglas 90-minute special on gold, called "Golden Tee." IABC Films, the syndication subsid of NBC, has hit gold dust by acquir-ing the Japanese made cartoon "Astro Boy," representing an off-beat venture and another color on the NBC Films product spectrum.

ABC Films has made similar moves.
One of the more recently formed companies, the partnership of Hank Saperstein and Harold Goldman, under the corporate title of Screen Entertainment, again represents a thrust in product diversification. Saperstein's Television Personali-ties salesmen who had been handling the "Dick Tracy" and "Mr Magoo" cartoons now are selling the post-'50 features as well.

Few syndie outfits such as Official Films, which has hit it comparatively big with its documentary-news series and Embassy,

EVERYBODY'S GOT Britain, Japan Neck & Neck On U.S. Vidhlm Buys; Aussies Next

From Hollywood AL SCHWARTZ brightly discourses on

The Rating Maker

another Editorial Feature in the upcoming

58th Anniversary Number

VARIETY

Plus other statistical and deta-filled charts and articles

Schoenbrun's Pact **With Metromedia** For Syndication

Washington, Dec. 3. Insiders here expect imminent announcement that Metromedia will sign on David Schoenbrun to air a syndicated news pro-gram with Metromedia.

Though confirmation wasn't available, Schoenbrun has supposedly worked out arrangements to have first a radio and then a television news program syndi-cated by Metronet, the sales outlet of Metromedia. Word is Schoenbrun will be a

50% partner in the arrangement. Program "David Schoenbrun Reporting" will be a news and analysis strip running five minutes

Monday through I riday.

It's expected to debut on Jan. 6 and Metromedia is reportedly try-ing to line up 100 buyers by the first airing.

Television preem will likely fol-

low in a couple months.

Folks in the know say Metromedia eventually hopes to expand the syndicated news concept to in-clude a bevy of big-name news-casters a la the newspaper columnist syndicates.
Schoenbrun has been on the air

and wire for and with Metromedia since President Kennedy's assas-sination. He first was doing programs from Paris and in the last few days from Washington.

Metromedia reportedly tried to

sign Schoenbrun on a regular basis but he demurred and the syndication deal was then arranged.

As it stands now, the show will include much ocean-hopping with Schoenbrun spending equal time

in the U.S. and Europe. He will, however, be ready to travel to other continents if outstanding story is unfolding

MGM-TV Overseas Sales: Science Show to Japan

"Science All Stars," the MGM-TV series spotlighting high school youngsters active in science, has been sold to Japan. Show bows Jan. 12 on ABC-TV here. MGM-TV has made a flock of other foreign program sales, including "The Eleventh Hour" to Southern TV in England and to Rhodesia Television Ltd.; 135 cartoons to Panamerica de Television in Lima, Peru; "Father of the Bride," to Rediffusion Ltd. of Hong Kong; a second season of "National Velvet" to Associated Rediffusion in the U.K.; and 50 pre-1958 features to CJIC-TV, Sault St. Marie, On-

Domestically, MGM-TV has sold its one-hour color seasonal show, "Christmas In The Holy Land,"
with Art Linkletter, to WCHS-TV,
Charleston, W. Va.; WFTV, Orlando, Fla.; KGBT-TV, Harlingen,
Tex.; WTVT, Tampa; and KVIQTV, Eureka, Calif.

In the world market, Britain and Japan, the biggest grossers for U.S. vidfilm outside of America and Canada, are now being weighed as equals by the U.S. film distributor counting his overseas program sales dollars. But, for sheer volume of product, Japan and Australia by far outstrip the U.K. as importers.

Findings are those from a survey conducted by ITC, Associated TeleVision's prod tion and selling subsidiary. With the going ing subsidiary. With the going rate in Britain for overseas product averaging approximately \$5,000 an hour—in some cases jacking up to \$7,000 or more—the U.K. operates a 14% foreign quota which means about 14 hours a week of British video time on both outlets is devoted to offshore material (most of which is of U.S. origin). Main buyers here are BBC, which screens more or less an hour a day of Yank programming, and the commercial stations (14) which take a similar amount of U.S. product in their individual areas.

In Japan, however, where the going rate is \$3,000 an hour, the 122 commercial stations operated by 45 companies have an insatiable appetite for American vidfare and are subject to no quota restric-tions, ITC reports that its own catalog has been sold out to Japan stations and, it's believed, there is hardly one Yank show which has not been seen by the Nippo-

Similarly, Australia operates no quota against overseas material and more than 80% of the country's film imports are taken from Rates there have rethe U.S. cently climbed to \$3,000 an hour for American shows.

But while a far greater percentage of American shows is seen in Japan and Australia than in Britain, biggest revenue earner is a tossup between the U.K. and Japan. It's felt that the volume of product exported to Japan at a lower rate may now equal, even top, the estimated \$3,500,000 a year that flows to Yank distribs from this country.

Best paying customer in Europe is Germany which will pay anything up to \$10,000 for an hour

AFTRA, Storer **End Cleve. Strike**

Cleveland, Dec. 3. A Thanksgiving Eve settlement

ended the 12-day strike of AFTRA and the Storer Broadcasting radiotelevision outlets with 17 employees receiving salary hikes over the two-year contract and introduction of sustaining fees. The latter is a first in the area and paves the way for AFTRA demands on Westinghouse's KYW-TV when contract talks open next year.
AFTRA also indicated the move would strengthen its drive to establish a union shop in the area's only non-tv outlet, Scripps Howard's WEWS. In salary hikes, Storer agreed

to pay minimums of \$172.50 in radio after three years, and \$180 for staffers after four years on tv. In sustaining fees Storer agreed to a \$7.50 per spot per man, the latter significant in that major newscasts on Channel 8 are usually two-man shows. Manage-ment also agreed to cut back from 28 to seven the number of announcer cut studio commercials. AFTRA's concessions involved agreements on FM, public service

times, etc. Storer supervisory personnel kept the stations on the air when about 55 union engineers and stage employees refused to cross picket lines during the strike.

AFTRA has extended the WHK contract until Dec. 19 and will also open talks with WERE.



Laconic

Temple Houston is the least talkative lawyer in television. Though he can deliver a fine oration, NBC's young saddle-and-spurs solicitor is generally short

on words, long on action. This is natural enough. Temple is a true son of his fighting father, history's General Sam Houston.

Young Temple is a defender of people and principles. The fact that his real-life story beats most frontier fiction hollow is a measure

of how rugged the West of his era really was.

The Western has been with us a long time, and sophistication has crept into the picture. The hero must

still ride tall and shoot straight, but nowadays he must also come across as a full-fledged, flesh-and-blood man. Which describes young Hollywood star Jeffrey Hunter, who plays Temple Houston, and his co-star, Jack Elam. They play for keeps. Every Thursday night.



Look to NBC for the best combination of news, information and entertainment.

Montreal (FMB in 18-La

Radio Station CFMB, nearing first anniversary of its existence, has proved an important point: Make the outlet unique, and the chances of success are that much

What makes the station differen from anything else that's ever hit the raflio waves in Canada—and possibly on the continent—is that it is multilingual, designed to serve the tastes and needs of "New Canadians" (i.e., immigrants) and thus far, it plays programs in 18 different languages for most of the day and night.

Station went operational on Dec. 21, 1962, after four years of dickering and debating with the Board of Briadcast Governors who were told frankly by Casimir G. Stanczykowski, president and gen. man. that the programs would be pitched to the ethnic commu-nity—and smid plenty of nity—and amid plenty of skepti-cism by the rest of Radio Row that the station would ever get of

the ground—financially.
According to Stancyzkowski however, CFMB has not only got-ten off the ground, but is more than holding its own with "excellent" prospects of black ink op-erations in the forseeable future. The secret of CFMB's success

can be traced to a number of factors:

1. The advance "home work" and planning that went to studies of economics and programming, for many months before the program went on the air last Dec 21

2. The recognition that the socalled "ethnic market" represents upwards of 400,000 persons whose interests are teased and tantalized with their native language and folklore, beyond the anxiety to line up with either the "French" or "English" radio outlets—a point that had been largely missed by older and more hidebound stations.

3. The generous inclusion of French and English broadcasts and newscasts such as a delightfully, casual femme interview show by Sheila Regers, a w.k. actress who

is also the president's Gal Friday.

4. The study of the Yiddish market—110,000 in the Montreal area which is effectively served by Nachum Wilchesky, a Montseal-born Jewish school principal whose Yiddish fluency for inter-views, and knowledge of Jewish culture, makes him an ideal attraction for all levels of Jewish listeners.

5. The background of Stanc kowski himself who, though still in his 30's, has a wide experience in ethnic broadcasting going back for almost 15 years.

The strong gimmick, of course is that the business of attracting the ethnics through an appeal to their mative and patriotic sentiments, is no gimmick at all; in fact, the general tone of the pro-

(Continued on page 34)

NAB Backs Mols. Stations on Fines

Washington, Dec. 3. NAB pledged "every possible assistance" to four Minneapolis sta-tions still fighting FCC-imposed fines for failing to identify a sponsor.

The stations have refused to pay

the \$500 charges and their case is now before a U.S. District Court in Minneapolis.

NAB and the stations are challenging FCC's ruling that any action not completely accidental is "willfull" and that the word "repeated" means more than once.

Stations KSTP-TV, WCCO-TV, KMSP-TV and WTCN-TV were fined for "repeated and willfull" violation of sponsor identification rules. They aired a videotape program supporting a Sunday closing ordinance without mentioning its sponsorship by a downtown mer-chants association. FCC's final forfeiture order was

issued in October.

NAB General Counsel Douglas
Anello charged FCC's interpretation of "repeated and willfull" was

'unrealistic." He said the Minneapolis stations failure to identify the sponsor "was not deliberate but an unintentional

Statigart TV School

Stuttgert, Dec. 3. The first "television school" to train newcomers in the complicated needs of this country's gro ing television industry is going to open here next April 1.

South German Television, headquartered here, has felt the same pressing need for trained cameramen, television directors, writers and stage-builders that have bothered the nine stations making up the First TV Net, and which have also created a problem for the country's Second TV Net.

Now, with each of the nine original stations planning a local Regional Channel sometimes next year or in 1965, the need for qualified television workers is increas-

Atlanta, Dec. 3. A slick promotion, which has grown like Topsy, is making friends by the score for Cox-owned statisms, WSB-TV, AM&FM, the NRC affiliates here.

It is a one-day Radio-Television Climic for his school assets.

Clinic for high school journalists.

More than 140 high school newspaper staffers and their sdvisers gathered at White columns, WSB's mansion-type home on historic Peachtree Street, for the fifth annual all-day session in broadcasting news.

Harb Kaplow, NBC News' Washington correspondent, was the heatliner and a closed-circuit audience interview with John Palmer, former WSB-TV staffer and now with NBC News in Chicago was an added feature.

News clinic is cosponsored by University of Georgia School of Journalism at Athens. Elmo Ellis, WSB Radio manager

got the morning session under way with a lecture titled: "News is a Big Fat Question Mark," giving students an insight into what makes radio news. WSB Radio newsmen combined a series of questions and illustrated with slides and tapes how radio news is knowledge, in-formation, continuous, people, immediate, cooperation and enter tainment.

Bill Sanders, U. of Ga. journalism student, who spent last sum-mer as an intern (trainee) at WSB Radio, spoke on "Is News the Ca-reer for You?"

Participating in this session were WSB staffers, news director King Elliott: morning news editor to 5 a.m.) program host Bob Mc-Farland; public affairs editor Aubrey Morris; and farm director Jimmy Dunaway; mobile reporter Jack Scott; producer Tommy Thompson; woman's director Audrey Tittle; and sports editor Frank Stiteler.

Atlanta Associated Press Bureau (Continued on page 38)

WBC Tabs Thornton

Pittsburgh, Dec. 3. Peter Thornton, p.r. director for KDKA-TV since 1955, has been named advertising and sales promotion director of the Group W station succeeding David N. Lewis who was recently named ad and which

promo head of the Graup W chain.
A native Londoner, Thornton came to the U.S. in 1949 with "Ice Capades International" and was working for John H. Harris when he went to WENS, the UHFer here in 1953. When the station went off the air, Thornton joined KDKA-TV as publicity head.

Box Office 26' Sales

United Artists Television's fea-ture package, "Box Office 26," has been sold in a total of 130 markets, with the addition of 10 deals.

Most recent markets acquiring the package include KFEQ, St. Joseph, Mo., WSPA, Spartanburg, S.C.; WTOC, Savannah; WBOC, Salisbury, Md.; WRVA, Richmond, Va.; KPIX, San Francisco; WRAL, Raleigh, N.C.; WSOC, Charlotte, N.C.; KFDA, Amarillo, Tex.; and WSHS, Charleston, W. Va.

Scripter MILION M. RAISON

TV-The Great Mutation

58th Anniversary Number

* * *

of PARKETY

The Anglo-American tiff on the stiff British quota alloting practically one hour a night for American tv program fare on British tv outlets is due to grow more difficult rather than more relaxed.

What John McCartiy, press of Television Programs of America, said in public, is said privately by virtually every American tw ex-porter, all of whom view the 25% quota as unfair. McCarthy was motion picture circles for voicing his deep misgivings about the British quota, which requires all commercial contractors to devote at least 86% of their total pro-gram schedule to British produced tv fare.

This 86% quota figure, in the view of McCarthy and other American to exporters, should be search to a more realistic level. The U.S. view is being pushed in the face of a troubled British motion picture industry, burt by tw. an industry, along with its employes, which is turning to tv production for sustenance.

On these shores, it's argued that Eritain has become the second largest exporter of iv programs, led only by the U.S. Britain, in its foreign markets, wants free access, but denies such free access at

BBC will have a second network commercial contractors eventually will have additional outlets. In the face of a growing need for pro-gramming, it's an artificial restriction to maintain the present 36% quota.

As to the contention that the U.S. would like to ship more of its program material to Britain, while British shows seldem, if ever get a network airing in the U.S. the response on these shores i that it's erroneous in foreign trade Jim Horne Clockwatcher (midnight matters to try to match commedities. It's argued here that perhaps U.S. tv shows have a more universal appeal and therefore merit the popularity they achieve abroad. To throttle the chances of U.S. shows to gain exposure and com-pete for popularity is unfair in the view of U.S. exporters.

Privately, some U.S. exporters accede to the desire of a foreign country to maintain the national

The 86% quota not only limits the number of shows which pos-sibly could be sold in Britain, but is a sharp depressant on shows which do win an airing against a pool of competition. The quota also has repercussions in other markets Canada followed Britain's lead, and imposed a 55% quota. There are other examples. Those working towards a freer market find the British quota a major block in their efforts elsewhere.

It was recalled here that British motion picture interests for years felt that they were blocked out of the American market, that Britain was playing Hollywood product while U.S. was playing British product only in limited art houses, if at all. That situation, it's con-tended, has been altered sharply, with British product new playing the circuits, if the picture has popular merit. It would be premature, it's argued, to rule out the
eventual possibilities of British tv
programs to make their way on
American tv screens in much more
significant numbers than currently.

Unions Put Crimp on Sale Of Image Shows O'seas: Bar

OF's Biog Sales

Official Films, which has been hard at pitching its new archives series, "Battle Line," is doing good business at the old "Biography"

stand too.
"Biog," archives series on 20th century personalities now in its secvear and almost 200 markets, according to Official, has picked up several new stations for both last vear's and this year's package.

New customers, sold in recont works, include KID, Ideho Falls; WCCA, Columbia, S.C.; WATE, Knoxville; WSAZ, Huntington-Charleston; KVIQ, Euroka; KRON, San Francisco; KCMT, Alexandria; KOTA, Rapid City; KTBC, Austin; KOB, Albuquerque; KXAB, Aber-deen; WPSD, Paducah; EGNC, Amerillo; KTBC, Cheyenne; KONO, San Antonio; KOMU, Columbia, Mo.; WOOD, Grand Rapids; WOW Omaha; KBMT, Beaumont; KIMA, Yakima; WRBL, Columbus, Ga.; and WKOW, Madison.

Medrid, Dec. 2.

Television Espanola has acquired over 40 American film features and all will go into acheduled recase as seen as dubbing is completed. The new group of films includes such titles as "Safari," "A Connectiont Vankee in King Arthur's Court," "Moracco," "Lives of the Bengal Lancers," "Empernr's Waltz" "Alice in Wander-land," "Read to Singapore," and "Sullivan's Travels," among many athers that were released 10 or more years ago.

TVE is now in the midst of negotiations with Persmount as with Universal for a considerably reater number of pix for future programming on the Governmentcontrolled network. Bulk acquisi-tion of old screen fare confirms the impression in tv circles that tv programs will soon augment the number of feature film spots above the single Sunday night slot to take over from some of the tele-film series that have been criticfor an excess of violence and bloodshed.

Block purchase of Hollywood oldies is also expected to accelerate Spanish producer efforts in securing a Government edict oblig-ing TVE to screen one Spanish feature for every three foreign films programmed.

700G SALE OF WHAY CETS OKAY FROM FCC

country to maintain the national investment co. which now hours spirited away from the American character of its tv fare. Translating that desire to a \$6% limitation, though, is way out in terms of degree, in the view of the American KODY, North Platte, all in news director Nebraska. Iowa stations are KMNS Sioux City and KOEL, Oel-wein. Another holding is KSAL, Salina, Kan.

Wolper's 16m Push

Hollywood, Dec. 8. In an expansion move to further diversify corporate activity, Wol-per Productions has formed a new education division for the 16m

Jack Mulcahy, who has been functioning as producer, has been named by prexy David L. Wolper to head the newly-created unit. First shows offered through the education division will be Story of . . " series.

WINS Ups Goldberg
Gerald M. Goldberg has been
upped to the new post of director

More union cooperation should be secured, if news, publificing and cultural shows are to receive wider television exposure abroad, in the opinion of CBS Films' Ralph Bar uch.

Baruch, who is v.p. of inter-national sales, points to the required payment of flat sums if a show in the non-entertainment category is sold in one market abreed. The flat sum paid covers all fereign rights, whether the show is sold in one market abroad, or in all key markets. This is true of the Writers Guild of America pact and the old pact with the American Federation of Television and Radio Artists, currently being renegotia-

Baruch points to a situation where a pubaffairs show might be sold to a limited market in Hagland such as that represented by TWW of England. A deal with TWW is ar ringame. A near when have if CBS Films must pay the amendale total fereign payment to the unions involved, the union payment not at all apportioned to the size of the TWW market in England.

Baruch also pointed to the 20-day clause of the Waiters Guild of America. The clause grants the writers of a vidtaged guilaffairs show a small extra disc if the par-ticular show is sold allowed and telecast within the 10 day p However, if the particular affairs show is telecost alread a the 90-day period, the estimates is brought in consoner is brought in consequences, which could mean an additional \$500, This additional sum many times prohibits sales at particular edi-tions of "CBS Reports" and "Chron-icle," Baruch says.

On the whole, put sold abroad do not comes same prices as emertainment shows. The news, publificies and cultural shows, though, do help the image of U.S. tele

American publifiers shows tele-cast abroad also play a rule in the East vs. West conflict. For ess these are some of the shows sold abroad by OBS Films in West Germany, which also possid be seen in parts of East Germany, under correct conditions. East Bec could possible tune in to a "CES Seports: Walter Lippman;" a "30th Century" segment on the beating boom in America; a "Read to Ber lin" and a "Death of a Segime," latter dealing with Viets

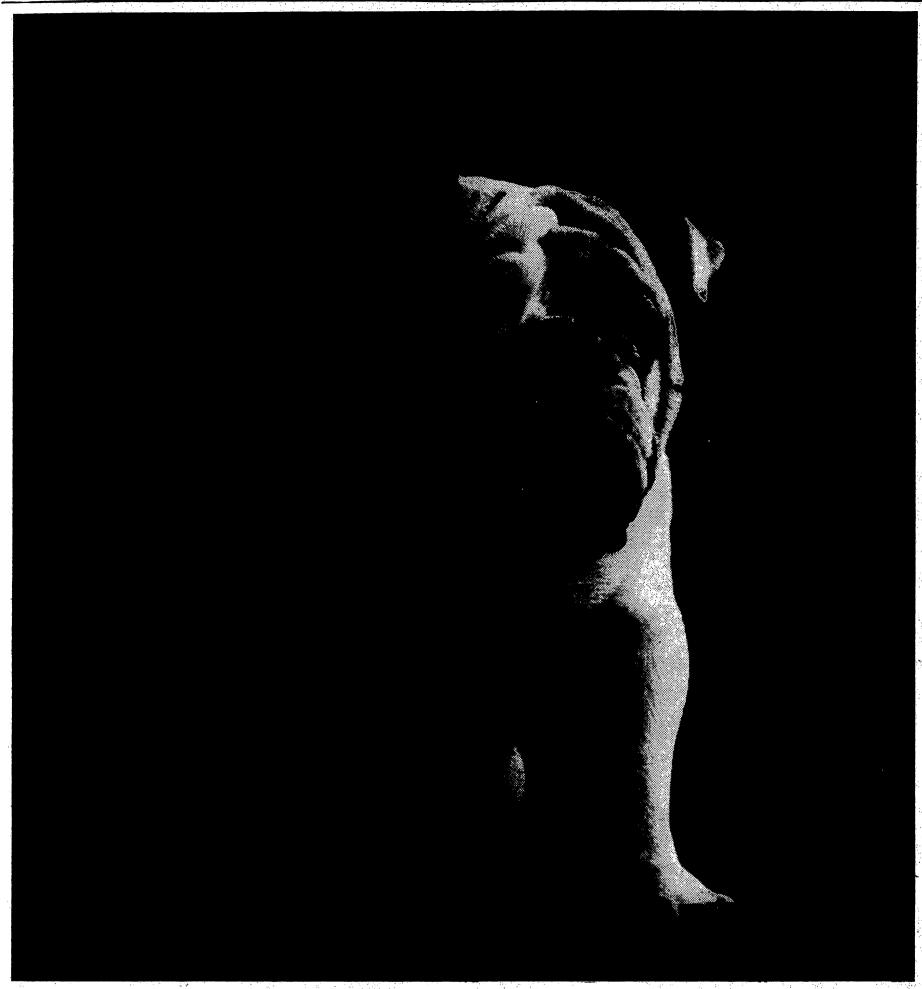
WBBM-TV, which for several onths has been fattening up its topdog news staff with experi-enced reportorial hands from the Washington, Dec. 2.

FCC okayed the \$790,000 cale of wind the broadcasting Co. Inc.
Selling the outlet was Lincoln Broadcasting Co. Inc.
Selling the outlet was Lincoln Broadcasting Co. Inc.
Selling the outlet was Lincoln the program schedule." That's the station's higgest talent acquisition. Broadcasting Co. Inc. station's biggest talent acquisition Springfield is owned by Stuart since John (Red) Madigan was Investment Co. which now holds spirited away from the American

Smith, who joins the station fulltime on Jan. 1; is a 26-year veteran of the afternoon sheet, having worked variously as general assignment reporter, assistant film and music critic, and assistant city editor until he started his column of general comment in 1961. In effect, he had taken over Jack Mabley's column when Mabley switched to the American.

Smith will be carried by the station officially as a writer and on-camera personality in the news department, although it's understood that he's not going to participate in the newscasts. Speculation is that he might become the station's new editorial voice now that Madigan is news director.

The WBBM-TV scorecard now reads five piracies from the American (Madigan and field reporters Walt Jacobson, Sheri Blair, Wendell Smith and Mort Edelstein) and two from Daily News (Smith and Ben Holman who since has graduated to CBS News, New York).



There'll always be an England-and things British. Like the bulldog. Proud symbol of British character. Oh, so gentle. Wow, so ferocious. And so friendly to its friends. The representatives of NBC International in London are best of friends with things British. Particularly British broadcasters. True, too, about NBC International and broadcasters in Japan, Venezuela, Australia, Italy, Germany, France, Mexico-in television centers throughout the free world. This status has been earned. For seven years, NBC International has been active in helping to establish and strengthen overseas television. Operation: Cooperation has included technical advice, management training assistance, and programming help. That's why today-even where others may meet indifference-NBC International generates sales. Think your film series may meet the needs of overseas television markets? Show us. To become part of this world-wide design...call NBC International 30 ROCKEFELLER PLAZA, NEW YORK, NEW YORK OFFICES AND REPRESENTATIVES WORLD-WIDE

ार ने अभिनेत्री के अस्तिम् देशी है है । अहम्म के

las and as wi

experience of the estate occurs

THE COWBOY & THE TIGER With David Wayne, Jack Gilford, Paul O'Keefe, Nathaniel Frey, Sue Lawle ers: Sonny Fox, Maurice

Levine Director: Roger Englander Musical Director: Levine 60 Miss., Thurs., 2:30 p.m. **PARTICIPATING** ABC-TV, from New York

"The Cowboy and the Tiger" was a Thanksgiving Day delight that doesn't have to be limited to any particular holiday. It's a moppet staple good for repeats at any time and could even work out tremendously well as an album entry

in the kidisk market.

Billed as a "musical fantasy," the show spelled out in charming musical and visual terms the story of a youngster from Texas who comes to New York in search of a horse and ends up with a tiger. It was a simple little fable, but it was done with such an imaginative and tasty flair that everything worked.

Much credit is due to Harold Beebe's sprightly score, Wallace Gray's well-controlled book, and Roger Englander's happy directorial touches. The cast responded to all departments and made much of the material at hand. The narration was ably handled by David Wayne, Jack Gilford was in high comedic form as the Tiger, Paul O'Keefe carried off the role of the young cowboy in believable terms and good singing voice, and Nathaniel Frey and Sue Lawless supplied able support as a Bear and a Peacock, respectively.

This is the kind of kiddle show that gives the adults much to be thankful for.

THE SHAME OF ATLANTA With Dale Clark, Hamilton Douglas, Rodney Cook, Cecil Douglas, Cone Maddox, Malcolm Jones and others. Producer-Director: Frank Rushton Writer-Narrator: Clark 60 Mins., Thurs. 8 p.m.

WAGA-TV, Atlanta (film) The title of this hard-hitting documentary pertains to Atlanta community's continuing complacency to its slum problem. simply close our eyes and minds to it," said narrator Dale Clark,

station's director of public affairs. Clark was not alone in his views Former City Alderman Hamilton Douglas said the same things in

another way.

Documentary, which preempted "Rawhide," explored some of the implications of the failure to attack slums: a continuing rise in crime, magnified health and welfare costs; and others — mostly hinted at—involved in cooping up people in what amounts wretched ghettos.

Alderman Rodney Cook pointed out that the slum problem is a complex one and cannot be tackled piecemeal—that is to say, from a housing point of view alone. Program only came to grips indirectly with the fact that Atlanta's slum problem is also largely a racial one. Clark did point out, however, that the majority of people living in slum areas are Ne-

Documentary, in work for five months, gave viewers a firsthand look at local slum conditions, in which 20% of the city's popula-tion is reportedly forced to live. In addition to footage illustrating these conditions, numerous prominent citizens and business leaders concerned with the problem were interviewed.

SON OF CHILLER With Rose Marie Earp 6:00 p.m., Sat. PARTICIPATING KMBC-TV, Kansas City

Having enjoyed long-term success with "Chiller," a medium late (10:45) Saturday night feature film series. KMBC-TV recently initiated an early Saturday (6 p.m.) evening supportine spin-off, "Son of Chil-

Whereas the later show is firmly committed to the shock and shriek in its films and in its eerie type m.c. personality, the junior edition is milder, alternating chillers with science fiction

Presiding over Dreadful Manor, mythical emanation point of the 'Son" series, is Penny Dreadful, a tongue-in-cheek lady vampire more toothsome than fangful — who scores with cleverly written hit and run anitalic and run anitalic and run anitalic and run anitalic ani hit and run quickies of the "sick" genre. Gal is staffer Rose Marie Earp, who does a nice job at being more appealing type of witch. Show is on a participation basis, as is "Chiller," and is drawing reception equally approving. Quin.

PHILHARMONIC YOUNG MACY'S THANKSGIVING DAY PEOPLE'S CONCERTS
With Leonard Bernstein Producer-Director: Roger laender _ Writer: Bernstein 60 Mins.: Fri. 7:30 p.m. SHELL OIL CBS-TV, from N.Y. (tape) (Kenyon & Eckhardt)

Leonard Bernstein launched his seventh season of tv concerts for kiddles with a program appro-priately titled "A Tribute To Teachers." Although paying homage to the many teachers who played an important role in Bernstein's development, this stanza also underscored Bernstein's role as one of the great inspirational teachers of our day. Once again, by the power of his words and the luminescence of his personality, Bernstein transformed a visit to a concert hall into a stirring cultural experience.

The musical repertory was made up of four colorful pieces tailored to the attention span of the youngsters who filled New York Philharmonic Hall for this concert. The camera's panning over the intent faces of these children is, for the tv viewer, as entertaining as Bernstein's gymnastic batoning. Before each number, Bernstein Before each number, Bernstein paid tribute to some of his teachers, many of whom were in the audience to hear his accolades.

It was unfortunate that the mood of the opening show was twice shattered by bulletins about the appointment of a Presidential commission to investigate Pres. John F. Kennedy's assassination and the crash of a Canadian plane with 118 passengers aboard, Нетт.

TELE-BINGO With Bob Dakich, others Producer: Mark Zelenovich Director: Dennis Falk 60 Mins.; Sun., 6:30 p.m. RED OWL STORES WTCN-TV, Mpls.-St. Paul

This locally produced 60-minute 6:30 p.m. program boasts what's be-lieved to be a new audience participation bingo twist for tv. And it has caught on very well, garnering for Time-Life's WTCN-TV capacity studio audiences, dialers by the wholesale lot and a topnotch sponsor

The difference from other tv bingo programs, as far as is known. that it's uncontrolled. Setowners, who tune in, play along with those in the studio and have the opportunity to become one of the sta-tion's 300 guests at these once-a-

week parties.

As far as entertainment is con-cerned for the home non-player, all that's afforded are some close-up views of interesting faces among the studio and, some young wo-men assistants who are a treat for the eyes and the breeziness of the young man who conducts the games, Bob Dakich. But its audience must be recruited mainly from setowners who want to play bingo and compete for valuable prizes without any cost to them. And they seem to comprise a vast

The sponsor ostensibly conducts the bingo games. In order to be-come even a home player a person must visit one of the sponsor's Twin Cities' stores to pick up a solor bingo card which is gratis and necessitates no purchase. The home player-to-be even receives 100 trading stamps free. If a home player, watching and listening to the tv program, has a winning card, making the possessor eligible to be-come a studio player and get a chance to receive one of the prizes displayed during the show, there must be a return visit to a sponsor store to turn in the card containing the person's name and address

Home-winning cards go into a hopper and the ones pulled out in dialers' view donate those home players who will become studio participants.

For the studio players Dakich announces numbers which are also flashed electrically on two huge bingo card replicas. In the studio there are six "hot" telephone lines used to receive calls from winning home players and to inform the lucky ones who will be studio players. A young woman at a phone in the audiences' view presides over this part of the program.

A total of 10 games are played on each program. If a game has more than one winner, the main prize goes to the player whose card is pulled from a receptacle. As consolation prizes, radio transis-

tors are given.

A local advertising agency conceived the program and plans to try to sell it in other markets.

PARADE With Lorne Greene, Betty White, others Producer: Ed Pierce Directors: Lee Tredanari, Bob Hult-Frem

iter: Sid Brooks 96 Mins., Thurs, 16 a.m. GOODYEAR, FOOD MANU-**FACTURERS, REMCO** NBC-TV

(Y&R; Ted Bates; Webb Assoc.'s) The Macy's Thanksgiving Day parade got double network ex-posure this year. CBS-TV rendered a sort of preview to NBC-TV's coverage. Former's cameras were located uptown on Central Park West, catching the line of march. Latter's were down on Herald Square (near the department store), where many of the units involved broke out with special routines. NBC also had color, which made it doubly rewarding for the viewer.

But then CBS had an extra half nour along with coverage of the Gimbels parade in Philadelphia, Toronto's Santa Parade (via tape) and the J. L. Hudson parade in Detroit, and the latter event offered the most spectacular floats, including a back-wheeling river-boat and 125-foot doodlebug.

Either way a viewer looked at it, it had to be fun for all, except maybe CBS prexy Jim Aubrey, who

THANKSGIVING PARADE JUBILEE With Captain Kangaroo, Bess Myer

sen, Allen Ludden, Fran Allison, Gene Crane, Bert Parks, Bob Murphy, others. Producer: Paul Levitan Director: Vern Diamond Writer: Richard Ellison 120 Mins., Thurs, 10 a.m. NESTLE, POLAROID, KELLOGG CBS-TV (live, tape)

(McCann-Erickson; Doyle, Dane, Bernbach; Leo Burnett)

might have got a little restive watching the numerous plugs over his web for NBC talent in the Macy parade.

Said talent included Mitch Miller and singers. James Drury of "The Virginian," Jack Palance, Michael Landon and a giant Bullwinkle Moose balloon.

Otherwise, there was Ray Bolger, Gene Krupa, Troy Donahue, Janis Paige, Craig Stevens and Allan Sherman, Special Herald Square performances covered by the NBC cameras included a Latin dance by the Radio City Music Hall Rockettes; songs by Miller and group; Lincoln Center dancers in a special folk routine; and miming to current hit (or wouldbe hit) records by Bolger, Sherman and City Center Chorus; and a raft of special numbers by the crack marching bands that dominated the event. Probably the most mem-orable turn in this variety spread was the Rockettes, whose precision was remarkable for the streets of New York, and whose chorus costumes against the chilly weather drew empathy.

Lorne Green ("Bonanza"), with Betty White, for NBC, and Allen Ludden, with Bess Myerson, for CBS, handled the Macy's coverage with special skill. Both Green and Ludden were sharper on the ad lib than with prepared stuff. Handling the CBS coverage elsewhere were Gene Crane and Fran Allison in

Also on hand throughout for CBS were Captain Kangaroo and friends, who worked the segues from parade to parade from in front of a stage mockup. Bill.

GF's 'Pete & Gladys' Buy; Other Sales at CBS-TV

General Foods has bought alternate daytime Monday quarter hours in CBS-TV's "Pete & Gladys" for 26 weeks, starting Jan.

Other recently inked biz at the network includes Simmons Co. inking for 48 minutes in web's Morning Minute Plan. American Home Products bought short term participations in "East Side, West Side," "Nurses," "Alfred Hitch-cock," "Rawhide," "Great Adven-ture," and Sunday's "Sports Spectacular." American Home Products also inked for participation in the Dec. 28 the "CBS Match Play Classic."

Charles Pfizer & Co. bought one-marter sponsorship in "CBS" quarter sponsorship in Sports Spectacular."

GIVING SHOW With Tony Bennett, Carol Lawrence, Shari Lewis, Orson Bean, Liza Minnelli, others Producer-director: Kirk Browning Writer: Walter Marks 60 Mins.; Thurs. 10 p.m. MOHAWK CARPETS NBC-TV (color) (Maxon)

The Thanksgiving Day special of Arthur Godfrey on NBC-TV teetered between ho-hum and lively interludes. The hour, from 10 to 11 p.m., was pleasant for the most part, even though the slow segments seemed to make the time drag.

Godfrey was affable and folksy He assembled Tony Bennett, Carol Shari Lewis, Orson Lawrence, Bean and Liza Minnelli for the occasion. The songs and sketches of each of the stars varied in quality and freshness. As an ensemble, the stars also seemed to blink on and off, delivering and missing in entertainment values.

Producer - director Kirk Browning had a good idea for the setting -Godfrey and his guests in a suggested living room after the holi-day dinner. The "Talking Turkey" opening song, done by the en-semble, was good fun. Godfrey-Shari Lewis number with "Lamb-chop" wore itself thin before it was over. Liza Minnelli was zestful and winning in "My Day" song and comedy monologue. Tony Bennett sang some sentimental num bers, introducing for the first time a new song, "A Little Boy," which seemed quite derivative of other songs of that vein.

"Hiawatha" ballet interlude danced by Carol Lawrence, Ray Kirschner and Bill Starr was arty and unexciting. The specialty song "Down by the Station," sung by Godfrey and his guests, again hit the fun meter. The minstrel number was old hat.

Some of the gag dialogue be tween Godfrey and his guests was overlong. On a number of occa-sions they seemed to be fracturing each other with laughs rather than the audience. One of the gags of Orson Bean appeared to be edited out-perhaps because of the political topicality of the line which could have been deemed better erased in this JFK mourning

Horo. PHYLLIS DILLER SHOW With Izumi Yukimara, Ward Dona-van, Tanya & Biagi, Peter Diller, Joe Harnell Producers: Seymour Horowitz, Lar

period.

Director: Linwood Kingman 100 Mins.; Thurs. 11:20 p.m. PARTICIPATING
WABC-TV, N.Y. (tape)
Phyllis Diller snapped television

back into the anything-for-a-laugh groove on Thanksgiving night. She rollicked into the subdued holiday mood clanging like a cracked fire bell with her ever-punching brand of comedy. If this offering was somewhat jarring, Miss Diller, of course, was not at fault since this show was taped a couple of weeks

before tragedy struck the nation.

Miss Diller's outing, the first in
a series of occasional live-on-tape specials to be presented by ABC's flagship in this customary feature film slot, was carried along at Gene Crane and Fran Allison in Philadelphia (Ollie Dragon's best friends was a sound for sore ears), and Bert Parks and Bob Murphy in Detroit. the franker, if not coarser, style of nitery humor into television. On the whole, however, Miss Diller registered with her self-ribbing, her display of outrageous gowns and some nifty gags constructed with a series a mounting punch-

Miss Diller was the spicy meat of the show and the rest was filling, bland for the most part. A Japanese songstress, Izumi Yukimara, potently socked across "Goodie Goodie," but erred in staying over for a slow ballad, "As Long As He Needs Me," where her mechanical knowledge of the language became obvious. Ward Donavan, a sophis-ticated pop singer, delivered a couple of quiet numbers in okay style.

Tanya & Biagi, a comedy ballroom dancing team, were not show-cased effectively. Their routine, cased enectively. Their routine, which was presented in a studio vacuum, registered like a show biz curio. Miss Diller's son, Peter Diller, was on hand for a good display of Dixieland guitar, but it was pallid interlude. Joe Harnell, musical director for the show, contribute a swinging instrumental kellerman will fly a finished print passage with his "Fly Me To The over to him which Karloff will Moon" plano solo.

Herm. view as he narrates.

ARTHUE GODFREY THANKS- THE WORLD'S GREATEST SHOWMAN With Yul Brynner, Charlton Me ten, Bob Hope, Betty Hutten, Edward G. Robinson, Barbara Stanwyck, James Stewart, Gleria Swanson, Cornel Wilde, Samuel Goldwyn, Rev. Dr. Billy Graham Writer-Producer: Stanley Roberts Director: Beris Sagal Music: Elmer Bernstein 90 Mins., Sun., 8:30 p.m.

TELEVISION REVIEWS

KODAK

NBC-TV (film; celer)

(J. Walter Thompson)

Let there be cynicism about the title of this oneshot rundown on Cecil B. DeMille, for there's got to be strain in at least some quarters when an individual is identi-fied as the world's greatest anything. Be that as it may; the show was good. The people who put it together obviously are savvy to the ways things must be done to sustain interest over a marathon hour and a half of running time.

Stanley Roberts, functioning as producer and writer, focused on the De Mille cinematic miracles upon miracles. His characters parted the Red Sea and, in reliving Samson, barehandedly killed a lion and destroyed an army of adversaries.

This was De Mille the filmmaker and the story was told in terms of excerpts from his productions. There was no De Mille in-depth coverage about the man, or little of it. His entire life was wrapped up in his pictures, and so what better way to do a biography than to offer a chronicle with vividness of the parade of his pictures?

James Stewart, as one of the guest commentators, was allowed to offer the thought that De Mille had a particular specialty in com-bining religion, spectacle and sex. Another, Charlton Heston, noted that the producers was the target of many a critic, and particularly the sophisticated ones on little magazines who would prefer sad stories in small pictures. These critics, opined Heston, would be most happy with a picture about a lonely man in a telephone booth making a local call.

Producer-writer Roberts acknowledged that De Mille had his detractors, who charged that the Hollywood pioneer was corny. In contrast, the Rev. Dr. Billy Graham was on camera to shout the hallelujahs about De Mille's keeping with the spirit of the Bible in his production of "Ten Commandments."

Other eulogists appeared be-tween clips of the De Mille fea-tures, including Bob Hope, Betty Hutton, Edward G. Robinson, Barbara Stanwyck, Stewart and Cor-nel Wilde. They spoke with affection, without going overboard in diefying the "greatest showman."

Boris Sagal's direction fittingly segued one scene into another, as from commentator to the replay of a minute or so from the old pro-ductions. Roberts' script and Sagal's put-togetherness made for liveliness. Done particularly well was a segment in which James Stewart applied the grease paint before encountering a circus-cos-tumed Betty Hutton for a latter-day reenactment of a bit from "Greatest Show on Earth." And there was the element of genuine thrill in a pickup from this Academy Award-winning film in which Miss Hutton and Cornel Wilde are flying trapeze specialists.

Samuel Goldwyn contributed the historical information on De Mille's first-time-I-saw-Hollywood career, including the jumpy "Squaw Man." Elmer Bernstein backed up the entire program with a workman-like musical score which included pieces from the De Mille pictures. All in all, this Sunday special was assembled in pro fashion.

De Mille the picturemaked was brought into focus intelligently and in the right kind of balance. As biographical documentaries go, no one need run for cover.

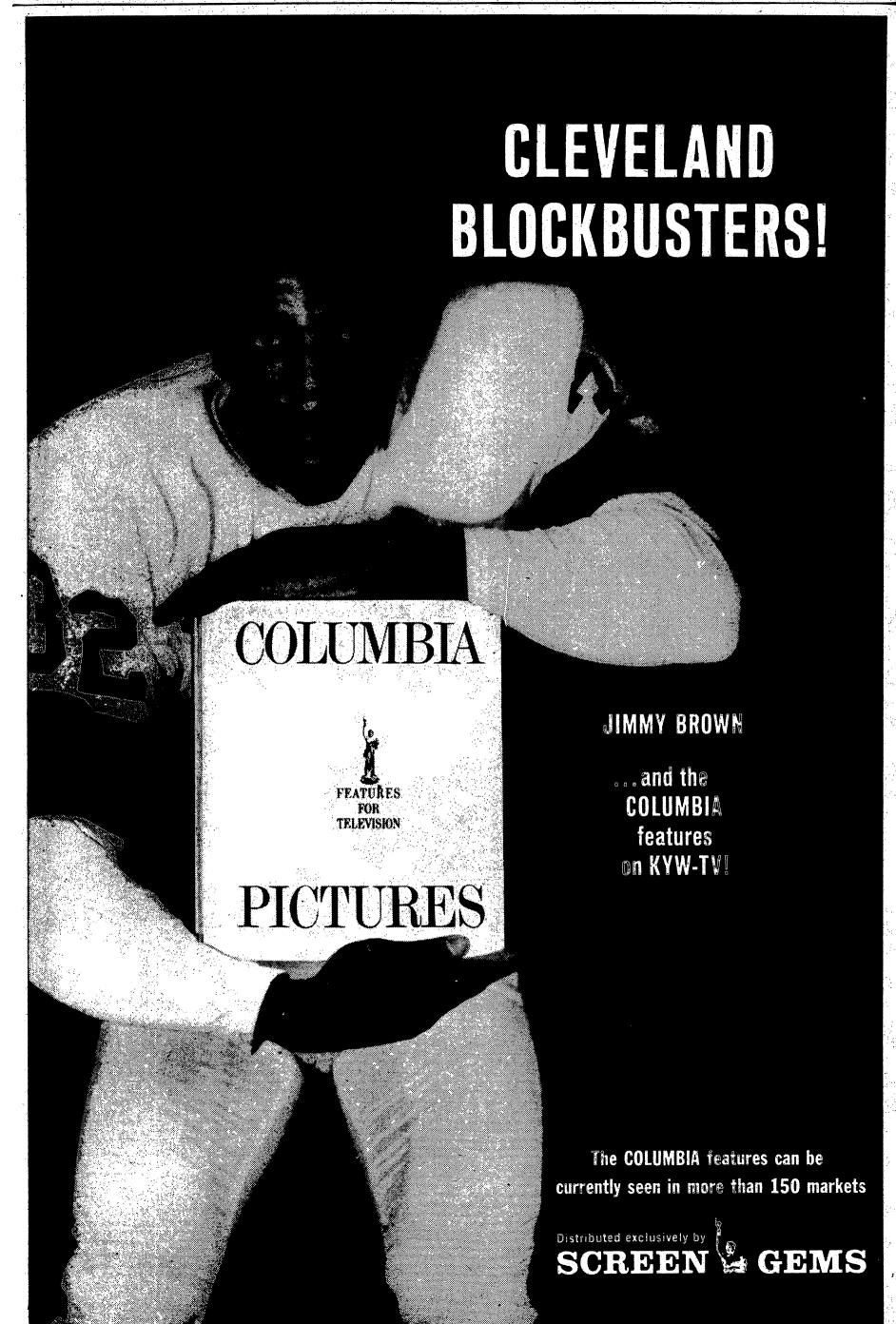
Gene.

Karloff's Yule Special

Boris Karloff has been signed to provide the narration of a special Christmas Night" show on CBS, TV's "Chronicle" series.
"Chronicle" will present a story

on the life of Hans Christian Andersen told through the use of still pictures. Don Kellerman will produce.

Karloff will do the audio narra-



Foreign TV Keviews

TRIBUTE TO KENNEDY With Sir Laurence Olivier, Eli Wallach, Gary Merrill, Anne Bancroft, Joseph C. Harsch Producers: Peter Morley, Cyril Producers: Bennett

Writer: Bernard Levin 25 Mins., Mon., 9:30 p.m. Associated-Rediffusion, from Lon-

Despite some slight misjudgment about programming as soon as the news of Kennedy's death was announced, both the local tv webs have acquitted themselves with dignity and authority thereafter. This "Tribute to Kennedy" fol-lowed the Telstar relay of the Washington funeral, and it could not be faulted in intention and in precise judgment of the British

Producers Peter Morley and Cyril Bennett, the alert and prob-ing brains behind the "This Week" pubaffairs skein, planned and con-ceived the tribute in 24 hours. Films of the late President would have been too poignant at this time, so it was tactfully omitted. With suitable simplicity and directness, the memorial took the form of putting the tragic event into the context of American history. It did not diminish it, but it made it easier to accept.

The program drew on Theodore White's book, "The Making of a President," and Bernard Levin's script, well-judged and heartfelt but never maudlin, pinpointed Kennedy's towering position in consort with such predecessors as Lincoln, Roosevelt, and Wilson. Sir Laurence Olivier gave a memorably resonant account of the nar-ration, and such American actors, now filming in Britain, as Eli Wallach, Gary Merrill, and Anne Bancroft joined journalist Joseph C. Harsch in speaking the quotations from Kennedy and other Presidents. They did it without any in-trusive dramatics, and the result was a fine example of paying homage to a man—but acknowledging that his ideas and inspiration could never be assassinated. Otta.

MAN TOMORROW With Raymond Baxter Producer: Glyn Jones Director: Max Morgan-Witts 60 Mins., Fri., 9:35 p.m. BBC-TV, from London

Taking a speculative leap into the future were a group of British and American scientists, some live, some on film. They were crisply corralled by Raymond Bax-ter, who gave the background to the four basic questions discussed. Producer Glyn Jones had a fussy and over-elaborate set, a huge concerfina screen which opened and closed around the studio speakers to artificial effect, but otherwise allowed the boffins their heads and their utterances, spoken straight to the camera, were all the more compelling because they weren't prompted or amended by an interviewer.

an interviewer.

First subject was the surgical advance in artificial organs, like kidneys and eyes. While welcoming this progress, warning notes were struck about the perils of uncontrolled exchange of parts. More controversial was the section on choosing the sex of children. All agreed that the choice would be possible this century, but the consensus was that it would be dangerous if it were widely exercised. A fairly even balance of the sexes is obviously ideal; but it was feared by Professor Bentley Glass that boys would get most parents' vote if they could decide. The mysteries of death and the

decline of physical and mental powers were similarly probed. Here the answer seemed more remote, and the reasons for deterioration were still vague. But Dr.
P. B. Medawar and Professor Leo
Szilard easily stated the nature of the problem, and assessed the experiments now being conducted on rodents.

Finally came birth control, during which Dr. Alex Comfort pleaded for an abortion pill as well as contraceptive pill. He firmly believed that the galloping birth-rate, which will double the world population by the year 2,000, demanded rigorous limitation of families. On the other hand

money was made available. doubted, however, the value of experiments to find new sources of nourishment in seaweed and the like.

Upshot was a mind-teasing show, firmly beamed at an alert but non-specialist audience. It left an impression of a mighty lot of research being conducted, much it insufficiently grasped by ld governments. Otta. world governments.

GALA PERFORMANCE

With Richard Attenborough, Ju-lian Bream, Malcolm Arnold, Margot Fonteyn, Rudolf Nure-yey, Joan Hammond, Gyorgy Cziffra, Philharmonia Orch Producer: Patricia Foy 50 Mins., Tues., 8:10 p.m. BBC-TV, from London

BBC-TV has always had a pen-chant for giving the hoi-polloi a touch of musical culture. Normally, they are pretty adept at it, and are not over-scared of purveying a slice of Bach, so long as it's got a melodic line. This new monthly skein was launched with a fine line-up of okay names. But it was infected with rampaging coyness, mostly apparent in the linking of Richard Attenborough. He is known as a musical aficianado—no one likes "Handel's Largo" like Attenborough likes it—and he has a successful deejay skein on radio to prove it. In this context, however, he was afraid to be in-telligent. His comments, like "music has everything," were banal, and, often, untrue. It is just a flippant untruth to say, for exam

ple, that Chopin was at his peak in the set of polonaises. Patricia Foy's production missed out, being mistakenly reverent and involving Attenborough in jejune chats with composer conductor Malcolm Arnold and guitarist Julian Bream.

The goose-pimpling framework apart, however, the show was a good display of music, considered as a branch of the fireworks industry. Nureyev and Miss Fonteyn launched it with the silly dances from "Gayaneh," delivered them with spirit, but were more impressive in their second item, the pas de deux from "Swan Lake."

Joan Hammond gave a fetching account of Mimi's Farewell from "La Boheme," which Attenborough glibly opined was Puccini's greatest opera. She then gave the original orchestrated version of "Home,

Sweet Home" and charmed with it.
The dextrous fingers of Gyorgy
Cziffra stunned in Chopin and
Liszt; and Julian Bream did what he could for the barren concerto written for his instrument by Malcolm Arnold, who conducted as if his life depended on it. The Phil-harmonic orchestra, Britain's best and most consistent, was at its silkiest throughout, and there was nothing wrong with Patricia Foy's technical expertise as a producer. It was merely the approach that needed to be drained of the molasses.

BRITTEN AT 50
With Huw Wheldon, the London
Symphony Orch, Peter Pears,
Benjamin Britten, Ronald Dowd, Harry Mossfield, W. H. Auden, Michael Tippett, Hans Keller Producer: Humphrey Burton 65 Mins., Fri., 9:35 p.m.

BC-TV, from London Exactly 50 years after Benjamin several weekly segments and then Britten's first birthday, BBC-TV be followed by another. The inmounted this comprehensive tribitialler seemed likely to hold an ute to the composer. It coincided with other celebrations at opera houses and London's concert halls, and concentrated fittingly on the range of his music rather than digging fruitlessly into his reserved

personality.

Huw Wheldon, the web's cultural emcee, conducted the proceedings in his usual style, a mixture of nice enthusiasm and woolly English, and the London Symphony stylishly provided the musical illustrations under the command of Russia's Gennadi Rozhdestvensky. Choice of conductor, in fact, was apt for Britten has been noted for break-ing down the international soundbarriers by his friendship with Shostakovitch and collaboration with cellist Rostropovitch.

Joining in comment and analysis world population by the year were pundit Hans Keller, a tactum into a space craft which promptly 2,000, demanded rigorous limitation of families. On the other hand Sir Norman Wright, experienced in the U.N. food organization, was convinced that technology could produce enough food if enough strongly in favor of his religious grandad Who, who trapped them to a space craft which promptly were pundit Hans Keller, a tactum into a space craft which promptly musicologist with a gift for crisp went into orbit. They placed the music in suggesting that Dr. Who was to convinced that technology could development, and finally came out gifted. The other thesps were adeproduce enough food if enough strongly in favor of his religious quate, and director Waris Husselm.

commitment as mainspring of his work. This latter remark needed more precision than they, or the

program, allowed.
Early Britten was represented
by clips from his musical tracks for
documentary shorts like "Night Mail," and poet W. H. Auden re-called their collaboration in the GPO Film Unit. Thereafter the ariety of his scores was agreeably indicated, with film of Britten and Peter Pears performing at the Peter Pears performing at the Aldeburgh Festival he had initiated in his home village, rehearsal shots of the composer schooling children for a performance of "Noyes Fludde," and an excerpt from the "Peter Grimes" opera forcefully delivered by singers. Ronald Dowd and Harry Mossfield. Moving climax fitted striking pic-tures of crucifixion and war to the

tures of cructizion and war to the recording of Britten's crowning work to date, the "War Requiem." Humphrey Burton's production nicely combined eulogy with critical examination, and the only disarpointment must be that Britten remained a shadowy and un-motivated figured throughout. He spoke through his music, and viewers had to be content with Otta. that.

TEN MILLION STRONG With James Condon Executive Producer; Neil Hutchinson Director: John S. Gray Writer: John Crew 55 Mins., Tues., 10:50 p.m. Associated-Rediffusion, from

London This is the third Intertel documentary from the Australian Broadcasting Commission, and its subject was more topical than its predecessors. It gave a sturdy survey of the new state of Malaysia, methodically marshalling the facts and the leading political figures, but it was too much of a text-book exercise. The treatment was un-imaginative, even using a school-teacher and a professor to lecture to the camera, and there was some repetition, especially in connection with the country's racial fears be-tween Malays and Chinese. The threat from Indonesia was scantily treated, and its motives unex-

plained. But the program did, however ponderously and didactically, present much unfamiliar background. The accent on education was illustrated by a trained Dyak teacher returning to his primitive native village, inhabited by former (and not too former) headhunters. Malaysia's dependence on rubber and tin was stressed, making it imperative to diversify the economy, and the lecture was salted with some exotic shots of ritual, such as a Chinese celebration of ancestral ghosts.

Tunku Abdel Rahman pon-derously indicated the political motives behind the new state, but the most exciting personality to come across was Singapore's leader, a Chinese, who predicted an explosion if the races could not work together. James Condon spoke John Crew's careful, dull script, and John S. Gray's direction was trigity utility. strictly utility.

With William Hartnell, William Russell, Jacqueline Hill, Carole Ann Ford Producer: Verity Lambert Director: Waris Hussein

Writer: Anthony Coburn 25 Mins., Sat., 5:15 p.m. BBC-TV, from London

Apparently, this new sci-fi serial is intended to go on into infinity, as each adventure will consume undemanding audience, but its aim is somewhat indecisive as yet. This kind of melodrama requires the utmost conviction in detail to carry the futuristic development. Anthony Coburn's script suffered from a glibness of characterizations. which didn't carry the burden of belief.

Basic idea was that Dr. Who (William Hartnell) and his daughter Susan, (Carole Ann Ford), had the use of a couple of other dimensions. They could travel around in space and time at will. Meanwhile, Susan, at school, had alarmed her teachers by displaying astonishing knowledge of science and the French Revolution. The dominies investigated her home background, and stumbled across grandad Who, who trapped them

Tele Follow-Up Commen

DuPont Show of the Week

The switchblade set took over the "DuPont Show of the Week" on NBC-TV Sunday (1) night in vehicle of cheap terror appropriately called "Ride with Terror."

It was cheap in the sense it stacked its cards so that a maniacal duo of hoodlums could hold sway for an hour; that the viewer's interest and emotions were engaged in the fashion of a threatening knife being held before his nose; that, if there was a larger meaning to the nightmare, that meaning was so loose and cryptic that it was lost.

For the most unpleasant, taste less show of the year, this Talent Associates-Paramount production, along with the network, could win an award.

The setting for the drama was a subway train on its Bronx route towards mid-Manhattan. Time was the wee hours of the morning. The heavies, essayed by Tony Musante and Gregory Rozakis, had just mugged a hapless victim in a subway station, when the Nicholas E. Baehr drama began to gain momentum.

Other people get on the train, a young man and his giri, two soldiers, an elderly Jewish couple, a childless, unhappy couple, an ex-alcoholic, an effeminate man, a troubled couple with a child, and then the two maniacal young hoodlums, introduced earlier in the drama.

One by one, the two hoods terrorized each of the passengers.
One by one, all the male passengers—except the non-New York soldier who emerged as the hero -were de-manned by the author. What had begun as a naturalistic drama, became a play where all the cards were stacked in favor of the maniacs. Each male in the drama had his own selfish weak reasons not to stand up to the hoods. Finally one of the soldiers —the one who hailed from west of the Hudson—did grapple with the hoods and was stabbed. He turned to his fellow passengers at the end and in agonizing tones asked rhetorically, "What kind of people are you?" Well.

There are maniacs; there are hoods; there are situations in re-ality when hoods do terrorize subway passengers and mug people. What purpose is served to graphically depict this. People already are aware that our mental hospitals are overcrowded and that the subway system could stand better policing.

Ron Winston's direction was in the realistic school. Jacquiline Babbin produced. Cast, each play-ing on the called for realistic level, included Mart Hulswit, Ron Leibman, Vincent Gardinia, Frieda Altman, John Connell, Louise

came up with some effective camera-work, which indicated the strangeness of it all without pin-ning it down. The BBC Radiophonic Workshop gave eerle sup-port, and the production will im-press if it decides to establish a firm base in realism.

LOOK With Peter Scott Producer: Jeffrey Boswall 25 Mins., Fri., 6:35 p.m. BBC-TV, from London

This popular and skillful wildlife skein returned with an appeal-ing segment that allowed anchorman Peter Scott to report on the ravages caused by last winter's freeze-up in Britain. Film, smartly assembled by producer Jeffrey Boswall, provided pathetic on-the-spot records of the plight of starving animals and birds.
Some creatures revelled in the

sub-zero temperatures, the mice having a fine time breeding and moths being able to manufacture their own anti-freeze. But they were the exception, and the program recalled effectively the rescue campaigns of private individ-uals and societies. One woman spent \$12 a week on food for the birds, and touching pictures illus-trated their gratitude.

trated their gratitude.

Peter Scott's commentary was nicely detached and unemotional, and the opener was deftly chosen to attract a wide andlence, for whom the private habits of the newt are not normally compulsive.

Troy, Gene Hackman, James Sheller, Kathy Dunn, Loretta Leversee and John McMartin. Horo.

Ed Sullivan Show

This variety hour can go on forever if it continues to come up with attractions like Russia's Obratsov Puppet Theatre. Log it as an hour of delighful public service for CBS-TV in the realm of tv entertainment for kids.

The sheer artistry manipulation, creative reality and rich humor of the figures both physically and in situation, may have caused a traumatic wave to strike the nation's kinder saturated with the late afternoon cartoon and blurb grind.

Format was classic vaudeville with a marvelous hirsuted old gent in soup & fish as the salty emcee. Most fun for the kids were the animals—waltzing poodles, a sing-ing chicken, ludicrous lions—all of whom were delightful in their switches from the species to human reactions.

Although there was none of the social satire that is part of the troupe's fame, the adult audience had to be drawn in by the articu-late manipulation of the magician (who actually mystified), the wildly funny tangoing Minestrones and the pompous soprano, whose bat-ting, fishnet eyelashes were as much a part of the performance as her voice. After one of the turns, the puppet emcee returned to comment, "I don't know about you, but I feel intellectually fulfilled." There was a fulfillment of some kind, anyhow.

The human underside of the troupe took a bow following the performances, and gave a demonstration of how the puppets were worked. Also in a bow with Sullivan were Sergei Obratsov and producer Sol Hurok who brought the troupe to the U.S. for the New York, Washington and Canadian appearances.

Alfred Hitchcock

A neat, suspenseful murder mystery, done with style, was ren-dered on CBS-TV's "Alfred Hitch-cock Hour" Friday (29) night.

Titled "The Body in the Barn," it starred Lillian Gish, Maggie McNamara and Peter Lind Hayes. Teleplay by Harold Swanton had many engaging twists and turns, themed to the proposition that two wrongs make a right."

Miss Gish portrayed an old, salty busybody who felt responsible for a death sentence carried out against an innocent victim. Peter Lind Hayes, essaying a Peter Lind Hayes, essaying a straight dramatic role, played one of the "heavies" convincingly, as did his partner in crime, Miss McNamara, How Miss Gish, in her role, beat the "heavies," rendering her "two wrongs make a right" justice was the heart of the telephan adapted from a form by Mar. play, adapted from a story by Margaret Manners.

Joseph Newman directed in good, clipped style.

Horo.

Mexico, Too, Bumps All Com'ls for Microwave Pickup on JFK Tragedy

Mexico City, Dec. 3.

As in the U. S., Telesistema Mexicano's three networks suspended virtually all commercial broadcasting to carry news and documentation on the assassination of President Kennedy, primarily via microwave pickup of ABC-TV's live transmissions.

For four days, beginning at 5 p.m. on the day of the assassina-tion, the Mexican webs carried 40 hours of ABC's microcasts which were seen by an estimated 4,000,-000 Mexicans. In addition, the Mexico City hq rushed vidtape to another 10 affiliates to cover 2,000,-000 more viewers throughout Mexico.

English language commentary was heard throughout, translated by Mexican announcers using the United Nations technique. Telesistema also sent a correspondent to Washington, D. C., for coverage

of the Monday funeral.

The Mexican network pickup was the only direct coverage in Latin America. Regular commer-cial service was restored at 2:30 p.m. Monday.

The National Brocommends the news all broadcasting for taste during the national state during th

adcasting Company men and women of heir dedication and ion's recent ordeal.

VARIETY'S weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety Coupled with the rating performance of the top 10 network shows, on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

CHICAGO

STATIONS: WBBM, WNBQ,WBKB, WGN. SURVEY PERIOD: OCTOBER 16 - 29, 1963.

		<u> </u>	44 - 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1				3.75	200	19.0			
RK. Top Network Shows Sta.	Total Area Metro Homes — Area Reached Rtg		p Syndicated	Shows Day & Tim	e Stå. Dist		ot. Area Iomes eached	Area		ompetition	Sta.	Total Homes
1. Beverly Hillbillies WBBM	772,300 35	1. Huc	kleberry" Houn	d (Mon. 6:00)	WGNScreen	Gems 2	86,300	13	6:00 Rpt	; Standpoint.	WBBM	210,200
2. Bonanza WNBQ	750,000 35	2. Yog	Bear (Tues.	5:00)	WGNScreen	Gems 2	63,300	12	Chicago	Report	WNBQ	195,800
3. Dick Van Dyke. WBBM	740,200 34	3. Rocl	cy & Friends	Wed., Fri. 6:00)	WGNPAT	2	37,000	11	6:00 Rpt	: Standpoint.	\dots WBBM	223,800
4. What's My Line WBBM	710.100 33	4. One	Step Beyond	(Fri. 8:00)	WGNABC F	ilms 2	27,700	10	Bob Hop	B	WNBQ	411,300
5. Candid CameraWBBM	689,900 31	5. Dob	ie Gillis (Mon	, 7:00)	WGN 20 Fox	CTV 2	15,700	10:	I've Got	A Secret	WBBM	392,000
6. Andy GriffithWBBM	686.700 32	6. Quid	k Draw McGr	aw (Thurs. 6:00)	WGN Screen	Gems 2	10,700	10	6:00 Rpt	Standpoint.	WBBM	230,900
7. Danny Kaye WBBM	636,800 30	7. Frac	tured Flickers	(Thurs. 9:30)	WBKBITC	19	92,400	9	Nurses		WBBM	526,500
8. Lucy ShowWBBM	566,100 26	8. Leav	e Beaver; NC	AA (Sat. 4:00)	WBBM MCA	19	90,500	9	WGN Pr	esents	WGN	129,300
9. McHale's Navy WBKB	564,600 26	9. Lipi	y The Lion (Tues. 6:30)	WGN Screen	Gems 1	72,800	8	Combat		WBKB	407,700
10. Danny Thomas WBBM	556,100 26	10. Biog	raphy (Sun.	9:30)	WGN Officia	1 1	69,700	8	What's M	y Line	WBBM	710,100

LOS ANGELES

STATIONS: KNXT; KNBC, KTLA, KABC, KHJ, KTTY, KCOP. SURVEY PERIOD: OCTOBER 16 - 29, 1963.

		1. Sea Hunt (Sat. 7:00) KNXT Economee 2. Death Valley Days (Wed. 7:00) KNBC U.S. Borax	360,100	14 Shirley Temple FilmKHJ	280,300
1. Beverly Hillbillies KNXT	968,000 3	9 Death Welley Dave West 7.00	220 400		
2. Dick Van DykeKNXT	850.600 3	3. Across 7 Seas (Tues. 7:00) KNBC. Crosby Prod.	339,400	12 CBS News	342,100
3. Perry Mason KNXT	901 600	3. Across 7 Seas (Tues. 7:00)	267,900	9 CBS NewsKNXT	294 .600
	801,600 3	4 Leave It To Reaver (Mon Sat 7) KTIA MCA	210.200	8 CBS NewsKNXT	320.200
4. BonanzaKNBC	742.200 2	4. Leave It To Beaver (Mon-Sat. 7) KTLA MCA	210,200		
5. Bob HopeKNBC	685.100 2	排 第 12 李德(1955年)等 2 5 7 7 7 8 8 8 8 9 9 2 1 2 2 3 5 7 1 2 1 2 3 1 2 4 7 1 2 2 2 2		Sea Hunt	360,100
	000,100	5. Biography: Hall Fame (Sun. 6:30) KNBC Official	206.100	8 Mister EdKNXT	461.000
6. Andy GriffithKNXT	651,000 2	6. Science In Action (Thurs. 7:00) KNBC RSS Assocs.			
7. Candid Camera KNXT	623.600 2	o. Science in Action (Thurs. 4.00) KING RSS Assocs.			323,000
8. Lucy Show KNXT		7. Gun Will Travel (Sat. 7:00) KABC CBS Films	163,100	7 Sea Hunt	360,100
	010,100	8. Yogi Bear (Thurs. 7:00)	159,300	6 CBS NewsKNXT	323,000
9. Richard Boone KNBC	613.500 2				
10. McHale's Navy KABC	604.300 2	9. Our Miss Brooks (MonFri. 6:30) KHJ CBS Films	155,100	6 Big NewsKNXT	357,100
10. Meliaics Mary	004,500 2	10. Huckleberry Hound (Tues. 7:00). KTTV. Screen Gems	154.800	6 CBS NewsKNXT	294,600

PHILADELPHIA

STATIONS: WCRV, WFIL, WCAU. SURVEY PERIOD: OCTOBER 16 - 29, 1963.

1. Beverly Hillbillies WCAU	705,900 37	1. Death Valley Days (Mon. 7:00) WRCV U.S. Borax 314,500	17 TV 10 Big News WCAU 231,300
2. Donna ReedWFIL	671,500 32	2. Rifleman (Wed. 7:00)	14 TV 10 Big News WCAU 260,700
3. Candid Camera WCAU	644.800 33	3. Sea Hunt: NCAA FB (Sat. 7:00) WCAU Economee 229,300	15 Gun Will Travel WRCV 206,400
4. Bonanza WRCV	641.200 33	4. Adv. In Paradise (Thurs. 6:00)WFIL 20 Fox TV 216,900	11 Huntley-BrinkleyWRCV 257,000
	, -, -,	[PINE 1884 - 17 12] 전 22 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	TV 10 Big News WCAU 216,800
5. NFL FootballWCAU		5. Hennesey (Fri. 7:00)	11 Dragnet
6. Dick Van DykeWCAU		6. Rescue 8 (Wed. 7:00)	11 TV 10 Big News WCAU 260,700
7. McHale's Navy WFIL	608,800 32	7. Gun Will Travel (Sat. 7:00)WRCVCBS Films 206,400	13 Sea Hunt; NCAA FB WCAU 229,300
8. My 3 Sons	593,700 31	8. Maverick (Tues. 6:30) WFIL Warner Bros. 185,400	9 Huntley-BrinkleyWRCV 326,000
		[1] 일본 생물과 교통하다는 사람들은 그 사람들은 사람들은 사람들은 사람들은 사람들은 사람들이 되었다.	TV 10 Big News WCAU 254,600
9. Combat WFIL	576,100 30	9. Wyatt Earp (Thurs. 7:00)	10 TV 10 Big News WCAU 216,800
10. Mon. Night Movies WRCV	570,500 31	10. Dragnet (Fri. 7:00)	8 Hennesey WRCV 215,700
		いみ にゅうさん ちゅんこう せっというこう しょびょうこう しょかいせき だしょうに 好り とうしょ しょんぞく とうしきょ おに	

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: OCTOBER 16 - 29, 1963.

1. Donna ReedWEWS	454,400 40 1. Cheyenne (Sun. 6:30) WEWS ABC Films 230,800 18 Littlest Hobo WJW 13	31.300
2. McHale's Navy WEWS	421,400 / 36 Lassie W.IW 20	09.700
3. Bonanza KYW		65,000
4. My 3 SonsWEWS	396,900 33 3 Leave It To Beaver (Wed. 8:30) WJW MCA 187,300 16 Virginian	04,000
5. Mon. Night Movies KYW	373,200 37 4 Lawman (Mon. 7:00)	L3.50 0
6. Ben CaseyWEWS	357,600 34 5. Huckleberry Hound (Mon. 6:30) WEWS Screen Gems 160,600 14 Huntley-BrinkleyKYW 18	37,200
7. Beverly Hillbillies WJW	354,400 27 6. Battle Line (Fri. 10:00)	93.900
8. Patty Duke	352,800 32 7. Dickens-Fenster (Fri. 7:00) WEWS ABC Films 145,800 13 Eyewitness News KYW 19	98.800
9. Flintstones WEWS	348,500 27 9. Across 7 Seas (Tues. 7:00)	15,000
10. Fugitive WEWS		9,700
	이 사람이 나는 어떤 동안에 하고 있었다. 이 이 문자 회사가는 무료되었다면 하고 있다면 사람들이 없어 하는 사람들이 되었다면 하는 것이 되어 있다면 이 경험에 가지되었다면서 하는 것이다.	100

D.C.'s All Pride, No Prejudice

He called the coverage "an action can and does serve America with-that I admire." out government intervention."

In a speech immediately following President Johnson's address to a joint session of Congress, Harris was address to a joint session of Congress, Harris was address to a joint session of Congress, Harris was address to a joint session of Congress, Harris was address to a joint session of Congress, Harris was address to a joint session of WQMR-AM, said "I wonder if once again FCC and the people will that we Americans have felt fused to the minority of the one together as one people largely betion made by the broadcasting in-dustry during these last few days . .

The Arkansas Democrat said the webs' and individual stations' decision to cancel regular programs and advertising "is a clear demons-tration that the industry can, if it so desires, live up to the highest standards of public service."

"Never before." he said. "has there been such a documentation figurel; Russian-American hockey; of history in the making for the American public."

Rogers termed the industry performance "one of the most out-standing jobs that I ever thought

"I can't say 'seen' since I hope its the only time in my lifetime that I will have to witness such an event," Rogers added.

While FCC was praising the

industry, a local station ran a large

cause of the outstanding contribu- football and boxing during the four

Lindemann

Continued from page 18

skating championships featuring the same skaters); several Madison Square Garden events (on one of which the web bid double the CBS Pebble Beach golf; New Year's skiing; and other international and national events.

Competition, Lindemann feels, is the key to the success of the sports specials—and sports tele-casting generally—and he actively seeks events with clearly-drawn competitive lines. Bud Palmer, who handled the first network tv sports specials on CBS, will host the new NBC series.

summer Olympics from Tokyo for which NBC paid \$1,000,000, he says, is up for grabs to anyone who wants to cover via the sound medium. He points out that in sports in New York radio, listeners don't think of a network flagship, gramming reflects solid integrity, nations represented in CFMB's

then, of course, they want to know how much more is it going to cost?"

More Bob Hope Sales

KLAS-TV, Las Vegas, and KTVK-TV, Phoenix, are among eight stations to add the seven Bob Hope features to their film libraries.

Allied Artists Television, distributing the Hope features, also registered sales with WNIX, Sagi-naw, Mich.; KEND, Fargo, N.D.; WKZO, Kalamazoo, Mich.; KONO,

San Antonio: WREX, Rockford, Ill.; and WDAF, Kansas City, Mo.
Titles include "Road to Bali,"
"Seven Little Foys," and "Son of

Atlanta-Elmo Ellis, manager of advertisement in the Evening Star Lindemann figures there's more WSB Radio was elected vice presi-here saying the broadcasting's to network sports dominance than dent of the Georgia Easter Seal coverage "should show FCC Com-phissioner Henry that broadcasting feels, "is going by default." The the state organization held here.

Montreal's CFMB

they think of WNEW.

He also would like to see the network give more attention to the reporting of sports events as incorporated into regular radio and tv newscasts. He'd like, in fact, to see a sports reporter regularly assigned to the news desk—"But then, of course, they want to know the see a sports they want to know the see a sports reporter regularly assigned to the news desk—"But then, of course, they want to know the see a sports reporter regularly assigned to the news desk—"But then, of course, they want to know the see a sports reporter regularly assigned to the news desk—"But then, of course, they want to know the see a sports reporter regularly assigned to the news desk—"But then, of course, they want to know the see a sports reporter regularly assigned to the news desk—"But then, of course, they want to know the see a sports reporter regularly assigned to the news desk—"But then, of course, they want to know the second to the se programming,

"All the hostilities and prejudices which has caused such tragedy in Europe during the past century," says Stanczykowski, "are left at the door of the station. We are intersted mainly in good Cana-dianism while maintaining the ethnic cultures at a high level."

Stanczykowski is a director of the Montreal Citizenship Council which helps "New Canadians" adjust to their adopted land. As for CFMB, he says, it is "designed to reach the New Canadians in their native language, and to interpret Canada and Canadian products against a background and ideas familiar to him.'

The station, with an output of 10,000 watts for a 20-hour day, has another interesting feature in its newscasts: Five minutes to the hour in English; one minute of headline reprise on the half-hour in French—these two breaks devoted to national and international news.

Local news, however, and from year.

course, good business!

Irish TV

Continued from page 25

in farm areas was particularly slow. It is currently estimated that one-third of all homes will have tv sets by March, 1964.

Tv and radio in Irish Republic are a joint service, dependent on license fees from viewers and listeners and advertising revenue. State provided capital for outfit and a subsidy of \$1,400,000: subsidy ran out in 1963 and new legislation has been framed to provide further aid in addition to upping license fees.

Hilton Edwards bowed out as head of tv drama and has been replaced by producer Jim Fitz-gerald. Drama output has been low compared to radio where this has been a strong feature through the

A DOCUMENTARY

JOHN F. KENNEDY

The Presidential Years

(1960-1963)

TFM 3127

Is New Available

RECORDED BY FOX MOVIETONE NEWS

CONTACT YOUR LOCAL



DISTRIBUTOR

London's 1st Festival of World TV Off & Running Despite Initial Snags

fete—more strictly tabbed Festival of World Television—which winds tomorrow (Wed.) isn't a ring-a-ding success, it will be through no fault of the local industry. Sponsored by BBC, the Independent Television Authority and the Independent Television Companies Association (which are each donating \$5,600 to the running of the nine-day event), the networks have pitched in with equipment, staff and other resources to get the fest off the

Inevitably, prototypes need re-finements and modifications and, no exception, the first London vid-test kicked off with its share of rough edges. The organizers, for instance, were unable to mount a proposed temporary building adjacent to the National Film Theatre (fest's venue) which was in-tended to house additional moni-tors plus the transmitting and other equipment and an exhibition. Site apparently is public land and cannot be built upon, not even temporarily.

In fact, Leslie Hardcastle, NFT manager in charge of organizing the equipment, showings, accommodation etc. has a legal battle on his hands for parking a loaned trailer there which has been brought in as an alternative abode for the equip-

While this inability to erect a viewing adjunct to the NFT has not interfered with the seating arrangements for delegates, industryites and press, it has curtiled to a large extent the public's tailed to a large extent the public's change of peeking the screenings

Not helping either, is the fact that Hardeastle has been unable to secure more than a dozen moni-tors for the fete which can cope with the varying line standards Thus, the theatre's big screen has been pressed into service.

Electronic snags have cropped up, too, most devastating of which is the fact that the electricity supply to the theatre is noticeably cut back when the big office blocks nearby switch on at night.

Working troubles aside, the fete seems to have a chance of catching on. While its morning and afternoon sessions are attended by the delegates and one or two outsiders about 150 in all, the evening screenings have been up to expectations with crowds of 4-5000

Appreciation has been expressed by tradesters and delegates re the "truly international" flavor of the affair (23 countries are participating) and, being non-competitive, political wrangling, instant with-drawals and other "competitive" hazards have so far been avoided.

In a big effort to get the initial night away with a swing, the ITA hosted a 200-guest cocktailery bringing together prominent politicians, industry leaders, delegates and selected reps from the press. Tonight (Tues.) Shell International, which has donated its nearby thea-tre for the colorvision demonstrations and other fetival events, is feting the overseas delegates and tomorrow (Wed.) Stuart Hood, BBC-TV program topper is wind-

(Continued on page 40)

Upcoming BBC-2 Has Heartening Effect On Accelerated Set Sales

London, Dec. 3.

The combined campaigning of BBC and the tv receiver manufacturing business, constituting a mighty tubthumping promo to the Corporation's upcoming UHF network, BBC-2, has already had a noticeable effect on the sale of

Accelerating in September, man ufacturers deliveries totaled 194, 000 receivers to the home trade. some 20% more than in the corresponding month the previous year. Total deliveries for the first nine months of 1963 were well in excess of 1,000,000 sets, 25% more than the 856,000 sold in the corresponding period of 1962.

At the same time, deliveries of sadios also improved substantially in September, at 240,000 sets, or 18% better than a year ago, actording to figures just released by Brifish Radio Equipment Manufacsurers Association.

FCC's Status Quo

Continued from page 23

and most trusted adviser. Bartley and President and Mrs. Johnson have been friends, but not intimate friends, perhaps because Mrs. John: in has been a broadcaster.

The fact that Bartley is a Texan would probably work as much against him as it would for him if President Johnson did make a change in the chairmanship. There is the problem of placing too many Texans in high office in the Government.

There could not at this time be any accurate speculation concerning future appointments or reappointments to FCC. Those who know President Johnson say it would be inconceivable that he has had time to think about anything as far in the future, and of as relatively little national and international consequence yet.

Here is the way vacancies on he FCC, each occuring on June 30 of the year involved, will fall:

1964—Frederick W. Ford the is a Republican, and the post cannot go to a Democrat under the law). 1965—Bartley (a Democratic berth).

1966—Rosel Hyde (a GOP spot) 1967—Robert E. Lee (also GOP). 1968—Lee Loevinger (Demo-

1969—Henry (Democratic). 1970-Kenneth A. Cox.

BBC

Continued from page 23 already pacted with such writers

as Francis Durbridge, Victor Can-ning, Ken Hughes, Nigel Balchin and Nigel Kneale for one serial

On BBC-2, the web's upcoming UHF outlet which will beam ini-tially some 30 hours a week, two of the four drama slots have been made available for Wilson's seri-als. Intention here is to screen "adult" cliffhangers and to serialize the world's greatest novels. First of the latter category will be "Madame Bovary," set to bow others include the "Brothers Karamazov," "Ann Veranica Germinal" and "Witchwood."

Says Wilson: "The serials on BBC-2 will be put out fairly late to the serials on the serials of the ser

at night so we won't have the re-striction of children in the audi-

Another innovation, the BBC-2 serials will be scripted to a length of 45 minutes as opposed to the more familiar 30 minutes.

Gov. Connally

Continued from page 23

ABC-TV also carried highlights in its news that day.

Other issues which arose in the three network negotiations for the Gov. Connally story were those of pooled vs. individual interviews, the choice of the interviewer, and release time of the story. All of the issues come up time and again only tooling up for a custom-made in ty journalism, and each of them product. is worthy of exploration for each tells the story of how alike and how far apart ty journalism is ma, Susskind said this phase of ty

from other journalistic media.

Gov. Connally wanted NBC's
Martin Agronsky to do the interview, and he wanted it to be a pooled affair. Salant initially balked, being opposed in principal to the interviewee selecting the correspondent, and the interviewee choosing the network to feed the pool. Salant, though, finally acceded due to the unusual situation Gov. Connally was still recovering from his wounds and Salant's view was that if the Governor felt more comfortable with Agronsky, it would be best to relax principle for this one occasion.

Another issue, which dissipated itself, was the timing of the telecast. Gov. Connally initially wanted to conduct the interview in the early afternoon on the basis of a "hold for release" in the evening.
The Gov. Connally interview was

the issue was dissipated when the interview was moved up towards evening.

On another front, criticism of tw editing, according to a N. Y. Times story out of Dallas, was voiced by employees of KLRD, Dallas, CBS-TV affil. The quoted criticism of the station employes dealt with the way N. Y. had edited the remarks of Rev. William Holmes, Methodist minister in Dallas. It was the contention of station employes, according to the published story, that the good things said about Dallas by Rev. Holmes had been taken out of the Holmes segment shown on the Walter Cronkite Show Tuesday (27).

Fact of the matter, though, is that the Holmes interview was edited in Dallas, not N. Y. CBS Correspondent Dan Rather in Dallas had edited the vidtage and sent it to N. Y. for telecasting.

Many times editing has become Many times editing has become the "heavy" of tv journalism. CBS News has been attacked by Sen. Goldwater and Congressman Utt (R.-Calif.), for example, for being unfair in editing. Both Sen. Goldwater and Congressman Utt, since the attack have appeared on with the attack have appeared on pub-affairs shows of CBS News, ap-parently relaxing their feud. All of the networks have been condemned by segregationist Congressmen more than once for allegedly slant-ing the news via editing to favor the integrationists. The editing issue also comes up outside the Halls of Congress. It is pounced upon whenever any individual or group may feel that he, she, or they, have been unfairly depicted on tv.

In other journalistic media, there's no watchdog of fairness such as the FCC standing in the wings. Neither, though, does any other media contain the dramatic power of tv. Between the power and the doctrine of fairness, ty journalism must find its niche.

Another Era Passing? TV Fading Traditional Panto From Scot Scene

Glasgow, Dec. 3. Traditional pantomime in Auld Lang Syne terrain, once so popular here, appears to be on the way out. The 1963-64 lineup reveals no traditional panto shows a la "Dick Whittington" or "Cinderella" Instead, managements are staging either Christmas or new-style pantomime with an original plot.

Trend is due to the increasing sophistication of the age and the influence of television. The How-ard & Wyndham group will drop its traditional-style pantomime at the plush King's Theatre, Edin-burgh, and is substituting, this year, "The Andy Stewart Show," featuring the kilted Scot minstrelcomedian.

The Glasgow Pavilion, a theatre long accustomed to featuring traditional pantomime stories geared at the moppet trade, will also break ground at Christmas by staging a completely new and original story, "The World of Widow Cranky." Stars are tv comedians Jack Milroy and Charlie Sim, with thrush Sally Logan.

Susskind

Continued from page 22 a

has ended because of several in-surmountable factors: (1) the public's intolerance of the technical goof; (2) the narrowing of the cost gap between live and film; (3), the need for greater visual horizons and (4) the mixed-up residual problems involved in repeats of taped as against filmed drama.

WNEW's Mood Music

Under the new setup, jazz pianist and disk jockey Billy Taya hard news story, for the first time publicly relating his version of what had happened on that day of assassination. CBS News balked the 9 to midnight segment feature in its initial months of operation, on the "hold for release" tag, but ing music to "relax by."

\$60,000,000 In addition, the new publicly relating his version of strip with his "Taylor Made Jazz" Second Net has just barely been show. Wally, King will hold down able to keep its head above water in its initial months of operation, with its starting costs having been

Inside Stuff—Radio

N.Y. Times Square area, assailed at times for its Coney Island atmosphere and defended as an evolving tourist attraction, will be the subject of a WCBS Radio documentary; to be telecast Sunday (8) from 1:10 to 1:40 p.m.

Title of the 30-minute program will be "Times Square: Rise or Fall." Documentary is reported to include frank talks with youths who frequent the area, former Ziegfeld Follies girls who lament the good old days, a 42d Street bookseller who denies selling porno-praphaic literature despite the fact that his store is periodically raided by police, and many other people who give Times Square its flavor.

New York chapter, National Academy of Television Arst & Sciences will hold a forum tonight (Wednesday), at 8 p.m. in Hotel Astor with the subject, "The Television Documentary."

Panelists will include Arthur Barron, director of creative programs, Metropolitan Broadcasting; Robert Collinson, film editor on "20th Century"; Robert Drew, Time Broadcasting; Lou Hazam NBC producer-writer; David Lowe, producer of "CBS Reports"; John Secondari, ABC News; Willard Van Dyke, documentary film maker; and Al Wasserman of NBC.

Screen Gems' Stirling Silliphant will write the first of a new U.S. Information Agency television series "The Continuing Revolution." The series will include six 30-min. programs covering civil rights,

the U.S. economy and foreign aid. Aim of the films, according to USIA tv chief Alan Carter, is to show a democracy can accomplish change

Production on first program was to begin Monday (2).

Radio Press International, a news agency operating as part of the R. Peter Straus (WMCA, N.Y.) broadcasting group, has extended its service to Australia and the South Pacific via the opening of the new 13,000-mile Commonwealth Pacific Cable. Latter became the world's largest broadcast line with start of transmission Monday (30) with inaugural speeches by Queen Elizabeth of England, U.S. Secretary of State Dean Rusk and Australian Prime Minister Sir Robert Gordon Menzies.

Key stations in the Australian Major Network and Aussie independents have signed for the RPI service. It now provides voice news and public affairs programming to over 130 U.S. and Canadian stations.

"Memory of a Large Christmas" will be the next presentation of the "General Electric Stereo Drama" on the QXR network. Slated for Thursday, Dec. 12, from 9 to 10 p.m., the show will star Walter

Abel, Dorothy Stickney and Eugenia Rawls.

Drama is based on Lillian Smith's recollections of childhood in her autobiog of the same title when her father invited 48 members of a chain gang to share Christmas dinner with the family.

The Encyclopedia Britannica Press is publishing the first book-length biography of Gen. David Sarnoff, board chairman of RCA. Written by John Tebbel as part of the "Great Lives" book series, the biog will be out Dec. 6. In tracing Sarnoff's career from his Russian birth in 1891 to his arrival in New York at the age of nine and his subsequent ascendancy to the chief executive post of RCA, Tebbel has collected numerous hitherto unpublished anecdotes. Tebbel is head of the journalism department at New York University.

New Hurdle for Second German TV, **Bavarian TV Refuses to Pay its Dues**

Wiesbaden, Dec. 3. West Germany's troubled Second Television Network, which is beset by innumerable financial prob-lems, has just been hit with a new one — Bavarian radio and television, representative of one of the 11 states of West Germany that support the new ne work, has just refused to pay its monthly levy

Not only that, but the angry Bavarians (who want to keep their money at home to help finance their own forthcoming Third Television Program) are saying that if there is too much squabble over the withdrawn funds, they may even demand some of their past payments back.

Background of the cloudy television scene here is that the 11 states of West Germany make up their own First Television Network, which is the competition with the Second Television Net that they are forced to co-finance.

Since the 11 states are all in various phases of getting local Third Programs ready for 1964 or 1965, they are finding themselves hard-pressed for added funds for furthering their own home televi-

First of the lot to protest was the Bavarian Television, which has just wrested an odd decision from the Bavarian court. Under the court's jurisdiction, the Bavarians say they will stop paying the monthly 30% of their net income to the Second Television Network to help finance its Mainz headquarters and programming.

The 30%, which they have been paying since the Second Net actu-WNEW Radio, N.Y., a leading representative of the class pop tune idiom, has made a major change in its nighttime programming format this week with the adoution of a mood music in costs were high and since its initial startthe adoption of a mood music ing costs were high, and since it pattern from 8 p.m. to midnight. is anticipating building a combined center for all of its activities and will need to float a loan for about with its starting costs having been profitable operation.

high and its advertising not yet sold out.

The Bavarians made their last payment to Mainz in August, and they say there is no more money forthcoming. It's been rumored that the financial difficulties may force some drastic action from the Second Net. which has already appealed against this decision.

The other 10 lands who are paying into the Mainz kitty are apparently standing pat, and at least keeping up their monthly tolls while they await the outcome of the money battle with the Bavarians. But since they are likewise planning their own Third Programs, if the Bavarians succeed in their scheme some of the other supporters may also withdraw.

From Second German Television has come an announcement that the Bavarians must continue to pay their 30% of the take until the matter has been clarified by a court of appeal. Too, a press ofcut its spending to the bone, has stopped all possible productions and is saving in every possible sphere. However, he stressed, there is no possibility that the Second Net is going broke, contrary to the

Syndies Diversify

Continued from page 25

and class Joe Levine pix, stick pretty close to their product thread. Most of the others, though, have felt that only a diversified product catalog offers a promise of dramatic growth in today's syndication market. Of no small consequence, too, is the economy effected when the same salesman visiting a market can offer pix, rerun vidfilms, first-runs, cartoons and what have you. It cuts distribution overhead which time and again, has made red ink flow in what otherwise might have been a

Network shows in which Ayer clients have full or shared sponsorship

Evening

Bell Telephone Hour

Bell Science Series

Bob Hope Show

Show of the Week

Huntley-Brinkley Report

Outer Limits

McHale's Navy

Wagon Train

77 Sunset Strip

Arrest & Trial

Mr. Novak

Saturday Night at the Movies

Monday Night at the Movies

Channing

The Fugitive

Daytime

NFL Football Kickoff

Trailmaster

The Doctors

Loretta Young Theatre

Your First Impression

Concentration

Truth or Consequences

Word for Word

Tennessee Ernie Ford

Price Is Right

Seven Keys

Father Knows Best

General Hospital

Queen for a Day

Who Do You Trust?

Make Room for Daddy

Say When

People Will Talk

Day In Court

N. W. Ayer & Son, Inc.

From The Production Centres

deejay Sid Mark writing liner-notes for Ella Fitzgerald's next album WCAU-TV's award-winning archeological series "What In the World?", returned to the air for its season (Nov. 24). Moderator is Dr. Froelich Rainey, director of the University Museum. David Levy, former NBC-TV veepee, signed with MGM-TV for the production of his 'For the People" series for next season. He is the brother of Dr. Charles, Lee, associate dean of the Annenberg School of Communications . . . Bob Bernstein, former public relations director of Westinghouse radio and ty stations named to same spot with Triangle. . . Educational station Channel 12 to telecast the biographical documentary "Prokofiey," made available through the United States-Soviet Cultural exchange.

IN ST. LOUIS

Suzanne Wallach, a 12-year-old singer actress, will cut a record with Lorne Greene on the RCA label. The two performed together at the recent Firemen's Rodeo here and she also is a veteran of KTVI-TV's "Suzy's Playroom" show for children . . . KSD radio has canceled plans for a sister FM outlet and has returned the permit to the FCC...
"Editor and Publisher," the program featuring Globe-Democrat Publisher Richard A. Amberg and KMOX news director Rex Davis back on the air as an alternate Wednesday show. Radio WEW has been sold by the Franklin Broadcast Co. of New York to a group of St. Louisans for \$500,000. Walt Disney in town for more exploratory talks on plans for a Disney riverfront entertainment area here... KMOX-TV will air the "Repertoire Workshop" series in a Sunday time slot, starting Jan. 5. Robert Hyland, CBS Radio v.p. and g.m. of KMOX, elected president of the Knights of the Cauliflower Ear, a St. Louis sports organization.

IN PORTLAND, MAINE

Louis Lyons, newscaster for WGHB, the etv station in Boston, and curator of Nieman Fellows, named by Colby College as this year's Lovejoy Fellow. Bob Saracen, winner of a TvB award for outstanding creativity in selling, named local sales manager at WGAN-TV... The Rev. Howard O. Hough, pastor of the First Radio Parish Church of America for the past 38 years retires. Sunday services were aired over the Maine Broadcasting System network . . . Bud Bolin, WCSH-TV salesman named head of the Katz Agency office in . WLOB feted press, advertisers and local dignitaries at the Hawaiian Hut of the Eastland Motor Hotel on the occasion of its going fulltime with 5,000 watts . . . Panel on tv and the press slated for the N.E. Society of Newspaper Editors annual parley called off because of JFK's death.

IN MINNEAPOLIS . . .

WCCO Radio sent farm service director Maynard Speece and associate director Jim Hill to Chicago this stanza to cover National 4-H Club Congress. CBS affiliate set up studio facilities in Hilton hotel and is carrying several live reports daily on the confab's developments ... Cooperation of network affiliates KSTP-TV (NBC), KMSP-TV (ABC)

YOU FOLKS WHO TREAD THE BOARDS

more could benefit from them. Con- from glaring glass. And—your aptact lenses are widely accepted, the pearance is not changed. world over; in many conditions they are far superior to any other method of sight correction.

Yet, some months ago, an eminent medical columnist had an article on contact lenses in a number of metropolitan newspapersreal scare copy. After reading it, no one in his right mind would want contacts. What are the facts? Let's look at them.

What Contact Lenses Will Do For You

Today's contact lenses are prescribed by competent evedoctors. according to meticulously made tionally the type of person to wear curacy. contact lenses successfully (nine

For you people in show business paired, because image size and contact lenses have proved a real depth perception remain unboon. Literally thousands of you changed, because there is no "blindare wearing them. Many thousands ers" effect, no spotlight reflection

> Contact lenses do not fog or steam up, regardless of weather, humidity or temperature changes. Perspiration droplets, a frequent annoyance with spectacles, cannot bother your contact lenses.

> Remember, too, that age is no barrier to the successful wearing of contact lenses. After cataracts. which usually occur in middle age or later, contacts have proved very successful, far better than spectacles. Similarly with fused bifocal contact lenses, especially those based on recent W/J research developments.

When W/J contact lenses (worth scientific eye measurements. If your asking for) are prescribed for you, eyedoctor tells you that you are your eyedoctor and you are assured physically, psychically, and emo- of unsurpassed quality and ac-

Learn more about these remarkout of every ten people can), here able aids to better vision. Send for is what contacts will do for you: a copy of the brochure "The Mod-Give you visual acuity beyond ern Way to Better Vision." A post what spectacles can give you, be- card will bring it, free, with our cause they leave side-vision unim-compliments, or use the coupon.

> THE PLASTIC CONTACT LENS CO. the wesley-jessen organization 18 S. Michigan Avenue, Chicago 3, Illinois

i ne, Plast 18 S. Michi	i c Conta igan Avei	nue, Chic	Company ago 3, Illino	ois		20
You may se	nd me t	he bookl	et "The Mo	dern Way	to Better	r Vision.''
Name		<u> </u>		May tak		
Address				1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1		

and WCCO-TV (CBS) permitted Time-Life's WTCN-TV, lone Minneapolis-St. Paul indie, to share web coverage of the Presidential crisis. WTCN picked up all three nets' programs on the 22nd and ABC and NBC's coverage the following three days. It was the first time in tv history here that network affiliates have shared their programs with an indie over such an extended period. In turn, WTCN made its local coverage available to network stations. Radio Advertising Bureau on indic over such an extended period. In turn, which made its local coverage available to network stations. Radio Advertising Bureau Prexy Edmund Bunker, speaking at a Minneapolis Ad Club workshop last frame, noted radio's biz comeback, saying, "We are in the golden age of the radio commercial, a minor art form and a major advertising force." Bunker cited the sale of 25,000,000 radios as against 6,000,000 tv sets last year. Addressing same parley, Television Bureau of Advertising exec veepee George Huntington urged expanded use of light touch in tv advertising . Lois Leppart, formerly with WDAY-TV Fargo, has joined 20th-Fox's KMSP-TV as women's news director. She started weekday newscasts yesterday (2).

IN PITTSBURGH . . .

Harry Kodinsky, the Pitt-based telethon expert, will stage a "Telerama" for the March of Dimes over WIIC on the weekend of Feb. and 2. William F. Chase, civic leader here, will serve as the chairman with direct aid from Robert A. Mortensen, g.m. of WIIC. Mortensen said he plans to bring in nationally famous tv personalities in for the benefit and will also use most of the local tv names . . . Herbert M. Kester, until recently the executive assistant in the New York State Department, has joined the KDKA-TV news department ... Caley Augustine, promotion head of WIIC, received two awards at the Broad-Point," KDKA's year-long examination of the area's unemployment problem, concentrates its attention tonight (3) on the Beaver Valley The current Chatham College series on morality is being area . . . The current Chatham College series on morality is being filmed by WIIC for telecasting late year. The seven-part series will be televised next spring under the title of "Conversations on Morality."

Scandal Sheet Format For Brit. ABC-TV Series

London, Dec. 3.

British tv'ers who have tried out newspaper-orientated program formats stretching from national dailies ("Deadline Midnight") to women's weeklies ("Compact") have now come up with a new approach—a show revolving around a scandal sheet pitched, as it is described, somewhere between "Private Eye" (a local satirical publication) and the American "Confidential" mag.

Titled "Scandal," also the name of the sheet in question, the show will come from ABC-TV in an hourlong format. It is expected to bow next Spring when it will replace ABC-TV's toprated Saturday night skein "The Avengers.'

Main scripter on the "Scandal" piece will be Allan Prior, a regular contributor and one of the "foundation stones" of BBC-TV's much-lauded "Z Cars" series. He will be handling most of the first 13 scripts.

"Scandal," which has a pilot recorded next month, is to be produced by Guy Verney. Associated producer is Michael Chapman.

British Producer Laments: TV News Needs Bit of Wit

Alisdair Milne, BBC-TV exected "This Was The Week That Was" shows, would like to see a bit of wit in American television's handling of the news. "I'm punch-drunk from the belting attack used for news broadcasting in this country," Milne said on his visit here last week. "It's shout, shout, shout for 15 or 30 minutes," he complained.

Milne was also not happy with the American version of "TWTW-TW" on NBC-TV recently. He said the Leland Heyward produc-tion was not "plain speaking that really steps on people's toes, but Just a string of gags that were as about as pale as you could do the thing." Milne said the American version of "TWTWTW" was "show business." The British creature of the about a page of the show that the string of the show that the show the show that the show that the show the show the show the show the show the show the show

ators of the show regard it as "journalism."

Although "TWTWTW" is being suspended on the BBC during the period of Britain's election campaign starting next year, Milne in-sisted that the show was fundamentally non-partisan in its puncturing of public figures. "We have made fun of the Labor Party as well as the Conservatives." Milne said, although conceding that those in power would also be a more likely target for satirical shafts than those out of office.

Milne observed that "TWTW-TW" has been under unusually because the same of the sam

heavy criticism for the past couple of months. He attributed these attacks to the political rightists and a Puritanical resurgence in England following the recent Profumo

WSB Clinic

Continued from page 27

Chief Ron Autry also particpiated. Kaplow was anchor man for for morning session with a talk on reporting news on the network level, emphasizing the importance of "seeking the truth" and "knowing your sources.".

Bob van Camp served as producer of the radio clinic.

After a lunch and a tour of White Columns and station's facilities. Ray Moore, WSB-TV's news direc tor, introduced the p.m. segment with a talk on "Beyond the with a talk on Horizon."

Production and coverage of tw were demonstrated by assignment editor Ken Cosgrove; afternoon news editor Fred Briggs; newsman Tom Wassell; film editor Jack Worth; sports editor Hank Morgan; writer Gloria Crowe; investigative reporter Don McClellan; and as-

sociate news director Hal Suit.
This clinic is the nation's only student conference sponsored by a radio-television station and a major university. WSB was the first radio station to take the air in the south and sponsored WSB-TV, Dixie's oldest television station.

BBC's 'Hamlet'

Continued from page 1

Shakepeare's birth occurs. Because of the length of the play, a network would have to give up an entire evening schedule for its telecast. However, there's keen interest on the network level in the production, according to Newman. Failing a network deal, there are other evenues for BBC to go in the U.S. including the possibility of the educational network. BBC, though, hopes to make a net work deal on one of the three commercial webs.

Newman, who stopped over in his native Canada prior to coming to N.Y., said he had bought three Canadian teleplays of CBC. They include "Labyrinth," scripted by include "Labyrinth," scripted by Charles Israel; and "Pale Horse, Pale Rider," adapted by Fletcher Markle from a Katherine Ann Porter story.

BBC, according to Newman, has had offers to buy "Hamlet" from the markets of Western Germany, Italy, Canada, Australia, Norway, Sweden, Denmark and Finland. The big deal, Newman acknowledged, is the one in the U.S.

'Black Weekend'

Continued from page 17

it comes to news, as evidenced by the fact that he had those NBC cameras trained on Dallas for an instantaneous pickup of the Oswald murder.

In contrast the previous week's 30-market report (covering all (covering all even nights) reads: CBS

NBC

Columbus-Mrs. Betty B. Shepherd, assistant to Morrie Butler, special broadcast services director of WLW-C, has resigned to become the development and public relations secretary of the National Conference on Social Welfare.

N. Y. Seeks Coast Pattern On AD's

New York tv program producers have proposed to the Assistant Directors Local 161, about to merge with the Directors Guild of America, that the local union adopt the provisions of the Coast DGA contract covering AD's.

The producers' proposal is counter to 34 proposals submitted by 161 based on its existing contract. In a meeting with the AD's, the producers pointed out that the Screen Directors International Guild, representing east coast directors, has already patterned its contract after the Coast DGA agreement (a merger between SDIG and DGA also is anticipated).

The producers, covering such east coast production as "Nurses," "Defenders," "East Side, West Side" and the Patty Duke show, are stumping for a three-way merger between Local 161, SDIG and DGA, contending that it will eliminate wasteful jurisdictional disputes. Producers also point out that DGA's agreement on AD's currently offers higher rates than those current on the east coast.

ACTION BY AUCTION

POTENTIAL MONEY-MAKER
Your "Hedge" Against Inflation GREENWICH VILLAGE 637 Greenwich St.

Between Morton and Leroy Sts. Renovated Schubert scenery studie building, 25'x109' Drive-in ground loor. Mezzanine and high bridge floor. Extra-high ceilings. Now leased for years on pecentage basis.

AUCTION

THURS., DEC. 12, AT 1:00 P.M. Sheraton Atlantic Hotel 34th St. & Broadway, N.Y.C.

Brokers' Participation Invited Send for Brochure BM-15

JOSEPH P. DAY, INC. Dey St. N.Y.C. 10087



REHEARSAL ROOMS AVAILABLE

Most Accessible Location in New York City Reasonable Rates

ACADEMY HALL

853 Broadway (cor. 14th St.) OR 3-6650

ED SULLIVAN SHOW

(Dec. 29) Booked by CHARLES V.

New York's largest specialists in motion picture & TV insurance

(cast, film, weather, liability, cameras, props, plagiarism...)

WINKLER ASSOCIATES, LTD. 120 W. 57 St., New York 19, Circle 7-3366

An Appreciation

We have never been more proud of our association with the television medium. Nor, thinking back upon the tragic days of late November, have we ever been more aware of the technical perfection of the electronic equipment, or the professional ability of all the men who plan and participate in the coverage of important events.

Faced with responsibility to report on one of the least expected, most important stories of our time, television newsmen responded by achieving new journalistic heights of visual reporting, simple, unpretentious coverage that was thorough, meaningful and almost invariably in impeccable taste.

Eventually some will be singled out for specific feats of reporting. That time has not yet come, for the shock of losing our young President is still too much with us for anyone to be congratulated for telling how he was murdered and was buried.

Television is an industry, a profit-making enterprise devoted chiefly to entertainment and advertising. For three-and-one-half days, and at a cost no one apparently bothered to count up until those days were over, television became a pure information medium.

Cooperation between competitors was the unquestioned order of the day. Pool arrangements were made quickly and smoothly. Networks fed programming to educational and independent stations in cities where there were competing network-owned or network-affiliated stations.

Station and network heads made their decisions unhesitatingly. The medium did much more than it was obliged to do-by any standards except those of unselfish public service, of dedicated citizenship.

This is one time when we will presume to speak for our readers and for all viewers. On their behalf, as well as our own, we express sincere appreciation to television for a task well done.



The Editors

This editorial appears in the December 7 issue of TV Guide magazine.

A to Z (Aubrey To Zanuck)

-and that of the highly skilled exhibitor, in which craft Goldenson has long since been recognized in the motion picture industry as the acknowledged master.

Aubrey & Co. (in the view of Ave. observers) have Madison approached next season's programming in a line of thinking and action which traces directly to the anticipated needs and wants of the tv viewer to the writer at the type-writer to the creative elements that translate those needs and wants into '64-'65 tempoed entertainment.

Goldenson and associates, on the other hand (as the selfsame obser vers see it), have approached the next season from the standpoint of the "manufacturers" of mass entertainment, in a greater than ever reliance on the same giant produc ing corporations which in the '30s, 40s, '50s and still in the '60s distribute the bulk of the nation's "boxoffice" motion pix entertain-

NBC (in the view of the tv trade) seems to be avoiding either extreme, with approximately equal emphasis on "independent" and emphasis, on "Hollywood factory" deals.

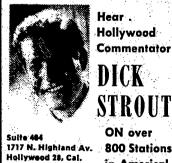
While the CBS approach is oriented to anticipating the pre-ferences and the psychology of the 64-'65 viewer with the creative



8 x 10

88 8x10 Glossy Prints \$1/2c each 100 8x10 Color Photos only \$1.15 each MAGE PHOTOPRINT CO.

Bex 12585 - Houston, Texas 77017



Bill Paley and his protege, Aubrey | know-how of the "new" and "in' writers—the Garson Kanins, the Jerome Weidmans, the Richard Nashes, the Neil Simons, et al— ABC is banking to a large degree on the tried, experienced-proved acceptance of the studio properties of yesteryear.

While CBS goes with a "Noise-maker," a "Reporter," a "Mark Dolphin" or a "Kibbee Hates Hatch," ABC is hard at work rewriting a good bit of the show biz past from the bottom of the ocean ("Voyage to the Bottom of the Seal") to the strategybers ("12"). the Sea") to the stratosphere ("12 O'Clock High"), with an "earthy" stop in between ("Peyton Place"),

Each of the aforementioned ABC projects are characteristically remarks of old movies. Also, characteristically, they are being made for ABC by a studio, in this instance, 20th-Fox, which produces all three plus four other new pilot projects for ABC next season. With ABC involved in seven 20th pilots, no other network is dependent, to this extent, on a single supplier.

While such an unprecedented reliance on 20th has raised trade eyebrows, particularly in view of what happened a couple seasons what happened a couple seasons back when ABC showcased three hours of 20th properties; "Follow the Sun," "Bus Stor" and "Adventures In Paradise," it's pointed out that was before Zanuck, whom Goldenson has known for many years, assumed the 20th

presidency last year.

However, the ABC predilection to remake old features at major studios is by no means confined to 20th and Zanuck.

ABC's first full program com-

mitment for next season is 'Destry Rides Again," produced by Revue, which now — in its size, scope and modus operandi—certainly qualifies as a "major studio." John Gavin in the starring role plays the '64-'65 "Jimmy Stewart" while Roy Huggins, who produced "Bus Stop" for ABC and 20th, will essay the ty production chores.

Other new tv-programs-basedon-old-features contemplated by ABC for '64-'65 include "No Time for Sergeants" (Warner Bros.) and others which may be finalized.

Such program planning, of course, is in the developing ABC tradition of a "Casablanca," 2 "Going My Way," a "Mr. Smith Goes to Washington" or a "Bus Stop" of previous seasons. While ABC has led the way in such "remake-me-an-old-movie" projects — as, for example, this season's "Farmer's Daughter" or "Greatest Show On Earth"—NBC has used the tac-tic—on a highly selective basis as in the case of "Dr. Kildare," while CBS has come close with "Alfred Hitchcock Presents."

ABC, as Madison Ave. reads its enthusiastic Goldenson-inspired sales pitches, believes that an old, successful piece of celluloid provides a format, a pattern, a story line plus a "built-in rapport" with a public which has previously demonstrated its acceptance of the property in question. CBS—and to a lesser extent NBC—on the other hand have told these selfsame agency buyers that an historical success is no precursor of a future one, i.e., that public tastes change, that the factors which made for success in World War II or in the

800 Stations in Americal 10,000 LAKES TO CHOOSE FROM...

> . . . in marvelous Minnesotaeach one with something to offer in the way of outdoor enjoyment.

> For indoor enjoyment, KSTP-TV is the first choice, providing superior entertainment for 810,800 television families in this active. growing Northwest market with more than FIVE BILLION DOLLARS of spendable income.



'50s don't operate today; that, further, the very nostalgia or vintage quality of the subject matter makes it at once out of date and its fundamental appeal tilted toward older age bias.

VARIETY

But as always it's the public that will decide. Meantime, the '64-'65 network ty buying (of the General Foods, the American Homes, the Bristol-Myers, the P & G's, etc.) is about to begin. The trade is watching closely to see on which philosophy—broadcasting or exhibition—they will place most of their bluechips.

Irish TViewing

By March next one-third of all homes in Ireland will have tv, according to John R. Talbot, director of sales for Telefis Eireann (Irish TV) This means an in-crease of 43% within a year.

Aim now is to encourage farm homes to install tv and new programs slotted for start of the year include special features from the sticks. Schedules will also show an increase in home-produced features. Currently about 55% of programs are imported. From Jan. 1 this will drop to 47% with America still the largest supplier.

Purchase of "Arrest and Trial" is regarded as the major new buy and it is slotted for peak time on Saturdays. Swedish-born controller of programs Gunnar Ruggheimer has named three produc-tion teams as responsible for out-put on different evenings. P. P. O'Reilly, former radio newsman who worked with UN Radio and subsequently edited Telefis Eiresubsequently edited Telens Effe-ann's Broadsheet, heads one team with former BBC man Michael Johnston as executive producer; Pat Kearney, former Canadian Broadcasting Corp. man, heads second team with New Yorker Burt Budin as executive producer. Heading third team with respon-sibility for three nights is James Plunkett, a producer who hit headlines last week when he declined nomination for a Jacob's to award as author of best original script His executive producer is Denis O'Grady, another Irishman who was formerly on the sound staff of the BBC.

Hosts are to be named for each evening's magazine features. New setup has three months to settle down before advertising rates are upped on March 1.

Radio Review

SCOTTISH MAGAZINE Producer: Bill Meikle 30 Mins.. Sat. BBC General Overseas Service

from Glasgow Reflecting much of the spirit of

present-day and traditional Scot-land, this lightsome half-hour of chit-chat and music is aimed at overseas listeners, and not only those with Auld Lang Syne affini-

Show caught had a particular importance in that it marked the 21st birthday of the program, which has been beamed regularly to eastern and western hemispheres since 1942 without a break. Taking part were three of the regular team. Ina Gilmour, Jack Inglis and A. J. Campbell, Gilmour presented an item in verse, reciting from Sir Walter Scott, while Inglis and Campbell engaged in some light banter and reflections about the past and programs they had enjoyed the most. The BBC Controller for Scotland, Andrew Stewart, spoke a "Toast to Scot-land," ranging over the vast new developments taking place.

Musical items were in Scot country danceband vein from Jim McLeod & his Band. Howard M. Lockhart, first producer of the program, also took part, reflecting over early days in the series. Bill Meikle attended crisply to the production chores.

Boston-Jack Lazare, former New York deejay, has been named program director of WCOP here, an outlet of Plough Broadcasting. Lazare was for seven years jock of the WNEW "Milkman's Matinee"

'Greatest Show

Continued from page 18

ers themselves, a natural entertainment ingredient for such a series. One of the lighter upcoming stories concerns a couple of circus employees who try to steal some elephants to launch a breeding farm in Texas. Like everyone else in television, Palance is intrigued by the rating dominance of the comedy shows and would like to divine their underlying message to the American public.

Palance, who plays the role of a circus boss without using a stunt man for the difficult assignments. said he is not called upon for any thing really dangerous. "I occasionally have to go into the cage with a lion, but there's no real danger if you follow the trainer's instruction. I also go 40 or 50 feet up on the traps, but there's nothing much to that either."

In a really hazardous venture, Palance is working on a novel titled "The Ballad of a Broken Nose," which is linked to his boxing exploits while at North Carolina Univ.

ABC Radio

Continued from page 23

own coverage. "The idea of taking the audio from a video feed is out if you want to be competitive. The advertiser and affiliates expect a quality job and that can be done only by a staff oriented exclusively to radio's requirements.

A significant part of ABC Radio's ports revenues comes from its flock of daily sports news roundups. Howard Cosell has a five-minute trip show in the morning while Tommy Harmon has a 10-minute wrapup every evening. On weekends, there are 10 different sports news shows by Cosell and Harmon. In addition to his regular broad-casts from ABC's Coast studios, Harmon also does a minimum of 12 remotes per year from the sites of the top sporting events.

British 'Image'

Continued from page 25 incongruous that these stations

would pay for an entertainment show, but would not be prepared to contribute towards the cost of an educational program.

If they dropped their "etv-is-forfree" attitude, Harris contended, it was very conceivable that fac-tions of the British industry might set up a commercial, but nonprofit-making, etv unit, which would provide the basic elements of etv programming for emergent countries.

London Festival

Continued from page 36

ing up the splash with a fork supper for the visitors.

Press interest in the fete is building though, in the main, it is confined to the egghead sheets and trade journals. But, on the broader front, BBC-TV's news-current affairs show "Tonight," a prime time outing, is devoting its whole program to the festival on Friday (6). ABC-TV previously planned to do the same thing in a "Tempo" program, but has since abandoned the idea in view of the BBC-TV

U.S. Steel

Continued from page 17

Meadows fair grounds, and is scheduled in prime time from 7:30 to 9 p.m. Wednesday (April

Bob Bendick has been set as exec producer. No cast has been set, BBDO is the agency.

It will mark the reentry of U.S. Steel into network programming. Company has been off ty since the expiration of "U.S. Steel Hour" last season.

Detroit - Jim Harper, former Lansing correspondent for the station, has been appointed to the staff of WJR news and pubaffairs here. He will handle the 7 a.m. all-night show in New York. Station also has named Dick Radatz sports director.

and 12 noon newscasts on the radio station, Monday through Friday.

Tollvision's \$30,000 Nets \$8,398 to 'Spoon River'; Performers Rate \$480

The \$11,000, received by the Broadway production of "Spoon River" in connection with the videotaping of the show by RKO General for its U Channel 18 subscription tv operation in Hartford, Conn., was less than one-third of the full amount involved in the tape transaction. The packaging of the presentation for its videotape outing was handled by Arnold Brown Associates Inc., which received \$30,000 from RKO Gen-

Of the \$30,000, the legit venture got \$11,000. The Brown firm paid all base salaries — the minimum per performer was \$480-and any payments to the cast above that figure were covered by the legit presentation. This figured in the expenses which reduced the net to the Joseph Cates production on the tv subscription deal to \$8,398.

In getting the consent of the estate of Edgar Lee Masters, author of "Spoon River Anthology," to go ahead with the RKO General deal, Cates had to guarantee that revenue received by the legit production from the transaction would be spent on advertising the show, now at the Belasco Theatre, N. Y.

MILWAUKEE-Tom Shanahan, formerly with the station for 17 years, has been named program director of WEMP here. Shanahan was program director until 1960 when he left to manage WMKE-FM. For the last two years he was a salesman with WRIT.

Kings Point Great Neck, N.Y. PERFECTIONIST'S PARADISE!

Fabulous 2 story Contemporary residence. Waterview with beach rights. Exquisitely planted acre. 5-6 bedrooms, 4½ batks, large den, private studio, plus work studio. Ingenious use of rare solid woods, teak, rosewood, macassar ebony, redwood, cy-press, ash; white mobray marble,

Unbelievable, meticulous workmanship and detail. Must be seen! Asking \$115,000—a fraction of cost. Exclusively shown by

H. G. SIMON 20 Grace Ave., Great Neck, N. Y. HU 2-7575

HOW TO SUCCEED IN SHOW BIZ

Without Really Trying Live at

320 W. 56 ST.

(just below Columbus Circle)

A brisk buck-and-wing to theaters,
TV studies Lincoln Center,
rehearsal studios, casting offices, Phone TR 9-5300

21/2 rooms, from \$155 31/2 rooms (1 bdrm) GENEROUS CONCESSIONS *****************

5 ROOM PROFESSIONAL APARTMENT

140 W. 58 St. New York Unfurnished, ideal location. Modern elevator building. See superintendent

50's E.—Off Beekman. Charm 5 rm. Duplex + glass enclosed terrace Studio skylight, Ig liv rm, W.B. fire-

place, 2 lg bdrm, 3 bths, full D.R.kit. exquisitely furn; W. W. Carpeting, brand new wash, mach., dryer, dishwasher. Min. 1 yr sublease. MU 8-7653 \$700 mo.

FOR RENT

Theatrical Production Office. Seau-tifully furnished 3 private offices, reception office, waiting room. Air Conditioned—Kitchenette, Piano. Ele-vator Building—Immediate Occupancy. 58th Street Midtown

Cal WO 4-1039-Until 5:38 RE 4-2486-After 5 P.M.

COVB (CO) Y AND THE JIGER



(John Horn) N. Y. Herald Tribune

"The Cowboy" — Musical Delight for Children

... the ABC-TV musical itself, a simple offbeat production with several catchy tunes, was an act of Imagination executed with art and taste.

composer Harold Beebe blew up a storm of charming tunes, among them 'Twelve Hundred Miles,' 'I Need You,' and 'It's Great to Be a Horse,' which were sung and danced to a fare-thee-well by Jack Gilford, a wonderfully pathetic,

funny, and human tiger, and Paul O'Keefe, an 'Oliver' moppet turned would-be cowboy.

The smash of the hour was a 'big' production with three performers in a symbolic zoo. In 'Proud as a Peacock, Hungry as a Bear, and Ferocious as a Tiger,' the song that had fun with words and human behavior, Mr. Gilford joined Sue Lawless, the Peacock and Nathaniel Frey, as a ludicrous Bear, in a joyous number that was inspired comedy and education.

Producers Sonny Fox and Maurice Levine, who was also musical director, had a hit.

... the show will be well worth the rebroadcast it is getting Dec. 8.

"An act of imagination . . . executed with art and taste . . . A Hit."

JOHN HORN-New York Herald Tribune

"A gem of a fable . . . "

Boston Globe

"Lilting songs . . . warming humor . . .
impeccable taste . . ."

BEN GROSS-New York Daily News

"Sparkling score ... a gem of a children's hour ..." BOB WILLIAMS—New York Post

"Thanksgiving treat..."

LARRY WOLTERS—Chicago Tribune

(Ben Gross)
The Daily News

"Cowboy & Tiger":

"The Cowboy and the Tiger," Wallace Gray's musical fantasy, on Channel 7, 2:30 P.M., was a delightful special. With David Wayne, as the narrator who played various roles, it told the story of a little Texas boy who came to a New York zoo in quest of a horse. But instead of a steed, he compromised for a comical tiger who resented being called "ferocious."

The show, with some lilting songs by Harold Beebe, was invested with a warming humor and marked by impeccable taste. Wayne, Paul O'Keefe (the boy), Nathaniel Frey (the bear) and Sue Lawless (the

peacock) were first-rate. But it was Jack Gilford's impression of the non-ferocious tiger that stood out in this charming hour.

(Larry Wolters)
Chicago Tribune

TV Musical Fantasy Thanksgiving Treat

Thanksgiving brought its usual quota of holiday parades and foetball games. Also one unusual special for kids titled "The Cowboy and the Tiger." This Sonny Fox special offered considerable appeal. It was an original hour-long musical fantasy on ABC-TV with a libretto by Wallace Gray and beautiful songs by Harold Beebe . . .

Our THANKS to:

HAROLD BEEBE—For Writing Such Lovely Music

DAVID WAYNE • JACK GILFORD • PAUL O'KEEFE • NATHANIEL FREY • and SUE LAWLESS For Such Sparkling Performances

VIDEOTAPE CENTER for Its Artistic and Skillful Video Tape Production

Our SPONSORS for Their Faith in Quality Television for Children

SONNY FOX and MAURICE LEVINE

(Co-Producers)

To be repeated December 8th on the ABC Network, 12 - 1 P.M. (Channel 7 in New York, 5:30 to 6:30 P.M.)
International Distribution: SCREEN GEMS

B'way's '110,' Darin's 'Folk Hits,' Jones' Lovers, Morgan's Victors, Gore's 'Hearts' Top New Albums

and inventive with a freshness of style and wit that keep the grooves.

In Inga Swenson they have a leading lady who can sing a song and she does especially well by them with "Love Don't Turn Away" and "Raunchy." Robert Horton and Stephen Douglas are robust singers who bring excitement to the disk. Douglas' "Gonna Be Another Hot Day" and Horton's "Rain Song" are high points in the overall winning score. The show is an established click on Broadway so there's no doubt about a sales ruboff for its disk counterpart.

BOBBY DARIN: "GOLDEN FOLK HITS" (Capitol). Like everyone else, Bobby Darin has climbed aboard the folk train with this set of recent hits and popular everyone else, Bobby Darin has climbed aboard the folk train with this set of recent hits and popular favorites of the guitar-strumming set. As usual, Darin brings to these songs his drive and savvy to add new commercial values. Darin demonstrates his driving style on the comprises Gil Turner, Bob Cohen and Happy Traum demonstrates his driving style on "If I Had A Hammer," his country flavor on "Don't Think Twice" (Philips). Having already made and a sensitive feeling on "Blowin' In The Wind." Other standout numbers are "Where Have All The Flowers Gone" and "Michael Row as a singer. She does a nice jol The Boat Ashore."

JACK JONES: "WIVES AND LOVERS" (Kapp). This is another fine vocal package from Jack Jones. Included are a couple of film title tunes like "Wives and Lovers," "Toys in the Attic," "Charade" and several other items from the standard pop songbag.

Jones puts his smooth, lyrical style to good use on numbers which are arranged by Pete King, Glenn Osser, Marty Paich and Ralph Carmichael. The result is a lusty entry in the male vocal sweepstakes. Mostly in a ballad mood, the disk presents Jones in a fine showcase and the platter will be a welcome addition to the library of the singer's prior outings.

"JANE MORGAN SERENADES THE VICTORS" (Colpix). Jane Morgan, in first LP for Colpix since leaving the Kapp label, shoud get a good ride because of the tie with Carl Foreman's big pic, "The Victors." In this set, ably produced by Jack Keller and Jack Lewis with Charles Albertine arranging and conducting, Miss Morgan deftly delivers six songs used in the pic and six new pops. All contribute to making the album diversified delight. Of special pull-out interest are "Bless Em All" "My Special Dream," which is the "Theme From The Victors."

"LESLIE GORE SINGS OF MIXED-UP HEARTS" (Mercury). Pop chirper Leslie Gore has a brisk outing with this session. Insinger's pop stylings. She delivers her material with a swinging exuberance, without overdoing, and Ogerman's arrangements pack lotsa musical zip. There are also some moodier ballads, but the emphasis is on Miss Gore's youthful verve. The LP should do substantial coin-catching.

TONY WEBSTER: "MARRIAGE COUNSELOR" (Verve). This a potpourri of sketches revolving around the solid premise of a day including George Coe, Lovelday Powell, Joan Darling, Peter Turg-con, Rex Robbins and Nancy Coe.

ROBERT HORTON-INGA RIVER ANTHOLOGY" (Columbia).

SWENSON-STEPHEN DOUGLAS: This is an offbeat entry in the "110 IN THE SHADE" (RCA Victor). The composers of the legit musical, "110 In The Shade," sweepstakes but it has enough interesting points to make it a like-able entry. Its commercial potential is moot, however, since it's a blending of folk songs and recitation of Edgar Lee Masters' poetry. But it should command a devoted and inventive with a freshness of following: Betty Garrett Robert. following: Betty Garrett, Robert Elston, Joyce Van Patten and Charles Aidman, with assists from Naomi Caryl Hirshhorn and Hal Lynch, fill the vocal bill with a style that gives the disk lotsa lis tening pull.

THE NEW WORLD SINGERS (Atlantic). An instrumental-vocal folk unit, the New World Singers get a solid showcasing in this album. The group has worked up a rleasant blend of material, guitar and banjo picking and singing to come up with a session which should capture the fancy of many a folknik. Lying somewhere between the ethnic and commercial groove, the trio has lotsa spirit and strong musical values which should

"BRIGITTE BARDOT SINGS" (Philips). Having already made a strong impact on film, Brigitte Bardot turns to the disk biz to give as a singer. She does a nice job in her native French on a set of sometimes complicated items arranged by Claude Bolling. His arrangements are often involved and run through various styles and tempos. Miss Bardot is up to all of his trickery to bring about a spirited and entertaining LP. Philips has given the session an elab-orate packaging treatment, with a several-page insert featuring a large-size picture of the French star reposing on a bear rug-clothed. It's an interesting item which could get some action as a novel Christmas gift.

THE FOUR LADS: 70H, HAPPY DAY" (Dot). The Four Lads turn up in a swinging collection of hits culled from the last decade or so. The quartet brings fresh arrangements to these familiar tunes, belt-ing them in a polished style that has nothing in common with the rocking combos. Best cuts in this layout of a dozen tunes are "Sweet Mama Tree Top Tall," "Jimmy Brown The Newsboy," "Chanson D'Amour," "Tom Dooley" and the album title song album title song.

SONGS" (Vanguard). Joining the cians. The parting seemed amica folksong cycle, Jan Peerce brings ble.



LAWRENCE WELK

Has Another Hit Dot Record! "BLUE VELVET," B/W "FIESTA"

his operatic talent and deep feeling to this group of Yiddish songs. Peerce extracts the last drop of emotion out of the numbers which, even when in a joyful mood, are charged with a profound melancholy. The group of songs, which includes one marching number of the Warsaw ghetto uprising, will have nostalgic appeal to audiences of Yiddish background. Full trans-lations are provided on the liner.

THE RAY CHARLES SINGERS: WE LOVE PARIS" (MGM). This is a pleasant outing by the tv Ray Charles singers. It contains a large collection of French-pegged tunes, some sung in English and others in native tongue. The group has a smooth and skillful style and is effectively showcased in this LP. Some of their tunes are from the familiar Paris songalog while others have a fresher sound: The album is a natural for "soft music" programmers, and disk customers should also find it an attractive item.

Too Many 'Squares' Call Off Goodman Dec. 11 Solo With Winnipeg-Symphony

Winnipeg, Dec. 3. Two seasons in succession the Winnipeg Symphony has booked Benny Goodman as guest soloist for the annual Founders Night benefit concert. Two seasons running the concert has been cancelled.

In 1962, Goodman fell ill, and This year he insisted that he be called off his entire concert tour. allowed to audition local musicians before he committed himself to include a jazz session in the second half of his scheduled Dec. 11 concert.

The symphony wasn't prepared to risk the last minute possibility of a full evening of square Goodman in the event Goodman found JAN PEERCE: "YIDDISH FOLK an orchestra full of square musi-

Longplay Shorts

Columbia Records has 20 albums on its December schedule featuring eight Masterworks albums highlighted by the release of "Vienna, My City Of Dreams" with Richard Tucker; 10 pop albums highlighted teen market and other items written especially for the teeners. Claus Ogerman has arranged the session which ably displays the singer's pop stylings. She delivers her material with a swinging of the control of the control of the original soundtrack recording of the CBS-TV series, "East Side, West Side," one Latin American album and Col's latest addition to its language series, "Pasaporte Al Ingles". Pianist Big Tiny Little, Coral disker, at the Chi Chi, Palm Springs, Calif., until Dec. 12 Sylvia Sims, who will debut next month on the 20th control of the CBS-TV series in the original soundtrack recording of the CBS-TV series. "East Side, West Side," one Latin American album and Col's latest addition to its language series, "Pasaporte Al Ingles". Pianist sings of the CBS-TV series in the control of the call of th Century Fox label with "I'm A Sucker For A Sentimental Song," set for a stand in January at the Condado Beach Club Hotel, San Juan, Puerto Rico. Singer Michael Allen, who recently exited the Mercury stable, begins a two-weeker at N.Y.'s Living Room on Dec. 16.

Two original Broadway cast albums and the soundtracks of musical scores from three pix, including the songs and music from Elvis Presley's latest film, "Fun in Acapulco," are featured in RCA Victor's 12-album pop release for December. The Broadway shows are "110 In The Shade" and "Jennie." The other two from Hollywood are the score for "Charade," composed by Henry Mancini, and the Jerome counselor." (Verve). This a potpourri of sketches revolving around the solid premise of a day with a marriage counselor. The routines are mostly very brief with a funny snapper to wrap them up. The point of view is not a rib of counseling but a sharp comment on the state of contemporary marital relations. Tony Webster wrote and directed this comedy album with a solid assist from a thesping group including George Coe, Lovelday

score for "Charade," composed by Henry Mancini, and the Jerome Moross soundtrack for Otto Preminger's "The Cardinal". For the third consecutive year, Ella Fitzgerald cut a special recorded message this consecutive year, Ella Fitzgerald cut a special recorded message third for radio for the March of Dimes Campaign which will cover 4,000 stations. Mike Settle's new album, "Pastures of Plenty," scheduled for release this week by Folk Sing Records . Writer Henry Mara preparing a piece on Caedmon Records for the London Evening Standard. Caedmon and its subsid, Shakespeare Recording Society, are distributed in England by Philips . For the holiday sales drive, Epic has a special two-disk set called "The Lester Lanin Dance Album." It features 18 basic dances performed in the tempos taught by professional studios.

Andres Segovia Dacca's Gold Label classical artist, awarded an

Andres Segovia, Decca's Gold Label classical artist, awarded an honorary Doctorate by the University of Santiago de Compestela, BETTY GARRET-ROBERT Brunswick, "Merry Christmas From Jackie Wilson," set for the Town ELSTON-JOYCE VAN PATTEN-Hill, Brooklyn, Dec. 6-15. Goldie Hawkins, pianist who runs a CHARLES AIDMAN: "SPOON nitery on New York's east side, has cut an album for United Artists.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BURL IVES..... ... TRUE LOVE GOES ON AND ON (Decca) I Wonder What's Become Of Sally Burl Ives' "True Love Goes On And On" (Frank') is a sentimental ballad with a strong sing-along appeal supplied by a topflight vocal lead that all spinners will enjoy. "I Wonder What's Become Of Sally" (Advance*) has a nice old-fashioned quality that seems to draw jockey interest these days.

BOBBY GOLDSBORO. SEE THE FUNNY LITTLE CLOWN

until the disk pays off. "Hello Loser" (Leeds*) has an okay melodic and vocal drive to make it a moderate spinning winner

TONI WINE

MY BOYFRIEND'S COMING HOME FOR CHRISTMAS

Toni Wine's "My Boyfriend's Coming Home For Christmas" (Screen Gems-Columbia Musict spells out the Christmas mood in teen terms with the sincerity and sentimentality that the juves go for in a big way. "What A Pity" (Screen Gems-Columbia Musict) has an intriguing beat and a vocal approach that will attract spinning attention.

THE WEDGE

mental that spells out spinning excitement for the young disk audience "Night Rider" (Monsour*) sustains the brisk pace and it should win some spins on its own.

(Dot) Some Enchanted Evening

Pat Boone's "That's Me" (Northern*) tells a sad story with the simple and direct approach that should win a young audience a lotsa turntable action. "Some Enchanted Evening" (Williamson*) gets new spinning impact in this forceful reading.

..... YOUNG AND IN LOVE CHRIS CROSBY.... (MGM) Raindrops In My Heart

Chris Crosby's "Young And In Love" (Miller*) is right up teener alley in beat, lyric message and multi-tracked vocal so it's bound to get hefty play. "Raindrops In My Heart" (E. H. Morris*) also falls into the current teen sound groove and the kids will give it a lot of spins.

.... MERRY CHRISTMAS MAMA LLOYD PRICE (Double L) Auld Lang Syne

Lloyd Price's "Merry Christmas Mama" (Prigant) has a spirited drive that's not exactly in keeping with the spirit of Christmas but it's still a potent slice with zingy drive that demands spins. "Auld Lang Syne" (Prigant) swings out a seasonal familiar item with a forceful vocal push.

BOBBY WATTRELL.....BYE, BYE, BLACKBIRD

(Magnasound) Bobby Wattrell's "Bye, Bye, Blackbird" (Remick*) fits into current vogue of reviving oldies with the "teen tempo" and its brisk harmony drive will bring it to the spinning fore. "Terry" (Acuff-Roset) is a hot swinger that's due for a lot of jock and juke action, too.

.... COMIN' IN THE BACK DOOR

nappy instrumental that plays up the current Dixie disk mood for solid spinning values. "If That's The Way You Want It" (Glamorous Emarcy*) has enough instrumental spark to pull

CARLA THOMAS......GEE WHIZ, IT'S CHRISTMAS

Carla Thomas' "Gee Whiz, It's Christmas" (East†) should grab strong teener attention this holiday season because it has the big beat and the vocal passion that juves go for. "All I Want For Christmas Is You" (East+) has an okay romantic touch for the

LINDA SCOTT.....WHO'S BEEN SLEEPING IN MY BED

(Congress) My Heart
Linda Scott's "Who's Been Sleeping In My Bed" (Famous') is
the title song from an upcoming Paramount pic and its catchy
quality in lyric, melody and vocal departments should give it a
wide spinning spread. "My Heart" (Al Delt) has a substantial ballad beat that's delivered in a warm and winning manner.

BILLY & THE ESSENTIALS...YES SIR THAT'S MY BABY

gives the oldie a "teen tempo" and it works out well for all concerned to build into a strong spinning contender. "The Last Dance" (Merjada-Dandeliont) is an okay ballad effort with some neat harmonizing touches to help it along. * *

(Almont) .. Second Helping

Ken Jones Orch's "Chicken Pot Pie" (Consolidated) is a hot instrumental dish with powerhouse piano flourishes to keep the jock and juke turntables jumping. "Second Helping" (Consolidated*) dishes out a similar driving course for good followup play. * *

PETE JOLLY TRIO......SWEET SEPTEMBER

(Ava) Kiss Me Baby.
Pete Jolly Trio's "Sweet September" (B. F. Wood*) has solid instrumental qualities and a good melodic jazz technique to give it a high spinning potential. "Kiss Me Baby" (B.F. Wood*) features a sprightly beat that could appeal to the adult juke trade.

*ASCAP. +BMI.

1

Magic' Group Noise Sparks Britain's **Biggest Pop Tune Cycle Since Rock**

Biggest pop tune cycle to emerge here since rock is the "group" sound. More than ever before, the hottest selling disks over the country are those waxed various trios, quartets and quintets.

And though the majority of the best-selling records these days are cut by native groups, U.S. diskers like The Ronettes, The Crystals and The Shirelles are also carving out a fancy sales sid, Okeh Records. niche in the local market.

Taking at random one of the recent top 30 sales charts, about 75% of the disks featured therein were made by a pop group, or by a solo artist with a strong group backing—as in the case of Dusty Springfield's "I Only Want To Be With You"—the balance being numbers by such artists as Cliff Richard, Mark Wynter, Roy Orbison and Jimmy Young.

Thus, it's apparent that the heavy emphasis at present is against even the most established lone artists—with the few inevitable exceptions—and for the assorted "sounds" of big-noise units whether they come from

Liverpool, London or Nashville.

EMI, one of the two major diskeries here, in a recent release of 20 singles, reports that there were 10 by groups, seven by solo artists and three by orchestras. Decra, the second major, recently issued five group disks out of a 12-disk release, the other waxes featuring solo artists and/or orchestras

Around the big disk companies which have commitments to re-lease Yank waxes here, the in-terest is now being stimulated by American groups like the afore mentioned chartoppers as well as by The Essex, the Chimes, The

Chiffons et al. Such is the struggle of solo artists against the wave of group-sound popularity that some popsters who previously made it as soloists have compromised and scrambled to get the "magic" group noise. A classic case in point is Adam Faith who hits the bigtime with his voice "up front" and well tuned in but now has acquired The Roulettes who merge with

him vocally on his latest releases. Taking no chances Dusty Springfield, who has now gone solo after her stint with the highly successful group, The Springfields, is in the charts with her first record "I Only Want To Be With You."

N.E. Juke Ops Fight Celler Bill

Boston, Dec. 3. Jukebox operators here have formed Coin Machine Assn. of New England to fight the Celler Bill which would remove the royalty exemption on disks used in jukeboxes. The new group will coordinate efforts of all opsthroughout the six state region.

Reps from Music Operators of America told delegates to the meeting which organized CMANE that the bill would "impose a drastic heardship on music operators

hardship on music operators

throughout the country."

A group of 40 ops formed the org. Bob Jones, local member of the MOA board, called the meeting and introed Mrs. Millis McCarthy, prexy of New York State Mus'c Operators. She detailed bene-fits of organization to operators in New York state and told how various local orgs work together with-in the state org. Robert Blundred, managing director of MOA, was

also present at the meeting held in nearby Needham, Mass. Russell Maudsley, of Russell-Hall Inc., Holyoke, Mass., was elected temporary president of the new association. Sponsoring the organization meeting were local distributors: Irwin Margold, Trimount Coin; Bill Schwartz, W. S. Music Distributing; Al Levine, Music and Vending Co.; Jim Hunter, Wurlitzer branch manager.

It was voted to form a local metropolitan Boston area group. David Baker, Melotone Music, Arlington, was named temporary president; Saul Robinson, femporary secretary-treas.

Epic Taps Billy Sherrill As Pop A&R Producer

Billy Sherrill has joined Epic Records as a producer in the pop artists & repertoire division. Sher-rill will be responsible to Bob Morgan, Epic's exec producer, and will produce records for the Epic label and its rhythm & blues sub-

He'll make his headquarters at Epic's Nashville offices, and will supervise recordings by such artists as David Houston, Jim & Jesse & The Virginia Boys, Stan Hitchcock, Obrey Wilson, Shirley Ray.

'Rudolph,' Now In 15th Yr., Marks 37,500,000 Sales

"Rudolph, The Red-Nosed Rein-deer," Johnny Marks' Christmas perennial, is going into its 15th ear with 15 new recordings. "Rudolph" disks have now amassed a total of 37,500,000 sales, and there have been 6,000,000 sheet music

Among the new "Rudolph" diskings this year are Johnny Mathis (Mercury), The Platters (Mercury), Andre Kostelanetz (Columbia), The Crystals (Philles), Dick Liebert (RCA Victor), and Robert Rheims

In addition to the push on "Rudolph," Marks' St. Nicholas Music firm will go back for the fourth time on Brenda Lee's Decca disking of "Rockin Around The Christmas Tree." Last Christmas the tune clicked in England, where it was handled by Chappell. It is now being released worldwide.
Also on the St. Nicholas agenda

is "I Heard the Bells On Christmas Day" with 19 different versions. New versions this year are by Bert Kaempfert (Decca), Dick Liebert (RCA Victor), and Robert Rheims (Liberty Other songs in the firm's Yule push are "The Night Before Christmas Song," "When Santa Claus Gets Your Letter" and "A Merry, Merry Christmas To You."

Award's Cleffer Bonus

Goldie Goldmark has come up with an inducement program for songwriters. Goldmark, general professional manager for Award Music, is offering cleffers \$1,000 bonus for any song that lands in the top 10, and if that song becomes No. 1, the bonus will be

The incentive pitch is being made via Award's subsid firms, Premier Music (BMI) and West End Music (ASCAP).

Goldmark has also launched a "Goldie's Nuggets" news-letter to keep the trade posted on his activities.

4 Solomon Firms Lifted Its 'Mama Don't Allow,' Joy Music Claims in N.Y. Ct.

Joy Music has filed an infringement suit in N.Y. Federal Court against Egypt Valley Music, Ryerson Music, Vanguard Recordings Society and Seymour Solomon. The action seeks an injunction, damages sustained and an accounting on "Mama Don't Allow" and "Mama Don't Allow (No Guitar Playin' here).

The complaint claims that in 1929, Charles Davenport wrote
"Mama Don't Allow No Easy Riders Here," also known as "Mama
Don't Allow It" and assigned it to
State Street Music. It was later
assigned to Select Music. Select in 1935 obtained the copyright and the widow of the write assigned the renewal rights to Joy Music.

The suit charges that after Oct. Ryerson infringed the renewal rights by placing upon the market and by licensing a tune called "Mama Don't Allow" and which Vanguard recorded. It's claimed that the infringed sets were perthat the infringed acts were per-petrated under direction of Sey-mour Solomon, an exec of each of the defendants.

Liberty Ups Blocker

Don Blocker has been set as artists & repertoire producer for Liberty Records, Hollywood-based diskery. He had been assistant to Al Bennett, diskery's president.

Blocker joined Liberty in 1958 as national promotion director. During his first two years with Liberty, he helped establish the diskery's line throughout the country and, in addition, added development of the label's top artists.

Schnabel Beethoven Sonatas, Waxed In '30s, Become 1963 Click for Angel

Kostelanetz Kicks Off European Promo Tour

Andre Kostelanetz; who recently was re-signed to an exclusive deal by Columbia Records, began a European promotion tour in Stockholm Monday (2).

In Stockholm, Kostelanetz conducted an all-Gershwin concert with the Swedish National Radio Orchestra. Performing as soloist in Gershwin's "Concerto in F" was Sixten Ehrling. Ehrling was re-cently appointed conductor of the Detroit Symphony.

Chapin Exits Col For Veep Berth **At Lincoln Center**

Schuyler G. Chapin will exit his post as v.p. in charge of creative services at Columbia Records at the end of the year to take over as programming veep at Lincoln Center for the Performing Arts.

No decision has yet been reached at Col as to who'll assume the spot which oversees the advertising sales promotion and merchandising division. Chapin took over the creative services stylpe in March of this year.

At Lincoln Center, Chapin will work directly with William Schuman, president of the Center, in arranging programs and schedul-ing attractions in the various theatres and halls of Lincoln Center when they are not in use by the resident companies.

He'll have direct exec responsibility for events presented by the Center such as the New York Film Festival, August Fanfare, and the Lincoln Center World's Fair Festival. He'll also represent the Center in all its professional aspects such as in negotiations with broadcasting and recording companies.

Chapin has been with Columbia since 1959 when he was set as exec coordinator of the Masterworks Division. Shortly thereafter he was named director of Master-

Arthur Schnabel between 1932 and '37 have developed into a 1963 click for Angel Records. Another unusual aspect of the Schnabel hit is that it's a boxed set of 13 disks which retailers are peddling for anywhere from \$77.98 to less than their co.t, approximately \$36 under the buy-three-get-one-free offer. The package is a collection of 32 Beethoven sonatas,

The original pressing of 3,000 boxed sets (39,000 LPs) sold out in its first three weeks on the mar-ket. The 3,000 packages were to have been Angel's stock for three months. Angel execs have now revised their forecast to 10,000 sets (130,000 LPs) by the end of January. First shipment of the additional 7,000 sets have already been made with the balance being rushed off the presses.

Another offbeat angle to the Schnabel splurge is that it is the second time in 11 years the recordings have been released in the U.S. RCA Victor issued the same Schnabel performances in a deluxe set in 1952.

For Angel's current release, the recordings were completely re-transferred from the old 78 rpm masters to tape to LP masters. Robert Myers, artists & repertoire director for Angel, claims a considerable improvement in quality and also notes that many more sonatas are completed on a side of the Angel set than were on the '52' Victor version.

The Schnabel recordings were first issued in England between 1935 and '40. They were pressed and released by HMV on a strict subscription basis with no retail distribution. At that time, the complete set cost around \$300.

Angel's new issue also marks the first availability of the Schnabel recordings in LP form outside the U.S. The Victor disks were sold only in this country whereas the new Angel pressings will be re-leased in England at the rate of wo or three LPs a month.

Before the release of the Schnabel package, Angel's biggest set was the Walter Geiseking collection of the complete Mozart sonatas, an 11-record package.

Ava Wax-es Hot Over JFK Disk

Hollywood, Dec. 3. Ava Records execs discoveredsomewhat in time—that the diskery's label was being used in a manner they completely disavow on a shellac stunt they immediately took pains to repudiate. Ava promotional director Louis Fields spent the better part of Wednes-day (27) and Thanksgiving wiring dozens of radio stations across the land, in a frantic effort to repudiate all connection with a disk released early in the week titled "Ballad Of JFK."

Unbeknownst to anyone at the diskery, an independent disk producer from whom Ava had previously purchased masters (thus, Ava execs decline to identify him) hurriedly put together the disk, designed as a "tr'bute" to the late President.

With a mix-and-match group whom the producer dubs "The Patriots" (six or eight voices, men and women), the choral work is backed with a muffled drum, a guitar and "maybe a bass fiddle." On Monday (25) the disk was

sent to deejays all over the U.S. with the Ava label affixed to the centrepiece. By Wednesday cries of "sacrilege" and "bad taste" were issuing from as far away as WMCA, New York; Jack Bogart, a WMCA deejay, shouted the loudest, charging Ava with "avarice"

First Ava knowledge of disk's release came Wednesday (27) according to Mills, when he received an excited telephone call from Len Sheer, head of singles sales at MGM Records in N.Y., MGM being Ava's national distributor, Mills and Fields immediately obtained a copy of the disk, spun it, labelled it an "abomination" and then started frantically sending wires to radio stations.

DECLARE A YEAR-END DIVIDEND ON YOUR STANDING IN THE TRADE

You Can Imply You As A Person or You as a Company, An Organization, a Group. Whichever it is, Nothing Is More Primary Than Your Standing in, Your Impact Upon The Trade. Everything You are or hope to be starts with the trade. Hence the force of your advertisement in

The 58th Anniversary Edition of



Here is the Image of your Issue, the Prospectus of your Anticipation, the Biography of Your Performance. You need only authorize publication. Don't Delay. Act Forthwith.

NEW YORK 10036 154 W. 46th St. LONDON, S.W.1 49 St. James's Street Piccadilly

HOLLYWOOD 90028 4404 Sunset Blvd. **PARIS** 20 Ave. le Neully de Neuilly-Sur-Seine

CHICAGO 60611 400 N. Michigan Ave. ROME 3 Via Sardegna 43

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This L Wk. W	ast No. Vk. On (Chart
	1 8	PETER. PAUL & MARY (Warner Bros.)
<u> </u>	2 4	In the Wind (W 1507) THE SINGING NUN (Philips)
<u> </u>	- T	Soeur Sourire (PCC 203)
	3 12	Volume II (CL 2054)
4 1	1 35	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
5	9 4	The state of the s
6	7 9	AL MARTINO (Capitol)
	6 47	Painted Tainted Rose (T. 1975) PETER, PAUL & MARY (Warner Bros.)
4		Moving (W 1473)
T	15 10	Blue Velvet (LN 24068)
9 2	21 3	MARIA ELENA (Victor) Los Indios Tabajarez (LPM 2822)
10	8 18	JOAN BAEZ (Vanguard)
11	5 . 12	Vol. II (URS 9094) ELVIS PRESLEY (Victor)
	4 16	Golden Records, Vol. III (LPM 2765)
		Ramblin' (CL 2055)
	18 5	In Person (CL 2088)
14 1	16 17	and the second s
15 1	10 109	WEST SIDE STORY (Columbia)
16 1	13 12	
	17 9	Recipe for a Soul (465) FRANK SINATRA (Reprise)
	ri in l ete	Sinatra's Sinatra (R 1010)
	2327	Think Ethnic (MG 30777)
19 1	19 - 33	Taranta and the state of the st
20 2	29 36	ROY ORBISON (Monument)
21 - 2	20 17	Greatest Hits (MLP 8000) ALLAN SHERMAN (Warner Bros.)
	20 17 39 2	My Son the Nut (WB 1501)
		Little Deuce Coupe (T 1998)
	12 32	2 BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
24 2	25 39	
25	14 80	PETER. PAUL & MARY (Warner Bros.)
26		Peter, Paul & Mary (W 1449) I JOHN GARY (Victor)
_	Lest	Catch a Rising Star (LPM 2745)
		NANCY WILSON (Capitol) Hollywood My Way (T 1934)
	45 12	JOHNNY MATHIS (Columbia) Johnny (CL 1809)
29	34 5	5 AI. HIRT (LPM 2733) Honey in the Horn (Victor)
30	33 6	6 CHAD MITCHELL TRIO (Mercury)
	27 40	Singing Our Minds (NG 20838) LAWRENCE OF ARABIA (Colpix)
• .		Soundtrack (CP 514)
2	36 14	Soundtrack (UAL 4105)
33	43 8	BEACH BOYS (Capitol) Surfer Girl (T. 1981)
34	40 23	3 JAMES BROWN (King)
3 5	31 11	
	22 - 36	Freewheelin' (CL 1986) 6 HOW THE WEST WAS WON (MGM)
		Soundtrack (1E5)
		2 JIMMY GILMER (Dot) Sugar Shack (LP 3545)
38		4 HERE'S LOVE (Columbia) Original Cast (KOL 6000)
39	42 4	4 PERCY FAITH (Columbia)
40	38 20	Shangri-La (CL 2024) VARIOUS ARTISTS (Capitol)
41		Shut Down (T 1918) 3 SURFARIS (Dot)
ر چ <u>ند</u> ی پرد		Wipe Out (DLP 3535)
	37 34	Broadway My Way (T 1828)
43	41 (6 SWINGLE SINGERS (Philips) Bach's Greatest Hits (PHM 200-097)
44	47	4 BILL COSBY (Warner Bros.)
45	44	Bill Cosby Comedy (W 1518) 5 JERRY VALE (Columbia)
46		Language of Love (CI 2043) 8 JIMMY DURANTE (Warner Bros).
. 1.7		September Song (W. 1506)
47		21 NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
48	28 1	6 KINGSTON TRIO (Capitol) Sunny Side (T 1935)
49	30	6 PETER NERO (Victor)
50		In Person (LPM 2710) JOAN BAEZ (Vanguard)
	الريادية المست	Vol. I (URS 9078)

NORRIE PARAMOR and BOB BARRETT indicate why and how British Disks Are

British Disks Are
Making Their Mark
on World Charts

one of the Informative Features in the upcoming 58th Anniversary Number

Plus other statistical and data-filled charts and articles

Mink & Mouton Aud SRO at Lincoln Center For Mantovani Orch By JAMES T. MAHER

Sellout house (2,600) that mixed mink and mouton, teenagers and annuitants; homburgs and weathered snap-brims gave a whole-hearted, \$11,000 welcome (estimated gross) to Mantovani Sunday night (1) as he wound up his seventh North American tour with a debut at Philharmonic Hall—where they separate the men from the echo chambers. The English king of light music served up the mixture as before, a suave, neatly balanced, romantic concert that demonstrated bar by bar why the sun never sets on a Mantovani

His 45-plece orch (5 key men from London; the rest Americans) took the downbeat from concertmaster David McCallum, former first fiddle of the Royal Philharmonic under Beecham, and played the affable maestro onto the podium with a few arpeggiated measures of "Charmaine," which the audience greeted like money from home. Throughout, the applause was substantial but dignified.

Program included twenty scheduled items and two encores. Thirteen scores were based on the atre or film music, a reflection of the conductor's years as an orchestrator and conductor of Noel Coward musicals. "Long Ago and Far Away," "Tonight, Alice Blue Gown," "Gypsy Baron Waltz," "Do-Re-Mi," "Moon River," "Lawrence in Arabia Theme," and "Summer Place Theme" gave program range and variety. Offenbach's "Can-Can;" Smetana's "Dance of the Comedians," and an arrangement of Brahms "airs and dances provided a light classical sinew. The concert bolero "Andalucia" was played in its original concert form, not as "The Breeze and I" as it is known here, but Mantovani missed a chance to pay tribute to Ernesto Lecuona, composer of the work, who died the day before (30).

The Mantovani mint-marks remain instantly indentifiable: canonic arpeggiations in the high strings, simple wind solos set off from lush string reprises by engaging luft pauses, wide dynamics, and expertly scored coloristic effects. All are as familiar as a muscle twitch to the loyal Montavani audience. However, the suite of selections from "Oliver" that closed the regular program showed Mantovani to be a theatre man at heart.

The man with the romantic mono-ker uses a minimum of showmanship. He announces each title himself with almost no comment. Humor, when used, is rudimentary and has an in-the-family archness. Big solos are few. Mc-Callum, the concertmaster, on the Brahms; Charles Swift, trumpet, notably on the encore of "Charmaine." Mantovani still scores more than 60% of his library and sketches the work of his two assistant arrangers.

Tour began Sept. 28 and played 55 cities before N. Y. wind-up, formerly played at Carnegie Hall. George Elrick, Mantovani's mgr. estimated 160,000 people paid "over \$250,000" to hear the orch.

Orch goes into recording studio in London upon return, unless decision is made that market is too saturated: U.S. has 35 LP titles currently available (24 mono and stereo, 10 mono only, 1 stereo only). All have been memorized by the faithful who hummed passages along with the orch, Sunday night.

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

(I UNB	Index of Performance & Sales)
This Last No. W Wk. Wk. On C	
1 5 4	DOMINIQUE Singing Nun
2 1 9	I'M LEAVING IT ALL UP TO YOU
3 12 3	Dale & Grace Michelle YOU DON'T HAVE TO BE A BABY
4 2 7	Caravelles
5 6 7	Tommy RoeABC-Par SHE'S A FOOL
6 3 11	Leslie Gore
<u> </u>	James Gilmer Dot
7 13 4	SINCE I FELL FOR YOU Lenny Welch
8 18 3	LOUIE LOUIE Kingsmen, Wand
9 10 9	MARIA ELENA Los Indios Tabajaias
10 19 4	TALK BACK TREMBLING LIPS Johnny Tillotson MGM
11 4 8	IT'S ALL RIGHT
12 7 11	Impressions ABC-Pat DEEP PURPLE
13 9 9	April Stevens & Nino Tempo Atco WASHINGTON SQUARE
14 14 4	Village Stompers. Epic
	Chubby Checker
15 8 7	BOSSA NOVA BABY Elvis Presley
16 11 7	500 MILES AWAY FROM HOME Bobby Bare Victor
17 27 4	BE TRUE TO YOUR SCHOOL Beach Boys
18 17 5	LIVING A LIE Al Martino
19 22 5	CAN I GET A WITNESS
20 20 7	Marvin Gaye
21 40 2	Dixie Belles
22 23 5	Dion
	Gene Pitney Musicor
23 21 5	Sam Cooke
24 25 5	WONDERFUL SUMMER Robin Ward
25 48 2	
26 38 2	IN MY ROOM Beach Boys
27 37 2	HAVE YOU HEARD
28 29 4	Duprees Coed I WONDER WHAT SHE'S DOING TONIGHT
29 28 2	Barry and the Tamerlanes. Valiant THE BOY NEXT DOOR
30 — 1	Secrets Phillips WIVES & LOVERS
31 26 5	Jack Jones Kapp HEY LITTLE GIRL
	Major Lance Okeh SATURDAY NIGHT
	New Christy Minstrels
33 — 1	BABY DON'T YOU WEEP Garnett Mimms
34 15 11	FOOLS RUSH IN Rick Nelson Decca
35 35 7	CRY TO ME Betty Harris Jubilee
36 16 6	WALKING THE DOG Rufus Thomas Stax
37 — 1	NITTY GRITTY
38 — 1	
39 — 1	Murmaids
40 24 11	Martha & The Vandellas
41 — 5	Sunny & Sunglows
	Lloyd Price DoubleL NEVER LOVE A ROBIN
42 49 2	Bobby VeeLiberty
43 — 3	MY BABY'S GONE Gene Thomas
44 — 1	BAD GIRL Neil SedakaVictor
45 41 5	
46 30 4	
47 33 4	THE MATADOR
48 47 2	Johnny Cash Columbia LONG TALL TEXAN
49 — 1	Murray Kellum MIDNIGHT MARY
50 — 1	Joey Powers
	Dynamics Big Top

Sam Cooke Continues With Victor: Philips Gets Clanton; Other Deals

filiation with RCA Victor on another longterm deal concluded last week. The new deal was set by Steve, Victor's division veepee for pop artists & repertoire.

Cooke's, who's currently riding high in the singles field with "Lit-tle Red Rooster," began his tie with Victor in January, 1960.

Philips: Jimmy Clanton
Philips Records has signed singer Jimmy Clanton to a long-term contract in a deal with the personal management firm of Image Makers Inc.

Clanton's first record for Philips, "Red Don't Go With Blue," is being released this week.

Warner Bros.: Freddy Cannon In the first of a series of moves designed to step up its activities in the singles field, Warner Bros.



THE ANSWER MY FRIEND IS

FOLKWAYS RECORDS

8

"BLOWIN" IN THE WIND"

PETER, PAUL & MARY . WB 5368 CHAD MITCHELL TRIO . KAPP K 510 X JERRY JACKSON . KAPP K 543 BOB DYLAN • COL. CL 4986 DENNIS & RODGERS • CRS -300 X ARTHUR LYMAN . HI-FI L 1013 BOB HARTER . LIBERTY LRP 3330 JACKIE DeSHANNON . LIBERTY LRP 3320 ODETTA • RCA LPM 2643 THE KINGSTON TRIO . CAPITOL T 1935

MUSIC PUBLISHERS HOLDING CORP



CHARLES

On tour Jenuary '64: CANADA. On tour February '64: EUROPE.

12 West 55th St. New York 17 CI 6-1691

> MY LYRIC Your note bein' apart
> We're missin' the boat
> Since I write 5 hours a day
> Where's the composer
> Who'll make If pay.

Call 914 EL 9-9710 like to make a little dough.

Sam Cooke will continue his af- has added Freddy Cannon to its roster. Cannon, who previously etched for the Swan label, had such clicks as "Tallahassee Lassie" and "Palisades Park."

Cannon will work with singles director Joe Smith in the production of his disks for WB.

Philips: Serendipity Singers The Serendipity Singers, newly-formed seven-man and two-girl singing group, have been signed to the Philips label.

The group recently made their debut at Fred Weintraub's Bitter End in New York's Greenwich

World: Betty Johnson World Artists Records, a new diskery based in Pittsburgh, has tagged Betty Johnson to its roster. The singer last etched under the

RCA Victor banner.

Miss Johnson bows on World with "Wednesday's Child" and "What's The Matter Little Girl."

Capitol: Donna Lynn Donna Lynn, 13-year old singer, has been added to the Capitol stable. She made her disk bow on the Epic label.

ASCAP Fight Vs. B'casters Drags On in High Court

Washington, Dec. 3. The American Society of Composers, Authors and Publishers' licensing fight with broadcast stations headed for another round in the U.S. Supreme Court yesterday (Monday). The tribunal ordered the 346 stations contesting ASCAP licenses to file a response to ASCAP's petition for a rehearing of the case.

ASCAP's rehearing demand stemmed from the court's order in October which sent the licensing dispute back to the U. S. Second Court of Appeals. At that time, the high tribunal ordered the licensing case to be reheard "on its merits."

In its petition for a rehearing by the Supreme Court, ASCAP protested the language of the remand order. The Society also requested that the appeals court be allowed to hear other issues.

ASCAP's primary contention is that the broadcasters, when filing their original appeal two years ago against a Federal District Court decision, submitted it 27 days after the legal deadline. ASCAP said this issue should also be considered by the appeals court when it hears the licensing case.

The case has been batted around the Supreme Court for almost a year. Last winter the court ruled it didn't have jurisdiction in the dispute, but in October reversed

the Paris Opera and which was scheduled here for next February, has to do with a prostie.

It has had a rough career be-cause its music is very avant garde, but this is the first time (on record) that it has been shunted aside for reasons of "morality."

BONNIE

Currently DRAKE HOTEL Chicago CHARLES V.

Bobby Rydell's 90G Net Before His 21st Birthday, **Court Accounting Shows** Philadelphia, Dec. 3.

Bobby Rydell, young South Philadelphia singer and actor, made \$545,000 before reaching his 21st birthday last April 28, according to an accounting made here in Orphans Court.

Out of this sum Bobby, whose real name is Robert Louis Ridar-elli, wound up with \$90,000. This accounting showed that taxes took \$80,000; agency and management fees, \$131,000; professional help, \$135,000; promotion and travel, \$61,000; fees of \$23,000 to Judith J. Jamison, his court-appointed guardian, and \$26,000 to the guardian's attorney, Harold B. Lipsius.

Until he became 21, all of Rydell's funds and contracts were handled by Miss Jamison under court direction.

Europe No. 1 (Same Radio Station) Forms Own Label

A new disk label has been started by the private radio station, Europe No. 1, which beams programs from the Sarre. Headed by program supervisor Lucien Morisse, it is called AZ.

Morisse points out that other diskeries are not sore for his com-rany will mainly concentrate on a few selected pop singers. And, says he, AZ is taping at Barclays and Pathe-Marconi, pressing at Philips and being distributed by Vogue. So he considers his label sort of an adjunct, rather than competitor of the biggies.

Still a radio outfit, especially one like Europe No. 1 which specializes in pop music, putting out records is unusual. AZ is now pushing rocker Danyel Gerard who has sold 60,000 disks since the label began.

On the Upbeat

New York

Al Wilde left for South Africa last week with singer Duane Eddy. He'll be gone about two weeks Irving Fields Trio held over at the Park Sheraton Hotel. His song, "Chantez, Chantez," is in the film, "Take Her She's Mine". Don Lewis, former WCBS Radio director, has joined the Don Ovens Management Corp. handling such clients as Gloria De Haven, Mike Settle, Sylvia Syms, Michael Allen and Clay Cole . . A Meyer Davis orch unit opened at Huntington Hartford's Ocean Club, Paradise Island, B.W.I., Sunday (1) for the 1963-64 season. The unit will be under the direction of Harold Sandler . . . Singer Mara Lynn **Brown** began a one-weeker at Sutmiller's, Dayton, Monday (2), then goes to Eddy's, Kansas City, through Jan. 1.

A special concert saluting the late Jack Crystal will be held at the Central Plaza on Sunday (8) . . Wozzek' Opera 'Immoral'?

Toulouse, Dec. 3.
Council Municipale has ordered the local Opera house management not to produce "Wozzek" locally because it is "immoral". The Berg opera, currently in rehearsal for the Paris Opera and which was

Ulpio Minnucci has composed the background music to the second installment of ABC-TV's "The Saga Of Western Man," which will be broadcast Sunday (8). Joe Cal Cagno and singer Tommy Boyce have terminated their partnership in Calboy Music. An artist-management deal between Cal Cagno and Boyce was also terminated. Jazz pianist Thelonius Monk's Philharmonic Ulpio Minnucci has composed the Hall concert postponed until Dec. 30.

London :

Following a factory labor prob-lem which held up production, Decca has come in with a pre-Christmas release comprising 29 EP (four track records) featuring, among others, Duane Eddy, Ray. Charles, Jim Reeves and Del Shan-non . . . Tommy Steele set for his first radio series, skedded for a peak Sunday listening hour. Following the climb of their "You Don't Have To Be a Baby To

Cry" in the U.S., the Caravelles are pencilled in for a U.S. visit via the William Morris Agency British jazzman Terry Lightfoot to get a wax release in the U.S. under a three-year pact with ABC-Paramount. The Fourmost beat group going to the States on the Atco label.

Vaughn Meader Revises MGM Album, Cancels Niteries, Loses TV Shots

Vaughn Meader, who rose to requested by a few people at local disk heights last year via his impersonation of President Kennedy in Cadence's "The First Family" album, is now reevaluating his act.

The albums are being taken eff he's rewriting an entirely new nightclub turn, editing an MGM album, "Have Some Nuts," which was due for release last week, and has cancelled a couple of nitery dates.

Although Meader had been drift-ing away from the President Kennedy impersonation during the past several months to concentrate more on political satire, there was a cut on the "Have Some Nuts" LP that used the JFK carbon.

This is in the process of being deleted and the album should be ready to go into market sometime next week. There was also a Christmas single in the offing using the Kennedy-White House theme on "A Visit From St. Nicholas" and "Twas the Night Before Christmas." This, too, has been scrapped.

Last year's "First Family" album, in the meantime, has been withdrawn from many retail outlets. Buddy Allen, Meader's manager, reports that as of Nov. 1, he was paid on 3,800,000 copies. Cadence brought out a followup edition on "First Family" early last year, and it's reported to have

sold around 300,000 copies.

Both albums were produced by Bob Booker & Earl Doud with whom Meader is no longer asso-ciated. His record productions, music publishing operation and sundry other activities are now held by Vaughn Meader Enter-

prises Inc.
On the cafe end, Meader has cancelled a date at Le Moyne Manor, Syracuse, which was to have started Noy. 29 and run through Dec. 8. Also cancelled was an engagement scheduled at the Crescendo, L. A., from Dec. 17 to Jan. 1. He'll keep dates, however, at the "Cavalcade of Stars" show at the Deauville and Saxony Hotel, Miami, Feb. 17, and at the Outrigger Inn, St. Petersburg, Feb. 22-28.

On the ty end, Meader had taped a "Joey Bishop Show" to be broadcast Dec. 9. The program concerned a Bishop trip to Washington with Meader to do the President Kennedy impersonation. It's been scrapped.

Also cancelled was a Meader shot on ABC-TV's "Hootenanny," which he was scheduled to tape Nov. 25. Allen is now in a hassle with the "Hootenanny" execs over disposition of the contract. The tv people want to cancel its entire obligation to Meader labelling the cause as "an act of God."

Still another scrapping was the segment Meader taped for "The Best On Record" show which is scheduled for Sunday (8) on NBC-TV. Feeling there is that since he won his record industry award for "The First Family" album, his appearance would be in bad taste. No replacement for the Meader segment has yet been set.

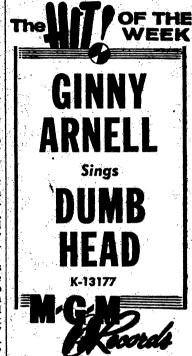
Goodson & Todman, however, will hold to its previous commit-ment to Meader and he'll be on their "To Tell the Truth" show (CBS-TV) during the week of

Withdrawn in San Antonio San A Vaughn Meader's impersonations of President Kennedy are being

Dave Gardner Ditto Shreveport, Dec. 3.

Dave Gardner, a standup comic who mimed the late President John F. Kennedy on albums and in nitery stints, played to sparse crowds here last week at the Stork Club in Bossier City.

Last week, he bore down hard on such targets as organized re-ligion, taxes and "ideas that limit people," with the ever-present Southerner's view of segregation.



LINDA SGOTT Sings

WHO'S BEEN SLEEPING IN MY BED

on CONGRESS RECORDS

Inspired by the Paramount Picture WHO'S BEEN SLEEPING IN MY BED"

FAMOUS MUSIC CORPORATION

THE

SHOREHAM HOTEL Washington, D. C. CHARLES V.

RYAN

CRAWFORD GRILL, PITTSBURGH

Starting Dec. 7-GRAND BAR, DETROIT Dec. 17 - Jan. 5-LONDON HOUSE, CHICAGO

Pers. Mgr.—JOHN LEVY BOOKED EXCLUSIVELY BY

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

50 WEST 57 STREET, NEW YORK 19 CHICAGO . MIAMI . BEVERLY HILLS . LAS VEGAS . DALLAS . LONDON

Vegas Spokesmen Scoff at 'Green Felt Jungle' & N. Y. Times 'Exposes'

By FORREST DUKE

Las Vegas, Dec. 3. Two new literary attacks on Las Vegas probably will help rather than hurt the glittering desert gambling mecca, over the locals.

A five-part "expose" in the N.Y. Times, written by Wallace Turner (and printed on page one each day in the Las Vegas Review-Journal, which subscribes to the N.Y Times News Service) plus a book called "The Green Felt Jungle" by Ed Ried and Ovid Demaris, published by Trident Press (a Simon & Schuster affiliate) again accuse Las Vegas of being con-trolled by mobsters.

Political and gaming leaders who read the Times' series and who have read advance copies of "Jungle" say that the attacks will merely make casino operators more willing to allow Government agencies to reexamine the gaming setup here.

The Nevada Gaming Control Board, with Ed Olsen as chairman, was established to police all casino activity, and is always ready to cooperate with local or Federal investigators.

The Resort Hotel Assn., which reps most of the Strip hotels in Las Vegas, mulled the idea of suing the authors and publishers of "Jungle," because of its "many libelous statements," but the plan was dropped because consensus was that a lawsuit would only focus attention on the book and stimulate sales.

Gov. Sawyer

Gov. Grant Sawyer told VARIETY: "The book couldn't possibly be non-fiction because of the total disregard for truth. As fiction, the best I can say is that it is dull

M. A. Riddle, prexy of the Dunes Hotel, says: "I haven't read Ed Reid's latest contribution to fantasy, and frankly, I don't think I'll waste my time in the reading of his latest book which I under-stand from several who have, only rehashes ancient history with distortions, half-truths, and a desperate effort to attract attention so that the book will sell. There have been any number of alleged exposes by newspaper feature writers and hacks which have little basis in truth. They all sound alike and no one is impressed with them anymore.

Las Vegas is unquestionably the most thoroughly scrutinized area in the world—it has withstood the glare of searching investigation by all manner of individuals and every conceivable department of our government. No doubt this will continue as Las Vegas is truly one of the glamor spots in the world and the public wants to read about it. Unfortunately, the

(Continued on page 48)

French Rock Artists Are Okay on Screen But Not In Flesh, Geneva Decrees

Geneva, Dec. 3.

France's No. 1 young pop singer, partner Sylvie Vartan, idols of the French "rock 'n' twist" juve trade, were banned for under-16 audiences at their recent concert appearance in this French-Swiss city. Reason given is that "this type of manifestation creates an at-mosphere deemed unfavorable to youth." Efforts to revoke the decision were fruitless, notably a plea to admit at least 14-year-olds accompanied by adults.

Ironically is the fact that (1) in nearby Lausanne children from nestroy Lausanne children from seven years on may attend matiness of the Hallyday concert, and (2) Hallyday's recent film, "D'ou viens-tu, Johnny?" (Where Do You Come From, Johnny?), in which he has his first starring role, was rel ased in Congres and colories. rel ased in Geneva and admitted

yo ng people under 16. sked why two sets of values are applied to a performer whether he appears on the screen or on a concert platform, Geneva author-ities replied that a "real-life" Hallyday is considered much more ex-citing to youth than on celluloid. Gerstmann's sponsorship.

Sheraton's 10-Yr. Mgt. Pact for Honolulu Hotel

Honolulu, Dec. 3.

Sheraton Hotels chain now has 10-year management contract for the Princess Kaiulani hotel, which it sold in August for \$8,700,000 to Kenji Osano, Tokyo businessman-investor. Original management con-

tract was for only two years.
Osano reportedly is dickering to buy the connected Moana and SurfRider hotels, across the street from the Princess Kaiulani. Sheraton source says there'll be no sale unless a similar management contract is negotiated.

AGVA Protests Interim Halt of GI O'seas Shows; JFK Mourning Uneven?

The American Guild of Variety Artists is protesting cancellation of shows in U.S. military installations in Germany and other European countries until Dec. 22. AGVA, which admits it has no jurisdiction in these lands, told bookers of military posts abroad that it has no objections to cancellation of dates for its members in situations where there is "genuine" mourning for the late President Kennedy. But it feels that there is no "genuine" mourning in these installations since bars in the Officer and NCO Clubs are open and in many instances there are bands working.

Just what will be the results of

the protest cannot be determined. AGVA concedes that its jurisdiction is only in the U.S., its possessions and Canada, and therefore its complaint is only "academic." However, the union hopes to sal-vage some dates since there are many performers in Europe who over to work military bases when the assassination put a halt to entertainment in those areas.

VIVONA FAMILY WINS '64 CCE MIDWAY PACT

Ottawa, Dec. 3.

Amusements of America, owned by five Vivona brothers and their mother, has a one-year midway contract for 10-day Central Canada Exhibition here next August It's their first Canadian deal. Competing James E. Strates outfit claimed a foul, saying they withdrew at last minute because not given fair consideration. CCE Association g.m. Jack Clarke says not so-they pulled out too early

Frank Bergen's World of Mirth had CCEA midway contract for years, but was cancelled out after three years of a current five-year pact for unpublicized reasons. Bergen threatened to sue, but so far hasn't.

Midway will have 56 rides-two less than last year but with larger total capacity.

Strates reps reportedly offered \$17,000 for the concession, with the show to get 40% of first \$50,000 take, 45% of next \$50,000, 4712% of gross above \$100,000. Vivonas' bid is not known.

Jacqueline Francois To Waldorf? Also Carnegie

Like Maurice Chevalier, who returns to Paris for the holidays this week, directly after his Bell Tele-phone Hour for NBC-TV show last night (3), Jacqueline Francois is likewise returning to France after a one-week quickle to the U. S. Paradoxically, despite their Gallic and international renown, this was the first time Miss Françoise ever worked with the veteran French

Departure of Claude C. Philippe from the Hotel Americana, New York, has put a new complexion on her spring negotiations for the Loew-Tisch hostelry's Royal Box room and, instead, Miss Francois' agent, Barron Polan, is talking both with Clyde J. Harris for the Waldorf-Astoria's Empire Room and Max Gordon for the Blue Angel Polan is also mulling a Carnegie Hall concert under Felix



DOROTHY SARNOFF

Having just completed three trium Having Just completed in Chicago, phant weeks at DRAKE in Chicago, opens her 4th engagement at the DETROIT ATHLETIC CLUB, this

JFK Mourning **Cuts Russ Circus** To 85G in Mpls.

Undoubtedly badly hurt by the assassination of President Ken-nedy two days before its scheduled opening here Sunday (24), Moscow State Circus had the poorest week of its tour. Show grossed only \$85,000 for six nights and three matinees (26-1) at \$4.50 top in the 9,000-seat Auditorium.

Sunday's opening performances, matinee and night, were called off because of the Dallas tragedy. No performance was slated for Monday (25) on the original schedule so delayed engagement wasn't started until Tuesday night (26). However, Bolshoi Ballet was here for two nights at same time (26-27) and played to near capacity business in 4,800 seat Northrup Auditorium.

Ed Sullivan, here to tape circus for his CBS-TV show in January, appeared for brief talks at final Saturday and Sunday perform-

Minneapolis showman Morris Chalfen imported circus as cultural exchange attraction and handled U.S. tour ending here. From U.S. it has gone into Canada for brief tour under another impresario's guidance.

'Battle of Bands' Bows Dallas Teenage Nitery; May Use Name Talent

Dallas, Dec. 3.
The Pit teenage nitery with a 2.500 capacity, opened Thursday. (28) with a four-combo "battle of bands" for three night. Winner received weekend bookings through December.

New club is owned by Lamar Hunt, local oilman and owner of the Kansas City Chiefs pro football team. Located at the Bronco Bowl, a suburban Oak Cliff bowling alley, the huge teeners' nitery has a \$1 membership, with admis-

through Saturday nights, with Sunday matinees. Age limit is 16-21 years, with "no jeans, Capris or shorts" for girls. Only soft drinks are sold.

Manager Jack Anderson will have live bands at all sessions and plans to bring in name acts twice each month for weekend stands.

Blueprint 30,000-Seat Arena for Columbus, O.

Columbus, O., Dec. 3.
George Gareoff, Columbus attorney, is promoting plans for a 30,000-capacity sports and entertainment arena tabbed Columbus Gardens, which he hopes will be located near the Spring-Sandusky interchange northwest of down-

Lower portion would be concrete. The roof is planned to be made of clear plastic suspended by cables. Arena could accommodate ice hockey, rodeos, ice shows, circuses, basketball, religious revivals, trade shows and exhibitions.

Lenny Bruce's New York SRO Stand **Proves Boxoffice is Nine-Letter Word**

Scot House Preps Dec. 6 Bow for 'Stewart Show'

Edinburgh, Dec. 3.
Alma Michaels and her "Excess Baggage" pooch act are pacted for the upcoming winter revue, "The Andy Stewart Show," set to bow at King's Theatre here Dec. 6 for a season. Dancer Dixie Ingram, and singers Sheila Paton and Doreen Kay, are among those inked

Production is said to be a completely new type of presentation for Andy Stewart, just in from North America.

His Hawaiian Show at N.Y. Fair Will Hula Up \$1-Mil, Sez Producer Mossman

Honolulu, Dec. 3. Showman Sterling Mossman thinks the production he'll stage and front as part of the Hawnii N. Y. World's Fair venture can make up to \$1,000,000 for its

Mossman's 10-person organiza-tion, known as Hawaii N. Y. World's Fair Productions, has put up a surety bond of \$100,000 and will give the state of Hawaii 10% of the show's first \$500,000 gross, 20% of the next \$1,500,000 and 25% of any additional \$1,000,000. Group also has contracted to pay \$200,000 rent.
"All we need is 9% of the total

attendance and we'll make \$1,000,-000," Mossman is quoted as say-

Runner-up bidder had offered to post the bond, pay \$200,000 in rent and cut the state in for a flat 10% of the gross.

Current planning is to stage the show on a six-a-day basis and Mossman, onetime singing cop before deciding to devote full time to show biz, claims the Hawaii-Polynesian show won't be a "night club act."

COMIC SAVING YAUDE AT PALACE, DUNDEE

Dundee. Dec. 3. Johnnie Victory, an Auld Lang Syne vaude comedian, is making last bid to keep vaude alive at this East of Scotland city, where the Palace, longtime vaudery, is threatening with closure.

Victory is running a mixture of vaude and bingo. He comperes the vaude layout himself, using acts like Eileen Keegan, tv thrush, and a harmony group, the Six Earls. Comedian is changing the acts twice a week.

Virus Fells Liberace In Pitt; Cancels Nitery Date

Pittsburgh, Dec. 3. Liberace, who had to cancel out nis Holiday House engagement here due to a viral infection, has developed a kidney malfunction and will be hospitalized at Pitt's St. Francis Hospital for the next couple of weeks.

Dick Gabbe, the star's manager, sion \$1.50 per head. | was in town over the weekend and It's open 7-12 p. m., Thursday and said his client would probably for the Jerry Lewis tv show finale on Dec. 14. After that, Gabbe said, Liberace will take his usual Christmas vacation and return to work again in January.

Jeff Harris New Prexy Of N.E. Showmen's Assn.

Boston, Dec. 3. Jeff Harris, veteran booker and showman, has taken elected president of the New England Showmen's Assn. A former president of the National Showmen's Assn., he will be the first to head the lo-

he will be the first to head the local group for a two-year period.

William Colbert, Westboro,
Mass, outdoor showman, was elected v.p.; Norman Lajoie, New Bedford, Mass. outdoor showman, second v.p.; Harry Rees, concessionaire, third v.p.; James Dawson, outdoor showman, treasurer; John Cochran, outdoor showman, secretary, all of Boston. New officers will take their posts Jan: 1. The annual banquet will be held Dec. 15 at the Surf, Revere.

edian Lenny Bruce had its spectacular aspects, on stage and be-

First off, it was shown that, however far out, this diminutive cru-sading Mephistopheles has a line of restraint-for him. Always topical to a degree, Bruce opened with the event of the hour, President Kennedy's assassination. But it was handled with taste ("Vaughn Meader is through!", and a couple of jibes at Jack Ruby, assassin of the assassin), and quickly dropped.

This was, in fact, a relatively subdued Bruce—in relation, that is, to recent appearances (such as his Village Vanguard nitery stand here earlier this year) when his scatological endurance amounted to an all-out assault on the audi-

He did use all the expletives that have come to be expected, but this time the profanity was in the context of routines and mimicry; and the lengthy dissertation on that two-word epithet that implies an activated Oedipús complex was definitely curtailed.

There were even a couple of those brilliant routines of old— the "Lone Ranger" turns out to be

An Evening with Lenny Bruce

Lenny Bruce, Mongo Santamaria & Co. (8); At Village Theatre, N.Y., Nov. 30, '63; \$5 top.

a tomboy, and the Roman father warning his kids about the Christians with all the vicious cliches

of contemporary race hate. Bruce's dichard semantical penchant for gamy language is a shame in light of his skill for topical irreverence. It may have served him well in the publicity realm, but also has done a lot to smother his real significance. He ought to know that it's shock enough when he made some scath-ing remarks about the Ecumenical

Council and the U.S. Constitution. Bruce, who never has looked like a physical specimen from the country claimed by Marlboro cigs, looked particularly awful this time out puffy and sallow. It was a tossup between jail, the hospital or the date, he said, at one point showing the audience his taped

chest for pleurisy.
Said audience jammed a former film house (2,700 cap.) for both the 8:30 p.m. and midnight per-formances. Folding chairs to the limit were lined up in orchestra and mobs were turned away at the boxoffice.

Bruce's current autobiog in Playboy mag has been good publicity, and from the dominance of shaveless youths and their gangly mates in the crowd, it's apparent Playboy has a wide following among the puberty stricken.

To these kinder, Bruce's obscenity is undoubtedly less an attraction than the stimpling of his brill.

tion than the stimulus of his bril-liantly comedic anarchy, an outlet for the hostility of their impotence against the establishment, coupled with his equally brilliant projection that flows across with a contemporary beat akin to modern

But the night's opening spec-tacular was in the production mis-cues. Promoter Don Friedman looking disheveled and maligned, entered centre (through a sequined curtain that almost blinded the patrons before the show was over) and spoke a half dozen "good evenings" into dead mikes. He exited and entered right for ditto.

Finally, in despair, he said he thought he'd tell the newspapers about the problems of presenting Bruce in New York — which in-cluded turndowns by Carnegie Hall (where he's appeared twice) and Town Hall (once before).

Repair of the mikes continued through the warmup turn of Mongo Santamaria and his fine Latin septet (which had little trouble blasting sans electronics). An electrician crept out front to snatch the mike while the femme vocalist was doing a shake and quickly put a new head on the stand. She returned to belt into a still dead . mike.

By the time Bruce entered following intermission, however, sound was okay, and, in fact, a great improvent on the acoustical setup when he last played Carnegie.

Atlanta Hotels Agree to Extension Of Integration to Downtown Areas

Representatives of major Atlanta hotels and motels met with Negro leaders and have agreed to an "extension of open occupancy" begun in principle by some Atlanta hotels and motels last summer. Hotelmen and Negro leaders re-fused to confirm that their agree-ment meant the desegregation of many downtown hostelries and motels.

This statement was issued after the meeting: "Satisfactory discussion took place between representatives of the Atlanta Leadership Conference and some repre-sentatives of the majority of the major hotels and motels regarding further relations and extension of open occupancy which was begun in principle by some major hotels in Atlanta last summer.'

One participant said hotel peo-ple and Negro leaders agreed to issue the statement without further explanation or comment. Meanwhile, some 400 Negro demonstrators, mostly college stu-

dents, marched on Rich's down-town department store (the largest in the South) after gathering on the campus at Atlanta University, protesting "the discriminatory practice in hiring at Rich's .

March and picketing of store was led by two civil rights groups, Committee on Appeal for Human Rights and Operation Breadbasket, being made up of Negro ministers. Picketing lasted for two hours, but there were no arrests.

Negro leaders, meeting with Atlanta governmental bodies, and the Chamber of Commerce in the last two weeks, have argued repeatedly that they wanted to achieve desegregation goals through negotiations rather than renewed demonstrations.

Two groups behind Thursday's demonstrations were among nine civil rights organizations sponsor-ing the "summit" Negro leadership conference now carrying on negotiations for the "total desegregation" of Atlanta.

"We are not repudiating the summit group," the Rev. Ralph Abernathy, one of the Rich's demonstration leader's insisted.

"We are part of the summit."

Demonstrators said the picketing at the store will continue as part of a "selective boycott" of the department store.

BARBRA STREISAND UPS 1-NITER FEE TO \$8,000

Los Angeles, Dec. 3.

Streisand's one-nighter fee has skyrocketed to \$8.000-the chirp providing the orch and using no other acts on bill. Irving Granz, local one-nighter promoter, is pay-ing singer (backed by Jerry Gray orch) that figure against 50% for a gig at Shrine Dec. 7. She also gets same coin three preceding nights Granz is promoting at San Francisco, Sacramento and San

Miss Streisand last worked here live in October at Hollywood Bowl, on bill with Sammy Davis Jr. and George Shearing combo. Lou Robins promoted, paying Miss Streisand flat \$2,500 for that date.

\$2,000 and also has booked Ella Fitzgerald and Roy Eldridge orch for Seattle, Vancouver and Portland gigs, Dec. 13-14-15 at flat \$5,000 per against 50%.

Suit and Countersuit By Ginny Simms & Spouse Minneapolis, Dec. 3.

Songstress Ginny Simms, from whom her husband Don Eastvold is seeking a divorce, has filed a crosscomplaint to her mate's suit which asks \$3,500 temporary sup-port. She also wants a restraining order to prevent her spouse of seven months from making any but necessary expenditures pend-

ing trial of the divorce action.

Miss Simms and Eastvold have been operating two summer resorts in Minnesota, both of which book name bands. The couple seek the divorce on the same grounds mental and bodily cruelty. The marriage is her third, his second. They are now California residents and the suits have been filed there.

London Slates Rotating Eatery-in-Sky for '65

London, Dec. 3. By the end of 1965 London will have a restaurant 520 feet above the ground in a Post Office tower being built to carry new telephone and tv systems. Butlins, which runs a chain of holiday camps throughout the country, will operate the new eatery.

The restaurant, which will have a circular design, will rotate two or three times an hour to give diners a constantly changing panorama of London. It will accommodate about 100 people and facilities will include a cocktail bar.

Harrah's, Tahoe, Hits Act Jackpot-Booked Solid Till Aug., Except March 7-25

Hollywood, Dec. 3.

Harrah's, Tahoe, is now booked solid through Aug. 12 with exception of March 7-25 slot-for which Perry Come, among others, has been overtured. Should Come ac-cept (deemed unlikely), it would be his first nitery date in around 15 years.

Coin being expanded over the next eight months by Harrah's obviously is tops ever spent by spot, one of the biggest of Nevada

Jimmy Durante - Peter Lawford revue closed Sunday (1), with George Jessel and six-act revue coming in till Dec. 23. Following night Jack Benny bows in till Jan. 8. Other bookings are Mickey Rooney-Bobby Van, Jan. 9-22; El-eanor Powell-Jerry Van Dyke, Jan. 23-Feb. 5. Sammy Davis Jr. then does solid month and open slot

Lorne Green and Dan Blocker revue plays March 26-April 8; Tony Martin-George Kirby, April 9-22; Andy Griffiths, Don Knotts, Anita Bryant, Ronnie Howard, April 23-May 6; Debbie Reynolds revue, May 7-20; Teresa Brewer, May 21-June 7; Andy Williams-Osmond Bros., June 8-22; Law-rence Welk Troupe, June 23-July 13; Danny Thomas, July 14-27; Donald O'Connor revue, July 28-Aug. 12.



BACK HOME AGAIN

NELSON EDDY and partner GALE SHERWOOD, thank Austra GALE SHERWOOD, thank Australia for its heart-warming welcome. The Sydney Sun said: "Sydney entertainment-seekers enjoy today a regular procession of big-name stars, but none of these is likely to exceed in popularity veteran film star Nelson Eddy and his charming partner, Gale Sherwood."

A.P.A., Inc., Handles

Glenn McCarthy Wins 25G AGVA **Bennett Ruling**

Dallas, Dec. 3. Executive board of American Guild of Variety Artists local branch office has ruled in favor of Glenn McCarthy in a \$25,000 judgment against Tony Bennett. McCarthy, owner of the Cork Club in Houston, entered the suit after Bennett allegedly "walked out" during a Saturday night show after singing three numbers during a recent stand at McCarthy's club. Bennett was also charged with do-

(Continued on page 48)

Shirley's Carnegie Gig

British singer Shirley Bassey will play a concert at Carnegie Hall, N.Y., night of Feb. 15 under auspices of Hank Barron and Wal-

Miss Bassey last played New York at the Plaza Hotel, but illness forced her to cut short her engage-ment by several days.

AGVA's Legal Expenses in Penny Case Reportedly Exceed \$20,000

Mormons Ink Publicist For Their Hawaii Center

Honolulu, Dec. 3. New Polynesian Cultural Cen-ter at Laie has hired Tod Faulkner as ad-pub director. Faulkner resigned his partnership with United Public Relations, Beverly Hills, to

assume the post.

He's in New Zealand this week
in advance of the Te Arohanui Maori dance troupe.

Claude Philippe Preps New Tourist Resort At St. Martin's, West Indies

From his new Park Ave, base as hotel and restaurant consultant, new bungalow-structure hotel in Claude C, Philippe is incepting a St. Martin's, French island in the Caribbean, which has three miles of beachfront property bought some time ago by him and vintner Alexis Lichine A \$12,000 realty investment by him many years ago in St. Croix, U. S. Virgin Islands, he says, is worth \$800,000 today but he will not build there yet. After the West Indies structure, he will bear down on a new hotel

in Geneva. Meantime the 800-room hotel over Paris' Gare d'Orsay which he and a syndicate are sparking is going forward.

Philippe, as exec sec of the April In Paris Ball, controls its locale and, if he has no permanent Gotham hotel affiliation in New York next fall, he may stage it either on a ship, at a Long Island estate, or at the N. Y. Fairgrounds.

Hawaiian Gig Winds Lewis All Stars' Pacific Tour

Honolulu, Dec. 3. George Lewis and his New Orleans All Stars stretched their Honolulu stopover to be special guest attraction for the latest "Show of Stars" promotion.

Combo, en route back to New Orleans from Japan, appeared with Eddie Hodges, Bobby Vinton, the Surfaris and the Crystals in the Civil auditorium here as well as at two military bases and two neighbor island dates. Tour wound up Saturday (30).

Hollywood, Dec. 3. Guild of Variety American Artists' legal bills, resulting from the union's 10-year suspension of Penny Singleton, former AGVA president, has mounted to "more than \$20,000," according to informed sources here. Edgar L. Barden, attorney for AGVA on the matter has submitted a fee of \$8,000 along with stenographic bill for \$1,900. Previously, it was reported that somewhat over \$10,000 was paid to him for handling the

Barden was originally counsel for Irvin Mazzei, recently deposed as AGVA's Coast Regional director, when he was brought in to repre-sent AGVA on various litigations. One of the national board mem-

bers here pointed out that the legal costs in the Singleton case are only part of the expense in litigating a claim. He added that there are numerous longdistance telephone calls between New York and the Coast in an action of this kind. What's more, AGVA attorneys and staff are called upon to assist in various ways.

Miss Singleton, whose rights were restored and her suspension lifted at the October meeting of the national board, was suspended prior to last June's convention which was certain to nominate her for AGVA president, Incumbent prexy Joey Adams ran without opposition in the subsequent elec-

The charge on which she was suspended from union rights was "dual unionism." She was found guilty by a trial board and verdict was upheld by an appeals board. Since the national board restored

her to the union's good graces, Miss Singleton recently consented to a \$10,000 settlement and dropped her \$75,000 suit against the union for the time being. Settlement has to be ratified by the February meeting of the board. Otherwise, Miss Singleton is free to reopen her action

BUSY ALAN KING EXITS

Alan King has resigned as member of the American Guild of Variety Artists national board. Since his election two years ago, the comedian found it impractical to attend meetings even when he was in the same city at the time the powwow was being held. He generally gave his voting proxy to Joey Adams, the AGVA president.

Successor to finish out his threeyear term will be designated at the next regular national board meet to take place in New York in February.

Geo. Eby to Metromedia As 'Ice Capades' Exec

Pittsburgh, Dec. 3. George Eby, longtime administrative assistant to John Harris, who recently resigned as producer of "Ice Capades," has joined Mettromedia, the new owners of the show. He will be in charge of administrative affairs.

Although no formal announcement has been made as yet, it's likely that Ted Rogers, who had been aiding Harris in production, the nod Capades" producer.

Ink Aussie's Frank Ifield As Blackpool Headliner

Blackpool, Dec. 3.
Frank Ifield, Australian singer, now one of the U.K.'s leading chart entrants, has been pacted to star at this holiday show biz mecca next summer. He will open early in June in "The Frank Ifield Show," staged by Albert J. Knight, at the ABC Hippodrome here.

In February, Ifield is set to tour South Africa with Susan Maug-

ham. He will also trek through the U.S. and France.

Ken Dodd, English comedian, is already inked to topline in George & Alfred Black's "Big Show of 1964" at the Opera House here, opening June 27. It will be his fifth season in the resort.

Pop singers Joe Brown, Johnny Kidd & the Pirates, and the Tornados, are also set for Larry Parnes' summer revue at the South Pier Pavilion here, opening next June.

DECLARE A YEAR-END DIVIDEND ON YOUR STANDING IN THE TRADE

You Can Imply You As A Person or You as a Company, An Organization, a Group. Whichever it is, Nothing Is More Primary Than Your Standing in, Your Impact Upon The Trade. Everything You are or hope to be starts with the trade. Hence the force of your advertisement in

The 58th Anniversary Edition of



Here is the Image of your Issue, the Prospectus of your Anticipation, the Biography of Your Performance. You need only authorize publication. Don't Delay. Act Forthwith.

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street

HOLLYWOOD 90028 6404 Sunset Blvd.

> PARIS 80 Ave. le Neuilly de Neuilly-Sur-Seine

CHICAGO 60611 400 N. Michigan Ave. ROME 3

Via Sardegna 43

Vaude, Cafe Dates

New York

VAUDEVILLE

Joe & Eddie inked for Basin St. East starting April 22 . . . Allan Sherman and Molly Bee to the Diplomat, Miami Beach, Dec. 27 . . Carmen Cavallaro set for the Queen Elizabeth, Montreal, starting March 28 . . . Levee Singers to work a series of college onenighters in the Southwest starting Feb. 5 . . . Nat King Cole takes his "Sights and Sounds" unit into the Sands Hotel, Las Vegas, Feb. 19 for five weeks . . . Connie Stevens to play the Terrazza Casino, Mexico City, starting tomorrow (Thurs.) Johnny Desmond pacted for the Riviera, Las Vegas, April 8 . . . Myron Cohen set for the Nugget, Sparks, Nev., April 23.



DONNA LYNN CAPITOL RECORDING ARTIST Newest Release

"THAT'S ME I'M THE BROTHER"
McCLENDON AGENCY TN 7-22



CLASON'S FUN-MASTER PROFESSIONAL COMEDY MATERIAL

For every branch of theatricals WE SERVICE THE STARS!" 35 Gag files \$15, plus \$1 postage FOREIGN: 35 for \$38

BILLY GLASON 200 W. 54th St., N.Y.C. 10019 CO 5-1316 (Let a real Professional train you)

WANTED AUDIENCES TO WATCH FUNNY, HILARIOUS, COMEDY WAITER ARTIE ROBERTS

PERFORM

He made these audiences happy: STEVE ALLEN, CANDID CAMERA, G.M., XEROX, I.B.M., Now let him do the same for you.

FREE Brochures and price on request. Contact: ROBERT REXER 1674 Broadway, New York City Cl 5-3660



Chicago

Jack E. Leonard and Laura Lane play Mister Kelly's Jan. 27-Feb. 16, and Woody Allen and Judy Henske have signed for the same spot March 9-29 . . . Mose Allison bows as the first of a series of jazz acts at the Gate of Horn Dec. Vicki Carr set for the Drake Hotel Feb. 4-23 . Kay Starr has just been signed by the Wm. Morris office.

Freddie Montell currently at the Ambassador Motel, Chi, until Dec. 24 . . . Susan Barrett returns to the Sheraton-Blackstone Feb. 3 for a fortnight ... Stu Allen skedded for the Elmwood Casino, Windsor, Dec. 1-15 and the Chi Playboy Jan. 6-20 . . . Dick Smith returns to the Lawrence Hotel, Erie, Pa., Dec. 9 for two weeks.

Jackie Vernon into the Holiday House, Milwaukee, Jan. 24 for nine days . . . Margaret Whiting plays Art Leoard's, Phoenix, Dec. 7-17 . Jose Greco slated for the Statler-Hilton, Dallas, Dec. 26 for seven days . Rusty Draper signed for Eddy's, K.C., Feb. 27 for a fortnight . . . Guy Marks down for the Elmwood Casino, Windsor, Dec. 9 for two weeks.

Kansas City

Nat King Cole cancelled his Nov. 23 show in the Municipal Auditorium, presumably will set a replay with Theatre Enterprises which was promoting the event. Helen O'Connell in a one-nighter at the Kansas City Club dinner dance Friday (29) . . Birdland dance Friday (29) . . . Birdland Lounge open Thursday-Saturday nights on a live jazz policy, Sonny Stitt Quartet booked Nov. 28-30

Clyde McCoy and jazz unit at Kansas City, Kan. Holiday Inn Nov. 22-24, first time in this area

McCarthy-Bennett

Continued from page 47

ing a free show at another Houston

McCarthy claimed he was forced to refund approximately \$4,000 in cover charges and food checks when Bennett left the stage, and nitery owner said he deducted \$4,-000 from Bennett's \$12,500 weekly salary.

The singer refused to accept the deduction in an action taken on Monday (25) and played turkey was in complete violation of his contract due to the singer's appearance at the other Houston

Tom Palmer, AGVA's Dallas branch manager, said Bennett may appeal the local ruling in New

GAMM SISTERS

SHAMROCK HOTEL Houston, Texas Booked by

CHARLES V. RYAN

ENTERPRISES MIRIAM LOVE JOE FLAUM 35 W. 53 St., New York 19 CI 5-2225

WILL TRAVEL? FAR EAST? Contact **GEKKO PROMOTIONS**

Booking Throughout F.E. Shiba P.O. Box 93 Cable: Tokyo, Japan DANSAW TOKYO

WANTED

Entertainers for new nightclub specializing primarily (but not exclusively in Negro folk artists and sophis ticated stand-up comedians. Direct enquiries to Mr. W. Gibson. The Ram's Horn, 743 Broadway, Buffalo, N. Y.

'Variety' in New Series Of N.Y. City 'Go Guides'

The 1964 N.Y. World's Fair is already accelerating publication and release of guidebooks with more to come early next year. Simon & Schuster's sextet of 35c Go Guides," pocketsize, of a type to slip into the handkerchief pocket on a man's business suit, are practically gotten up not only for their slimness but terse and savvy content.

"Broadway and Times Square" is particularly cogent with its seating plans of theatres, menu language, hotel and restaurant prices, seat charts, savvy appraisal of all price structures, and not a little VARIETYESE interlarded, including credit to this paper.

"The Merry Life of Greenwich Village," with its beat language shops, maps, restaurants, crazy-quilt street guide, etc., is in the same hip manner.

More conservative, as becomes their locales, are the other four "Go Guides"—Central Park, UN, Statue of Liberty and Wall St.

Lew Frank Jr. is the overall edi tor of the 12 titles, half of which are just off the Pocket Books (S&S subsid) presses. He not only gives translations of menus from translations of menus from French, German, Spanish and Italian menus but also a short glossary of Yiddish "to help you understand night club comedians."

In his brief directory to "Broadway lingo," Frank points up that "considerable portions of Broadway's language have grown from the imaginative writing VARIETY'S reporters and editors."

These pocket encyclopedias are not only the answer to a parent's embarrassment when guiding children, or a native's ditto when guiding visiting fremen (certain to be a "big business" in 1964, as the friends and relatives pile in) but many a native-born will learn many things about each zone and sector from Frank's breezily written but highly informative Guides." At "Go Abel.

Industrial Show

Kansas City, Nov. 30. Bob & Chris Crosby, Jerry Van Dyke, Vikki Carr, Four Step Bros., Nancy Wilson, Marilyn Maye & Sammy Tucker Trio, Patti Page, Tony DiPardo Orch (12); admission \$1.25.

The 46th annual Auto Show origpatrons demanded refunds. The inally was scheduled Nov. 22-30 in the Exhibition Hall and was to have been closed Thanksgiving Day. In view of President Kennedy's assassination the show instead closed through AGVA's New York office. day. Like other amusement events, Then McCarthy claimed Bennett the show was severely dampened by the slaying of the chief executive and attendant mourning.

Event never got under way at tendance wise until Wednesday (27), playing to less than half the usual patronage first four days. The final four days could not make enough gain to come within shout-ing distance of the anticipated traf-fic, annually well over the 100,000 mark in recent years.

Officials again used a staggered entertainment policy, basically of-fering at least a two-act show daily, changing the talent four times dur-ing the engagement but with Tony throughout. Schedule had Bob & Chris Crosby, Jerry Van Dyke and Vikki Carr opening three days; Step Bros. last five days; with Nancy Wilson Tuesday and Wednesday; and Patti Page last two days.

In a bit of fast maneuvering, vocalist Marilyn Maye and the Sammy Tucker Trio were brought in for the Thanksgiving Day shows when the schedule was changed, the group being popular locally and having that day off from their regular engagement at the Colony Steak House.

On paper the lineup looked strong, and under normal conditions probably would have kept pace with the topnotch traffic of past couple of years. As it was, credit Nancy Wilson in her first appearance here, and Patti Page as the old reliable, in bringing biz back as well as they did last half.

Twice daily shows ran about 45 minutes with the two-acters, around 60 minutes with the three-act bills; either event being worth the admission. Quin.

Vegas Scoffs at Exposes

writers who visit with us think friends — important industrialists they must slant their stories to- from the midwest-and Ed started ward sensationalism. This is their to kid me about being involved in constitutional right to do, even if it represents extremely poor reporting.

In a page one story, Joe Digles, managing editor of the Las Vegas Review-Journal, commented on "Jungle," saying, "Distortions of fact are evident in the book, although time-and-place documenta-tion is impressive." (Reid and Demaris write such untruths as a Negro cannot rent a room, buy a sandwich, order a drink, or even drop a nickel into a slotmachine outside the local Negro com-munity." Truth is that Negroes can and do frequent any hotel or casino on the Strip or downtown. Reid and Demaris also state " a conservative 10% of the people of Las Vegas are in one way or another engaged in the pursuit of prostitution." If this were true, it would mean about 16,000 Las Vagans).

Bioff and Goldwater

Also from "Jungle": "In 1955, Willie Bioff (a convicted extortion-ist and FBI informant then living in Phoenix) found an even more unlikely friend: the junior Senator from Arizona, Barry Goldwater. The two men were often seen together, and Goldwater personally chauffeured Bioff in his private plane all over the southwest to attend various parties. When questioned by reporters, Goldwater became indignant, protesting that he had no idea that his friend, one William Nelson, was the notorious Willie Bioff."

Reid and Demaris go on to say that Bioff was later placed in charge of entertainment at the Riviera Hotel in Las Vegas, when the late Gus Greenbaum, a friend of Goldwater's, was head of the "I'd bet my kids on it-and I

usually don't bet them-that Bioff had nothing whatever to do with booking the Riviera. I was with the hotel then and I would have known about it. He had absolutely no connection with Gus Green-baum. He lived in Phoenix, it that's a connection—but half a million other people live there too. When Ed Reid and that other guy wrote this fantasy—they were lay-ing back there in New York and doing a lot of dreaming. I know guys who've been on hop who've had better dreams! This book is so farfetched it's idiotic. It's full of rehashed stories which have never been proved. If Goldwater hadn't been a possible Republican presidential candidate, he never would have been mentioned in the book. Anybody who pays for that book is getting robbed.

M. B. Dalitz, one of the majority stockholders at the Desert Inn, a target of Reid and Demaris in 'Jungle," told Variety:

"I'll give you an example of how Ed Reid gathers his 'facts.' I was once in the Sands lounge with Ed and his wife, Natalie, who is now his ex-wife. We were with mutual

QUEEN ELIZABETH HOTEL Montreal, Canada Booked by CHARLES V.

RYAN ENTERPRISES

MIRIAM LOVE JOE FLAUM 35 W. 53 St., New York 19 CI 5-2225

RUFE "Petticoat DAVIS

ONE MAN HOOTENANNY OAK ROOM, Beverly Wilshire Hotel Management: DAVID B. WHALEN Beverly Wilshire Hetel, Beverly Hills, Calif.

GREEN ROT SUFFERERS! low you can get fast relief with WILBURN LOY

Comedian P.O. Box 1741, San Diego 12, Calif. (Also good for fungus of the rugus.)

putting up campaign funds to help defeat his boss, Hank Greenspun, when the Las Vegas Sun publisher was running for governor of Nevada. He asked if it were true that I contributed \$150,000 to help defeat Hank I laughed, winked at Natalie, and said, 'He's kidding isn't he? What's a really good number? How about \$464,000? Is that a good number, Natalie?' She nodded, and we all laughed. The truth is that I didn't contribute one penny to help defeat Hank—he defeated himself—but the next day a headline in the Sun screamed Moe Dalitz Confesses He Paid \$464,000 To Help Defeat Green-



"THE COMEDIAN"

The Only Real Monthly
PROFESSIONAL GAG SERVICE
E LATEST — THE GREATEST
THE MOST-UP-TO-DATEST

Now in its 157th Issue, containing stories one-liners, poemattes, sone titles, hecklers, audience stuff, monojogs, parodies, double gags, bits ideas, intros, imprassions and impersonations, political, interruptions. Thoughts of the Day, Humorous Views of the News, Vignettes, etc. (20 Pages). \$25 YR.—SINGLE ISSUES \$3

\$35 YR.—SINGLE ISSUES \$4 No C.O.D.'s

BILLY GLASON, 200 W. 54th St. New York City 10019, CO 5-1316

RAT FINKS REJOICE YOU HAVE A NEW HOME

"The cult of Raf Fink-ism led by high priest comedian JK has gripped the "in" peope. Raf Fink means irrev-erance in spades. With the success of this club it's almost a certainty the cult will spread." GERRY BARKER, Toronto Daily Star

Atop The Roundtable 151 East 50th St., New York, N. Y



Dir.: Harry Greben, 203 N. Wabash Av DEarborn 2-0996, Chicago, Illinois



"Amusing, lively and promising comedian." —Buffalo Courie **LENNY**

Just Concluded TOWN CASINO, Buffalo (Jerry Vale Show) Thank You MR. ALTMAN for a wonderful week! (PLaza 7-7247, New York)

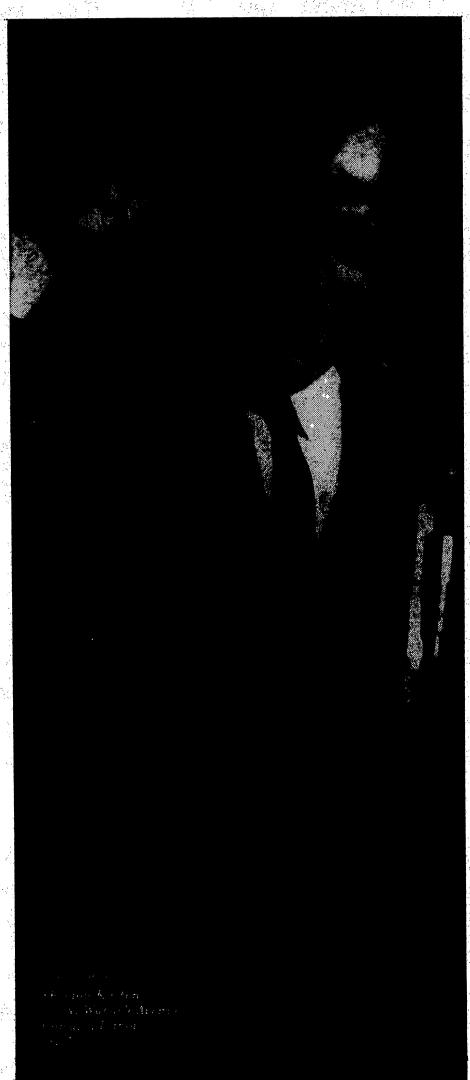
GAG FILES

400 Music-Müsician gags \$3; 300 Ad
libs-Comebacks \$3; 400 Drunk Jokes \$3;
300 Television gags \$3; 300 Car-Drivling gags \$3; 500 College-Teenage type
gags \$3; 200 Hollywood gags \$2; 100
Psychiafrist gags \$1; many others.
BARGAIN: 6,200 gags \$28,
EDDIE GAY
242 W. 72nd \$1., New York 23, N. Y.

1

CAVII WARNING

Jackie Gayle Blows Up a Storm at Mr.Kelly's



Mister Kelly's, Chi Chicago, Oct. 7.

Jackie Gayle, Jackie Cain & Roy Kral, Marty Rubenstein Trio; \$2.50 cover.

Mister Kelly's is Jackie Gayle's most important booking as a head-liner to date, and there was little doubt after his opening night show that he's of top billing stature. At his best, Gayle delivers an unbeatable blend of pungency, poignancy and comic ferocity, and for his preem night he was at his best for the entire 50 minutes of his turn.

Actually, although he closes the show, he is co-billed with Jackie Cain & Roy Kral, a topnotch jazz duo. While Gayle is just becoming known here ("My agent says I'm a luxury act—I don't draw"), the convention season is in full swing in Chi and prospects are for a profitable three frames.

Gayle has a wealth of material, is a lightning-fast improviser, and uses as many good gags for throwaways as many comics have in their repertoire. He's also a first rate comic actor, as he demonstrates in his opening routine in which he skillfully satirizes all the stock bright, uptempo song and dance numbers that acts have historically used for curtain-raisers.

It's been done before as a satire, but seldom with the grinning, bouncing and wildly gesturing desperation that marks the real thing. As a matter of fact, a goodly portion of Gayle's anecdotes are about the life and times of a cafe performer, and they are hip, fresh, personal and topical.

Mor.

sitions were based on native folk

Lecuona, who was taught to play the piano by his sister, made his debut as an ivory prodigy at the age of five. At 15 he graduated from the National Conservatory at

Havana and received a gold medal

for his piano accomplishments.

Four years earlier, he wrote his first song and played in silent film houses. His first adult con-

certs were at the age of 19 when

he recorded for Victor. He played

eight weeks at the Capitol Theatre,

N.Y. and worked in some of the early broadcasts of the late S. L.

After a trip to Paris to study with Maurice Ravel, Lecuona wrote "Malaguena" which was performed

at the Roxy, N.Y. For years the

sheet music sales of that number annually averaged 100,000 copies in

Rothafel (Roxy).

the U.S. alone.

themes.

OBITUARIES

AMELITA GALLI-CURCI

health for about a month. One of the great coloratura sopranos following her debut in 1916, she was with the Chicago and later the Metropolitan Opera.

Miss Galli-Curci, who was a "Rigoletto."

Miss Galli-Curci received the highest fee for a one-nighter in her time for an appearance at the Hollywood Bowl in 1925. Her fee was \$15.000.

At 40 when voices of many coloraturas change, she attempted to cultivate a straight style of singing. She felt at that time sopranos should forego roles which demand vocal tricks and should develop a straight style. She retired with the comment that when she believed

in England, where his best jokes Amelita Galli-Curci, 81, a so-prano of the Metropolitan Opera's golden age, died Nov. 26 in La Jolla, Calif. She had been in poor shows including "Greenwich VIIshows including "Greenwich Vil-lage Follies," "Music Box Revue," "Artists and Models," a series of "Passing Shows" and "Crazy Quilt," His own production, "All in Fun," closed on the road.

His most successful venture was original. He had a hit and miss career after that, and in 1951 achieved success in a new direction as a narrator with the N.Y. Philharmonic which unfortunately was not a long running production.

Survived by his wife, three sons, three daughters and three sisters

KARYN KUPCINET

Karyn Kupcinet, 22, actress daughter of Chicago Sun-Times columnist Irv Kupcinet, was found dead Nov. 30 in her Hollywood she developed her voice suffi- apartment. She had been bound,

Rocco Vocco

(December 5, 1960)

In Memory of Our Partner and Dearest Friend

Chester and Jack

Amelita Galli was born in Milan and took plano lessons starting at age five. At 16 she received a gold medal of excellence from the Royal Conservatory at Milan, and later was urged to sing by a friend of the family, Pietro Mascagni, composer of "Cavallería Rusticana.

Her first professional role was as Gilda in "Rigoletto" for \$60 a month over a three-month season. She started to dazzle audiences soon afterwards, and learned a vast repertoire of operatic roles.

At one time she abandoned opera in favor of concerts. She filt that American opera was too stilted, and called for a return to corn in their renditions. A goiter impaired her career temporarily, and she returned to opera. But the spark wasn't there.

She was twice married. She hyphenated her name when she married the Marquis Luigi Curci. They were divorced in 1920. She later married Homer Samuels who died in 1956.

PHIL BAKER

Phil Baker, 67, former stage, film and radio comedian, died after a long illness Dec. 1 in Copenhagen, where he had lived for the past few years with his Danish wife, Irmgard Erik, a former dancer, He retired some years ago because of ill health, but couldn't keep away from showbusiness or from Ameri-cans despite his residence in Denmark. He would haunt the hangouts of American visitors to seek news of the U.S. and especially on show folk.

Baker was successful in most fields. One of the bases of his career was his accomplishments on the accordion. He was credited with having brought to the pear of its popularity the vogue of performing with a stooge in the box. Among those who worked with Baker in that capacity were Sid Si'vers and Harry McNaughton. Baker, born in Philadelphia in

1 3. mastered various instruments a' an early age. He started as a performer in amateur nights in Boston for which he got 50c upon winning. He later played with violinist Ed Janis. Subsequently, a oung vaudevillian, Ben Bernie, n · led an accompanist. They te red as Bernie & Bake, and be-

Roof and for Florenz Ziegfeld in was billed as the George Gershwin "Midnight Follies." He also played of Cuba. His more serious compo-

ciently, she would return but not and police said an autopsy re-in coloratura roles. vealed that she had been strangled. Thus far, there are no clues nor suspects in the case.

Miss Kupcinet, who lived in Hollywood for about two years, de Madeline, Paris, and ditto in was a graduate of Wellesley and the French version of "New studied at the Actors' Studio, Moon" at the Chatelet, where the character of the supplier of the suppli ing the Red Skelton Show, "U.S. Steel Hour," "Hawaiian Eye," "Surfside Six" and the Gertrude Berg and Donna Reed shows.

Actor Mark Goddard and his wife Marcia, a daughter of publicist Henry Rogers, found the body when they came to call on her. There were some signs of a struggle. It was believed that she had been dead since Thursday (28)

He also wrote several musicals including "Maria La O," "El Cafetal," "Rosa La China" and "Lola Cruz." He was musical director Cruz." He was musical director for Metro's "Under Cuban Skies" with the late Lupe Velez and Lawrence Tibbett. He organized the Orquestra de la Habana and conducted concerts with various symphonies. For a while he toured with a popular outfit called Lecuona Cuban Boys.

An enterprising press agent, Ivan Black, who handled both Lecuona and comedian Zero Mostel, felt there was a resemblance between the two. He sent out Mostel's photo and backed them with Lecuona's name. There were no complaints.

Following the rise of Castro Lecuona left his native Cuba to live in the U.S., later in Spain and finally in the Canary Islands.

GINA MALO

Gina Malo, 57, estranged wife of actor Romney Brent, died in New York Nov. 30 after a long Illness. Born Janet Flynn, she was an Albertina Rasch Ballet girl and after the 1926 "George White Scandals" went to Paris at the Moulin Rouge.

Fluent in French, she did the lead in Robert Trebor's produc-tion of "Broadway" at the Theatres

He was looking for somebody French to replace Lili Damita in 'Sons o' Guns" (with the late Jack Donahue) and engaged her with the proviso she adhere to the name of Gina Malo and speak only French. Broadway critics hailed her "as more French than Mile. Damita" and not until later did she disclose the hoax.

After another New York revue Miss Kupcinet had been seeing with Ted Healy, she starred in actor Andrew Prine who said they "Victoria and Her Hussars" at the recently discussed whether they London Palace, "Why Not To-

Leona Cole

The staff, officers and directors of Broadcast Music, Inc. express sympathy and profound sorrow over the passing of Leona Cole, widow of M. M. Cole, founder of M. M. Cole Corporation, Chicago. To her bereaved son Charles, our heart-felt condolences.

should see less of each other since night" for C. B. Cochran, "Cat and left about 11:30 p.m. when Miss Kupcinet said she was tired. Surviving, besides her father, is an uncle.

ERNESTO LECUONA

Ernesto Lecuona, 68, Cuban com-poser who achieved worldwide fame with "Malaguena" and "Andalucia," both of which were popularized with lyrics, died of a heart attack Nov. 29 in Santa Cruz de Tenerife, Canary Islands, where he was recuperating from a lung ailment. He is generally credited with being responsible for the importation of the rhumba rhythm from his native Cuba to the U.S.

Lecuona, who had more than 300 published compositions, also wrote "Siboney," sometimes re-ferred to as the Cuban national ca ie a successful pairing. Later, when they broke up, each was a anthem. Among his other tunes star in his own right.

Baker worked at the Century Heart" and "Jungle Drums. He

his divorce from actress Sharon and the Fiddle" and "On Your Farrell was not yet final Police Toes," all overseas. She appeared Rubin, and actors Robert Hathaway and William Mamches, all of whom declared they had come in for a chat Wednesday (27) night and left about 11:30 p.m. when Charles Coburn. In recent years she has been in semiretirement be cause of health.

Besides her husband, from whom she has been separated many years, her mother, two daughters and a sister survive. Services this (Wed.) morning at Campbell's, New York, at 10 a.m.

SABU

Sabu Dastagir, 39, who during his acting career was known only by his first name, died of a heart attack Dec. 2 in Hollywood. He was a discovery of director Robert Flaherty who cast him in Sir Alex-ander Korda's "Elephant Boy." Sabu was a 12-year old son of a mahout in the elephant stables of the Maharajah of Mysore at the t me Flaherty was casting the Rudyard Kipling story.

In 1942, Sabu appeared in Korda's "The Jungle Book" as (Continued on page 63)

CURRENT BILLS

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de allet, Raymond Paige Symphony Orc., The Nativity.

AUSTRALIA

MELBOURNE (Tivoli Theatre) — Van oewe, Don McManus, Jennifer Hurley. MELBURNE Loewe, Don McManus, Jennifer Hursey, Ted Muller. SYDNEY (Tivell)—Penny Nicholis, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

BRISTOL HIPPODROME—Temperence Seven, Morris & Cowley, Frank Formby, Anna Sharkey, Ossie Noble, Ballet Mont-

Seven, Morris & Cowley, Frank Formby, Anna Sharkey, Ossie Noble, Ballet Montparnasse.

THE COVENTRY THEATRE — Bruce Forsyth, Matt Munro, Adele Leigh, Freddie Frinton. The Rastellis, Johnny Hart. Chocolate & Co., Four Starlets, Derek Taverner Singers, Joan Davis Dancers. VICTORIA FALCE — John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm Jazzers, Schaller Brothers, T.V. Toppers, Pat Ellis.

LONDON (Palladium)—Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Bob Wallis and Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ken. Morris & Joan Savage, The Ross Taylor Dancers, Dorothy Damber, Leslie Noyes.

MANCHESTER PALACE—Albert Burdon, John Inman, Sylvia Melville, Helen Cotterill, Betty Romaine, Robin Lloyd, Valerie Newbold, Kenneth Hendel, Billy Tasker.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

Ritchie Haven 3, Johnny Barracuda,
BARBERRY ROOM—Conrad Monjoy,
BASIN ST. EAST—Shelley Berman,
Della Reese, Ray Bryant:
BITTER END—Leon Bibb, Modern
Folk Quartet, Roland Kirk Quartet,
BON SOIR—Mae Barnes, Bobby King,
Three Flames, Lou Alexander,
BLUE ANGEL—Dave Astor, Yvonne
Constant, Woods & Jones Reyneaux,
Stiller & Meara, Mara Lynn Brown.
CHARDAS—Millie Fling, Bela Babal
orc, Elemar Horvath, Tibor Rakossy,
Dick Marta, Janos Hozzsu.
CHATEAU MADRID—Los Chavales de
Espana, Emilio Reyes Orc., Carbia Orc.
COPACABANA—Myron Cohen, Wayne
Newton, Cally Dodd, Rene Martell, Joseph Mele Orc, Frank Marti Orc.
CRYSTAL ROOM—Larry Storch, Jay
Lawrence.

awrence. EMBERS—Harold Quinn Orc. GRINZING — Kalman Banyak, Henry

HAVAHAN ROOM — Des Marques, teolu Beamer, Auletta Orc.
HOTEL AMERICANA—Patachou Leser Lanin Orc.
HOTEL ASTOR—Eddie Lane Orc.
HOTEL NEW YORKER—Milt Saunders Irc., Cobey Lou.
HOTEL PARK SHERATON — Irving leids 3.

Fields 3.

HOTEL PLAZA—Kaye Ballard, Emil Coleman Orc., Mark Monte Orc. Plaza-7 Room: Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Pewell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT—Julius La Rosa, Milt Shaw Orc.

MITEL ROOSEVELT—Junus La Roose, Milt Shaw Orc HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi... HOTEL SAVOY-HILTON—Arturo Arturos Orc. HOTEL STATLER HILTON — Cecil IJovd.

turos Orc.

HOTEL STATLER HILTON — Cecil
Lloyd.

HOTEL WALDORF-ASTORIA — Janet
Blair, Myer Davis Orc.

INTERNATIONAL — George White's
Scandals, Mike Durso Orc.

LATIN QUARTER—Kim Sisters, VenDryes, Marion Conrad, Jeanne Michelle,
Jo Lombardo Orc. Sammy Bidner Orc.

LIVING ROOM—Alan Dale, Renee Taylor, Irene Reid. Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson &
De Maio, Stanley Myron Handelman,
Anita Scheer

RAT FINK ROOM—Jackie Kannon,
Kettv Lester, Norm Geller 3.

RED ONION—Banjokers.

SAMSRA — "Land of Milk & Honey,"
Leo Fuld, Bob Phillips Orc.

SQUARE EAST—"When The Owl
Screams," Bob Dishy, Severn Darden,
Dick Schall, Dana Elcar, Barbara Harris,
THE MOST—Joe Mooney, Carol Sloane.

TOWN & COUNTRY—Enzo Stuarti,
Fisher & Marks, Magid Triplets, Ned
Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS—"Twice
Over Nightly," Jane Alexander, Macintyre Dixon, Paul Dooley, Richaro Libertini, Mary Louise Wilson.

VIENNESE LANTERN—Vicky Autier,
Bes-Arlene, Ernest Schoen Orc.

VILLAGE BARN—Ivy Marker, Roy
Calhoune, Filip Filip, Filip

Calhoune, Jim Ray James, Astronotes.
VILLAGE GATE—Gloria Lynne, Flip. Wilson, George Morel. VILLAGE VANGUARD—Herbie Mann

CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitsou, Maurishka, The Calyp-sonians, Al D'lacey Orc. CONRAD HILLTON—"Hats Off!" Black-stone Jr., Helga Neff & Theo Ernst, Bar-clay Shaw, Sherry Stevens, Ernie McLean, Boulevar-Dears (5), Boulevar-Dons (5), Jimmy Palmer Orc. CRYSTAL PALACE—Bob Gibson, DEL PRADO MOTEL—"Hits of Broad-way" revue.

way" revue.

DRAKE HOTEL—Bonnie Murray, Jimmy Blade Orc.

EDGEWATER BEACH—Gretchen Wyler,
Edgewater Beach Guys & Dolls, Don Davis

Gaslight Singers.
LONDON HOUSE—Terry Gibbs Quartet,
Jose Bethancourt Trio, Larry Novak Trio.
Trio.
MISTER KELLY'S—Felela Sanders,
Greeco & Willard, Marty Rubenstein
Trio. John Frigo Trio.
PALMER HOUSE—Phyllis Diller, Ben

GATE OF HORN—Michel Choquette,

PALMER HOUSE—Phyllis Diller, Ben Arden Orc.
PLAYBOY—Jana Lawrence, Anita & Diane, Bobby Sargeant, Jackie Gayle Jack Bauer & Donna.
SECOND CITY—"13 Minotaurs," Ann Edder, Sally Hart. Avery Schreiber, John Brent, Jack Burns, Del Close, Omar Shapli, David Steinberg, Gene Kadish, Bill Mathieu.

Mathieu.

SHERATON - BLACKSTONE—Jan Mo-Art, Frank York Orc.

LOS ANGELES

COCONUT GROVE—Tex Benecke Ray Eberle, The Modernaires.
CRESCENDO—Jerry Van Dyke, Paris Sisters.
DINO'S Jack Elton, Judy Lawler,

DINO'S—Jack Elton, Judy Lawier, Steve LaFever.

ICE HOUSE—Paul Sykes, Richard & Jim, Bill Willoughby.

INTERLUDE—Pat Collins

JERRY LEWIS—Lionel Ames.

MELODY ROOM—Rita Moss.

PURPLE ONION—Jimmy Witherspoon.

Hampton Hawes, Teddy Edwards.

SLATE BROS.—Kay Stevens,

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five

Pennies.

Pennies.

TROUBADOR—Oscar Brown Jr
YE LITTLE CLUB—Cherry Hill Singers, Jack Smalley duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.
CASTAWAYS—Barry Ashton's 'Playmates of '64," Pearl Williams, Peter Anhony, Don Randi 3.
DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Kimchi Sisters, Donn Arden Dancers, Carlton Hayes Orc., Leunge: Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico Peterson-Baker, Silver Springs.
DUNES—Showroom closed for remodling, Lounge: "Vive Les Girls!" January Jones.

Baxter, Mafalda 3, Violins of Mexico Peterson-Baker, Silver Springs.

DUNES—Showroom closed for remodeling. Lounge: "Vive Les Girls!" January Jones.

FLAMINGO—Bobby Darin, Pat Cooper, Russ Black Orc. Lounge: Fats Domino, Cleopatra's Nymphs of Nile, Rene Paulo 4, Bob Sims.

FREMONT—Joe King, Zaniels, 4 Fables, Emplems, Bill Britton.

GOLDEN NUGGET—Rose Maddox. Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris." Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT—Pat, Moreno's "Artists & Models of 63." Sheb Wooley.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—Paree! Ooo Lat! Lat" Lounge: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Dinah Shore, Rola & Rolan, Jack Cathcart Orc. Lounge: Lionel Hampton.

SAMARA—Jane Powell, Dave Barry, Maury Wills, Moro-Landis Dancers, Louis Basil Orc. Lounge: Tex Benecke, Ray Eberle; Modernaires, Paula Kelly, Roberts Linn, Freddie Bell, Senators, Peter & Hank, Russ Cantor.

SANDS—Diahann Carroll, Allan Sherman, Bill Carey, Copa Girls, Antonio Morelli Orc. Lounge: Jackie Heller, Yaccubian Co., Red Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT—Pat Collins, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Raye, Danny Jacobs, Eddie Innes, Lill' St. Cyr, Viennas, Silpperettes, Geo Redman Orc. Lounge: Funtastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST—"Tido de Paris," Eddie O'Neal Orc. Lounge: Novelites, Bernard Bros.

THUNDERBIRD—"Flower Drum Song," Takundershant Juanita Hall.

Bros.
THUNDERBIRD—"Flower Drum Song."
Jack Soo, Arlene Fontana, Juanita Hall,
Nat Brandwynn Orc. Lounge: Dinah
Washington, Suzie & Nite Owls, Frank
Moore 4, Ken Colmans Christine Chat-

man.
TROPICANA—Folies Bergere '63, Ray
Sinatra Orc. Lounge: Jerry Colonna,
Henny Youngman, AI DePaulis 4, DuBonnet 3.

MIAMI-MIAMI BEACH

MIAMI-MIAMI BEACH

AMERICANA — Jack Young-George
Arnold's "Artists & Models On Ice."
Stanton & Peddie, Phil Richards, Wilton
Clary, Icettes (8), Dick Paul Orc.
CARILLON—Lou Walters' "Ooh La
La." Shearen Elebash, Eddie Garson,
Jerry Newby, Pierre Jacques, Line (12),
Jacques Donnet Orc. Bill Jordan & Lee
Coby, Sammy Morris, McCormiek's 3.
CASABLANCA—Buck Buckley, Mario
& Flora, Bob Regent Orc.
CASTAWAYS—Ring-A-Ding Six, Peridots, Preacher Rollo Orc., M. B. Symphony Orc.
DEAUVILLE—Chico & Cubans, Bobby
Fields Trio, Zig & Vivan Baker,
DORAL BEACH—Luis Verona Orc, Allegro 4, Stan Hayman & Johnny Music,
Mal Malkin Orc., Chester Nennett
Dancers:

Mal Malkin Orc., Chester Nennett Dancers.

EDEN ROC—Johnny Bachemin & Co., Al Escobar Orc., Sonny Kendis Orc., Monroe Kasse Orc.

FONTAINEBLEAU—Len Dawson Orc., Chero, Del Prado Orc. Frank Natale Orc., Ziggy Lane, Tony & Lucille, Leonardo Caribe Quintet, Les Chanteurs.

MURRAY FRANKLIN'S — Murray Franklin, Kay Carole & Tommy, Eddie Bernard, Dick Havilland, THUNDERBIRD—Richie Bros., Berj. Vaughn 4, Jimmy Holmes, Phyllis Branch.

RENO-TAHOE

GOLDEN—Paris Playmates, Dick Weston, Christine and Piroska; Jacques Kayal Ann Howard, Golden Girls, John Carleton Orc.

HAROLD'S—Vivienne della Chiesa, Gene Sheldon, Don Conn Orc. MARRAH'S (Reno)—Jack Ross, Victorians, Tunesters, Hi-Ladu, Red Coty, HARRAH'S (Tahee)—George Jessel Variety Show, Moro-Landis Dancers, Leighton Noble Orc. Leonge: Tommy Dorsey Orc., Mary Kaye Trio, Marksmen, Tony Lovello, MoLIDAY—Collins Kids, George Young Revue, Giovannis, Charles Gould's Satin Strings,
MAPES—Johnny Desmond, Marilyn King, Kingsmen, Enchanted Strings, Joe Karnes.
NEVADA LODGE (Tahee)—Art Kaye Comedaires, Joe Sante Quintet.

NEVADA LODGE (Tahoe)—Art Kaye. Comedaires, Joe Sante Quintet.

NEW CHINA CLUB—Skip O'Connell.

RIVERSIDE—Tony Pastor Orc. and Show, Frankie Brent Revue, Don Lane and Madness, Inc., Enola.

SPARKS NUGGET—Frankie Laine, Roy Castle, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe)—Pat Collins, Ginny Greer and Gallions, Frankie Fanelli Show, Esquires, Modernists, Ted Fio Rito Orc.

SAN JUAN

AMERICANA—The Treniefs, Joe Vallejo 5. Lounge: Humberto Morales 5. CARIBE HNTON—Olga Guillot, The Ranallis, Miguellio Miranda Orc., Lais Benjamin 5. Lounge: Renee Barrios. CONDADO SEACH—Tito Guizar, Pepito Torres Orc., Lopez Vidal 5. Lounge: Lolita Vargas, Paul Dillinger. EL SAN JUAN—Ade Cavalle, Pepe Miller. Damiron & Chapuscaux 3. Lounge: Julio Guiterrez 5. Russ Mario 5. OCHO PUERTAS—Mari Pacheco, Luis & Soledad.
SHERATON—VI Velasco, Los Hispanos, Margie Ravel & Hector de San Juan, Bobby Capo Orc., Hector Narvaez 5.

Hotel Plaza, N. Y.

Kaye Ballard (with Arthur Siegel), Emil Coleman Orch, Mark Monte Continentals; \$3.\$4 cover.

The Plaza's policy of off-season tests of performance and drawing values of those not normally on its talent rosters has already paid off. Kaye Ballard, who has been around the intimeries and legiters for a long apprenticeship, is now entertaining during the regular season. She tested during the summer run and apparently was given the Plaza's seal of good sousekeeping.

Miss Ballard has come in with a lot of new writing and songs from new shows. She starts zanily with a striptease of numerous fur pieces. What's left is a black beaded gown by Sussman which shows her off nicely. Her major items are, of course, the comedy bits which roam a wide range.

She has a number on diets and a tune "Don't Call Me Sophie." There's also a burlesque of a Monopoly game and other assorted items which reap a steady flow of laughs. Miss Ballard takes little for granted. She virtually takes audience by hand into the laughlines and lets them explore these yocks to the fullest. There's a certain economy of style in her delivery inasmuch as she makes the most of each situation.

Miss Ballard has also taken on a batch of straight tunes which, while excellently delivered with high regard to all elements, sometimes give the impression of not having sufficient new comedy to take her through the stint. But actually, they provide breathing spaces and provide the headliner a chance to show other facets of herself. Indicative is her rendition of a pair of new Noel Coward-tunes from "The Girl Who Came to Supper.'

There are a lot of credits connected with Miss Ballard's act. Much of her material is by Fred Ebb, writing with an assortment of partners. Johnny Richards & Sy Oliver have worked diligently on her arrangements and Arthur Siegel does excellently for her at the piano. Of course, the Emil Coleman band does right well for her too and also in the dance department. The Mark Monte Continentals dispense a pleasing kind of dance rhythms to spell the Cole-Jose. man crew.

Nugget, Sparks

Sparks, Nev. Nov. 29.
Frankie Laine, Roy Castle,
George Arnold Singers & Dancers (16), Foster Edwards Orch (10); \$2 minimum, second show.

In this reprise at John Ascuaga's Nugget, Frankie Laine portends to attract the same impressive biz he commanded on his initial outing in this swank 650-seater, i.e., SRO for both shows nightly and three on Saturday. And undoubtedly, word of mouth should lure many to audit Roy Castle, who marks this date as his first nitery appearance in the U.S. He's familiar, however, with American audiences from his many television guestints on the Garry Moore tv.

Laine, in his 40 minutes at the choice is unerring—exactly what his fans expect to hear. In top form and obviously eager to please, he offers such as "Shine" "Moon-light Gambler," a powerful interpretation of "Graned" "Moot Palombi, opens "Moot Palomb he offers such as "Shine," "Moon-light Gambler," a powerful inter-pretation of "Granada," "Shrimp Boats," and his emotional and dramatic "I Believe."

In keeping with his prior policy here. Laine autographs his albums at the theatre-restaurant entrance after each show. But for this en-gagement he's donating all profits to Mrs. J.D. Tippit, widow of the Dallas policeman murdered by Lee Oswald following the President's assassination. Laine normally donates the profits of such record sales to the Runyon Cancer Fund.

Albeit this is his first U.S. nitery exposure. Roy Castle shows he has the stuff from which headline comics are made. There's all indication, and strong potential, he'll make star status in short order. His act is enhanced by his boyish (but handsome) countenance, his fresh material, his varied instrumental abilities, his professional assurance and spontaneity.

Big climax to "Bee" is his questioned ability to hit the final high note. On show caught the tense moment was shattered when

Bertha, the Nugget's performing pachyderm (featured in the openblowing a horn of her own. Despite his strong appeal. Castle could wisely edit his 30 minutes to a more compact presentation with no loss of values. He's a sharp newcomer, savvy to his audience, and a hard worker. In addition to his comedy awareness, Castle also shows skill as a tap dancer with a bit of acro thrown in for added measure.

Poor Millionaire, London

London, Nov. 26. Stephen Kennedy presentation contribs passable takeoffs of the of "Fletchers a la Carte," with same number being done by Ear-Cyril Fletcher, Betty Astall, Jill tha Kitt, Mae West, Marlene Die-Fletcher and Peter Hudson; \$6 trich and Lena Horne, minimum.

times, having obviously realized ing. The entire presentation of that an early dinner, starting at her act reflects polish and hard 6:30, was hardly a practical propo- work.

Now, the service starts at 7:30 with the first show two hours later. But it is obviously going to require more than a revised time-table to turn this offbeat rendezyous into a hit.

After having launched the nightspot with a satirical revue, the management switched policy for a two-week run of a modest little show starring Cyril Fletcher, his wife Betty Astell, daughter Jill Fletcher and Peter Hudson. This is a lightweight, innocuous hourlong presentation, with little ap peal to late-night sophisticates.

Cyril Fletcher is a popular entertainer, best known for his offbeat odes-a style of versifying all his own. But he hardly exploits this talent, and relies too heavily on more conventional material. He has one reasonably funny scene as a bullying waiter, and another as an anxious parent-to-be waiting outside a maternity ward.

Miss Astell has a pleasant voice, but only one acceptable number. Hudson has a powerful set of pipes, and is also a promising im-pressionist, with first rate takeoffs of Harry Worth and Bruce For-

sythe, among others.

Jill Fletcher's major solo bit is a not-very-impressive magico routine. The show is adequately backed by a combo.

There was a sparse audience for the first show opening night, and it is questionable whether the quartet can hope to draw more substantial Myro.

Savarin, Toronto

Toronto, Nov. 26.
Buddy Greco, Taylor Twins,
Paul Grosney Orch (7); \$2-\$4 cover:

Buddy Greco, whose last visit to the Towne, Toronto, three years ago saw him heading a trio, has since become a standup single of gentlemanly insouciance. More-over, he is jamming 'em into the Savarin's 400-capacity room for his twice-nightly performances.

On the strength of five hit rec-ords in rapid succession, Greco disbanded his trio and is now a swinging single, switching com-mercial jazz swinging to his more

and segues into balladeering of quet trade have found a pleasant "Let There Be Love." For change of pace he does a slow tempo of have more leaway than the regulation cafes. They can remain open that wells and lates "Fly Me to the Moon" as an instrumental at the baby grand.

As a standup singer, he follows with a rollicking "Chicago" and a comedy treatment of "You with Your Nose in the Air." But it is his trademarked "Lady Is a Tramp" (with new lyrics) that the customers were awaiting; ditto his "Let Me Love You" and other songs he has introduced. Lad has an exuberant personality and a an exuberant personality and a baritone voice that sells.

Taylor Twins, two speedy males, open the bill with their concerted dance effects. They display plenty of eccentric work and zany leg twisting, plus a soft shoe number complete with strawhats and canes. Act's 10-minute turn easily puts the customers into a good mood:

Paul Grosney Orch gives expert backing to all acts, besides playing for the dance seshes, McStay.

Menzies, Melbourne

Melbourne, Nov. 26.
Diana Dors, Johnny Lockwood; 5.62 admission.

In a smooth act lasting exactly 30 minutes Diana Dors proves she's more than just a glamor gal. Her abilities and impact may not be overwhelming, but what there are she manages to get every ounce out of.

In all she does seven numbers, kicking off with "It Ain't Neces-sarily So," and including "Almost Like Being in Love" and "Put On a Happy Face." She scores with "Wouldn't It Be Loverly," then contribs passable takeoffs of the

There is a relaxed and easy air about Miss Dors as she inter-In its bid to lure West Enders to the precincts of the City, the Poor Millionaire has changed its starting sequential, but nevertheless pleastimes, having obviously realized ing. The entire presentation of

> Backing Miss Dors is a 20-minute stint by Johnny Lockwood, a likable English comic whose ma-terial doesn't appear too strong.

> Miss Dors is also doing her routine at the Savoy Plaza here, following an early show at Menzies Both belong to the Federal Hotel Stan. .

Shelly's Manne Hole, I.. A.

Los Angeles, Nov. 29. Stan Getz Quartet; \$2 cover, one drink minimum.

Twas the night of Thanksgiving and all through the set, not a word was spoken, not even an intro. But the jammed, opening night house got message enough from the uninterrupted 50 minutes of unadulterated jazz that the Stan Getz Quartet served up.

Bassist Tommy Williams, who travels with Getz (they gigged at New York's Lincoln Center with Count Basie the night before opening here), is the only regular in group and supplies superb back-ing to Getz, Nick Martinis on drums and Lou Levy on 88. Though the latter two are local. boys, it was a reunion of sorts as foursome worked together recently in Frisco's Jazz Workshop.

Getz is at once mellow and powerful throughout. But especially during "Blase" his tenor sax runs descend from high-pitched sing-song improvisations to sudden depths, meandering in the low register, yet making the switch gracefully, with meaning.

Levy follows with light-touch brilliance on a long solo, reiterating the "Blase" melody then leavruns heard in a long time. Tempo ranges slow to fast to slow, with transitions achieved unobtrusively, thanks to the masterful stickwork of Martinis.

- "Desifinado." Other numbers "B-bop," "Godchild," and "Of Thee I Sing"—round out a powerpacked, well balanced set.

Quartet closes here Dec. 8, then heads for Seattle.

Boulevard, Rego Park Jackie Miles, Terry Stevens, Bunny Briggs, Johnny Morris Terry Stevens, Orch; \$6 minimum.

or close during the bad weeks, and trade. This is true of this Rego Park, Long Island, nitery.

Apparently business has been up at the Boulevard as the current bill has a trio of recognized performers. Arturo Cano and Abe Goldstein seem to run a tight operation and appear to get the maximum out of their entertainment is superb. budget. The current bill comprises Jackie Miles, Terry Stevens and dancer Bunny Briggs.

Miles is one of the better storytellers. He has a deadpan manner that helps accentuate the basic elements of humor and his underplaying lets the yarns speak for themselves. He still gets the greatest mileage out of the stories with which he's been associated for

some new stories that measure up, and his windup with the inevitable "Honeysuckle Rose" gives him a strong exit.

Miss Stevens is an accomplished singer who has a seemingly contradictory knack of punching a number across charmingly. Her style appears to be one of subtle

Her arrangements permit her to build up to a climax. One of her charming tunes is "Violetera" in which she distributes posies to ringsiders, She also has a tuneful Italian medley. Toward the end she leaves them applauding with the likes of "After You've Gone."

Opener is Bunny Briggs, one of the top exponents of a fading art. His tapstering is nonetheless modern and suitable for current entertainment needs. He gets in a lot of taps with an effortless and graceful style coupled with a sense of humor. He scores nicely.

The Johnny Morris Orch showbacks flawlessly.

Queen Elizabeth, Mont'l Montreal, Nov. 28.

Bill Tabbert, D'Honau Sisters (3), Nick Martin Orch (12), Salle Bonaventure Trio; \$2.50 cover, \$3 Sat; no Sunday show.

This is an okay layout with Bill Tabbert's pipes and the long-legged trio of D'Honau terpers—all good-looking femmes—getting good returns for some satisfying entertainment. ment.

Tabbert's youthful looks and attention-getting gold dinner jacket set the tone for a turn which perset the tone for a turn which per-mits a generous showing of his voice, and reprise of some of his Broadway shows ("South Pacific", "Fanny") to good advantage. Singer goes over nicely, but re-sults could be better with a loosen-ing up, and easing of the stagey-

almost-contrived delivery obvious-ly acquired during his legit days when theatre projection involved a different style.

The D'Honau gals in the opening spot are attractively gowned, and mix up some slick modern and nterpretative dancing, with a Span-

ish number for a nice bowoff.

Nick Martin's Orch handles the
show in his usual efficient manner. Opening Dec. 9: Denise Darcel.

Palmer House. Chi

Chicago, Nov. 29.
Phyllis Diller, Elkins Sisters, Ben Arden Orch; \$3-\$3.50 cover.

On the basis of recent future booking announcements by the new Chez Paree and the Empire Room, it now appears that the latter will continue as the room for established top name acts. The Chez Paree will be working with more modest talent budget and ing it in deference to some of the will angle for less costly familiar freshest chording and rapid-fire acts and some of the hotter new talent.

Without a look at the accountants' books, it's fair to estimate that the Empire Room has enjoyed a highly successful year. everal acts that were booked with reluctance and trepidation turned out to be smash, and the regular lineup of topliners consistently lived up to expectations.

To Phyllis Diller falls the honor of capping an already great twelvemonth with a jampacked and rousingly enthusiastic opening show that virtually insures three weeks of torrid biz in this sizable

With a half-dozen years of the under her belt, she can igtime The nabe N.Y. spots with ban-quet trade have found a pleasant member of that small, select group of virtuoso comics. She affirms the fact that past a certain point of comedic brilliance, the discriminations of gender in this field are irrelevant.

Although she appeared at the Empire Room less than a year ago, her material is almost all new, and it is fresher and funnier than ever. The themes are the same, but the wists on them are sharper, her timing is flawless and her delivery

The subjects in her monolog are still her physiogonomy, her driving mishaps, her domestic problems, and an unlikely wild party. But she has somehow worked it into almost an entirely have and different turns. new and different turn.

Opening the show are the Elkins Sisters, Trudi, Elfi and cousin Lore. The shapely and attractive trio spin out a graceful and colorwhich he's been associated for many seasons.

The yarn about the prayerful plea of a racing addict is one of the classics in the field. There are

Americana, N. Y. Patachou, with Jo Basile; Lester Lanin Orch, Al Conte Trio; \$3 couvert.

Patachou, since her last appearance in New York, has changed her place d'emploi, but not her mode. She's had a metamorphosis. She is no longer the severe shirtwaisted and fairly lighthearted chanteuse de France who sang her Gallic tunes no matter what. She is now a more sophisticated and mature operator in more formal gown. She still retains that Gallic flavor, but in more than the normal varieties. She has but one theme and numerous and flavorful variations thereof. She sings of sex—dramatic sex lighthearted sex and all the shades in between. But yet, it's not a johnny-one-note

Patachou makes it all sound intriguing and vivid, almost like a participant, but yet with sufficient stachment to recite its more colorful and exciting aspects without becoming too involved. Patachou keeps her wits about her - just enough to communicate the excitement and the glamour. She rarely loses her firm control and her mission of recital during this process. She does a comparatively brief turn, less than 40 minutes, but yet long enough to tell what has to be said on the subject, and still short enough to wonder where the time went.

There is but one departure from the succession of French songs with interpolations en Anglais. She has a takeoff on "My Fair Lady," which is still to be translated into French. Her Eliza Doolittle (Elise Faitpeu) is not a flowervendor but still one who works dans la rue. And Prof. Higgins is not a savant in phonetics, but an operator of a-–let's sav a school. She carries off this interpretation mischievously and enter-tainingly, and in her milieu it's a charming rib of what is probably the greatest musical hit of this generation. There are a lot of deliberate misconstructions on the action of this musical. Nobody misconstrues her aims, but all seem to be delighted with her interpretation.

She makes the trek from the St. Regis to the Americana's Royal Box seem like a start distance, but yet it might have been a sleeper jump without her sense of universality. Patachou takes this trip with grace and charm. She should make her engagement one of the bright spots of the hotel's season, despite the fact that it's the time of year when one debates whether to put that extra buck to other uses

The Lester Lanin Orch showbacks flavorfully and Jo Basile. her special recording accordionist, provides the right Gallic touch to her endeavors. The Al Conte Trio is equally OK as dance re-Jose.

Eddys', K. C.

Kansas City, Nov. 29. Frank D'Rone, Peggy Lord, Fred Muro Continentals (6); \$2 cover.

Holiday season has jumbled bookings for the next few changes, and this bill is in for only a week. and this bill is in to only a week.
It's the first time here for both acts, comedienne Pegy Lord and singer Frank D'Rone, and both acquit themselves notably. Show is a highly entertaining 60 minutes, a fortunate blend of music and chatter, with usual good backing from Fred Muro and the Continntais

Miss Lord, the opening entry, provides 30 minutes of off beat comedy and husky warbling. Her comedy and masky warbing. Here comedics range from one-liners to contrived sequences, all pointful for the sophisticate. Midway she takes to the guitar in accredited folksinger fashion.

But her songs are anything but folksy, such as "What's a Nice Girl Like You Doing Working in a Joint Like This," a pointed commentary on girl singers, and her closing parody, "He Took Advantage of Me." Her interlude of scrambled language on the Cinder-ella story harks far back into vaude, but is effectively modernized. In a spot or two the blue tinges show, but not out of proportion for a

nightclub audience.
D'Rone is one of the younger singers with a pleasing baritone and with a comfortable degree of album sales on Mercury, although henceforth he is with Cameo. He warbles in moving fashion to the

Pair holds through Thursday (5), to be followed by the Dukes of Dixieland Friday for eight days.

Shows Abroad

Difference of Opinion

52

London, Nov. 22.

Peter Bridge presentation of a comedydrama in three acts (six scenes), by
George Ross and Campbell Singer. Staged
by Anthony Sharp; decor. Norman Smith;
lighting: Michael Northen. Stars John
Gregson, Raymond Huntley, Kynaston
Reeves. Lally Bowers, Gillian Lewis,
Andrew Crawford; features John Stratton, Lionel Gamlin. Opened Nov. 21, 63,
at the Garrick Theatre, London: 33.13 top.
Pauline Page Gillian Lewis
Tessa Anstey Sarah Long
Dorrie Jones Zulema Dene
Betty Brogan Lally Bowers
Anthony Wilcox John Gregson
John Freyling Raymond Huntley
Samuel Greenhill Andrew Crawford
Henry Prosser John Stratton
Bernard Davenport Lionel Gamlin
Christopher Pollard Geoffrey Palmer
Leo Stapleton Timothy Bateson
Mark Sutherland Kynaston Reeves
Edward Pringle Walter Horsbrugh
Gordon Robinson Raymond Adamson Henry Prosser
Bernard Davenport
Christopher Pollard
Leo Stapleton
Jerome Pitman
Mark Sutherland
Gordon Robinson

and Campbell George Ross Singer have progressively developed a dependable formula for a different type of whodunit melo-drama. They set the pattern some years back with "Any Other Business" (presented on Broadway last season as "Calculated Risk"), bettered it with "Guilty Party" have further improved on it with their latest effort, "Difference of Opinion." It looks as if Peter Bridge has another winner with production, and with effective adaptation, the play could also be-come a New York hit.

It seems reasonable to presume that Ross, an accountant with a commercial tv company, provides most of the technical background of boardroom financial complexities of the scripts, while Campbell Singer, an actor, uses his technical stage knowledge to project the theatricality. Anyway, it adds up to firstrate teamwork, and the collaborators again have used a big business setting to background absorbing entertainment.

The focal character of the meller is the managing director of a construction company which has been out-bid on a succession of major contracts by rival concern headed by the director's closest friend. The suspicions of the other board members crystalizes in an accusation that the director has betrayed the terms of his company's bids to his friend, and the situation becomes acute with word that the director has sold his entire holding in the company and declines to give any explanation.

The authors have cunningly developed the plot to an extraordinary degree of suspense, without a single shot being fired, or any cops brought in. The climax is perhaps too facile, but expertly contrived, though not especially surprising.

The author's meaty plot is skillfully strengthened by Anthony Sharp's well-observed and fluent direction, although a minor drawback is the too-frequent dependence on the telephone to keep the story moving.

The performances are generally firstrate, though the principal characters fit too neatly into predetermined grooves. John Gregson's forthright portrayal as the managing director is, for example, in direct contrast to Raymond Huntley's scheming study of the deputy who hopes to move to the

cellent neutral chairman, and the other board members are competently played by Andrew Craw ford, John Stratton and Lionel Gamlin. Timothy Bateson is a nervous company secretary, while among the executive staff there is the same conflict as in the board room, with Timothy Carlton as good guy and Geoffrey Palmer the obvious bad guy.

Among the four secretaries the best breaks go to Gilliam Lewis and Lally Bowers, with Sarah Long and Zulema Dene providing romance and comedy. Two small-er parts are ably filled by Walter Horsbrugh and Raymond Adam-

Norman Smith has designed two ex ellent, serviceable sets, and the general office and 'director's office particularly realistic looking. Michael Northen's lighting is also an asset.

Myro.

The American Playwrights Forum will begin a new series of Monday night presentations at the Sheridan Square Playhouse, N. Y., the hero's reactions and actions.

The Ginger Man London, Nov. 21.

London, Nov. 21.

Spur Productions & Bernard Delfont thy arrangement with the English Stage. Co.) presentation of a comedy-drama in two acts (five scenes), by J. P. Donleavy, based on his own novel. Staged by Philip Wiseman; decor and lighting, Brian Currah. Features Nicol Williamson, Susan Hampshire, Margaret Tyzack, T. P. Mc-Kenna, Opened Nov. 20, '63, at the Royal Court Theatre, London; 52.80 top. Sebastian Dangerfield. Nicol. Williamson, Kenneth O'Keefe T. P. McKenna Marion Dangerfield. Susan Hampshire Miss Frost Margaret Tyzack

unexpected collapse of "The Gen-tle Avalanche," the Royal Court Theatre management has brought in Philip Wiseman's staging of "The Man," presented a fortnight earlier at the Ashcroft Theatre, Croydon. J. P. Donleavy's robust

To fill the gap caused by the

comedy-drama adaptation of his own novel was first presented at this Sloane Square house a few seasons back, with Richard Harris in the title role, and its return should insure a lively b.o. pace for its limited run.

its limited run.
"The Ginger Man" is a powerful star vehicle and Nicol Williamson pulls out all the stops in his portrayal of the sponging, fide law student who hopefully married a prim, middleclass girl for money, and that the anticipated only to find that the anticipated dowry was not forthcoming.

The author has painted a colorful picture of the angry, boozy idler, and the character is vividly brought to life by the star, He can be abusive, foul-mouthed and vulgar, but just as readily dishes out the charm and proves to be a master wheedler.

Susan Hampshire effectively port s the prim little wife, and Margaret Tyzack is firstclass as the spenster who subsequently succumbs to his blandishment. T. P. McKenna completes the cast with a lively study of a frustrated loafer who wanders in and out of the scene adding color to the proceedings.

Wiseman has directed with an assured touch, and two adequate sets have been designed by Brian Currah.

Joe Hill

Uppsala, Sweden, Oct. 25.

Uppsala Stadsteatre presentation of drama in 12 scenes by Gerald Good. Staged by Hans Rastam: decor and costumes, Gunnar Lindblad; music, Joe Hill. Stars Hans Bendrik, Leif Liljeroth, Pia Arnell, Sven-Eric Ganuble, Roif Nordatrom, Eva Stellby, Opened Oct. 24, '63, at the Uppsala (Sweden) Stadsteatre; \$3.50 top. 33:50 top.

Joe Hill
Story Teller
Jim
Martha Taylor
Matida
Metalida
Metalid Paul Rune Jensson Guards Tommy Johnson, Hilding Rolls

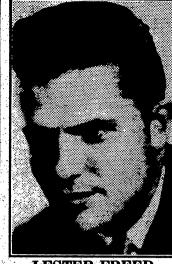
Joe Hill, the troubador of U.S. labor in the early 20th century, is the hero of this new Swedish play. The legend of Hill has played a part in the development of Sweden's labor movement and the Social Democratic Party, which have ruled the country for the past three decades.

Most Swedes believe that Hill was framed on a murder charge by authorities in Utah, who wanted to railroad him because he was an even that shred of flavor.

I.W.W. organizer and agitator who believed in strikes and sabotage. direction, Nancy R. Pollock plays He wrote songs to unite and ig- the interfering mother honestly nite laborers in their warfare against capital.

In reality, little is known about the life of Hill, alias Hillstrom, who was born Joel Hagglund in 1879 in the city of Gavle, Sweden. After emigrating to the U.S. with his brother in 1902, Hill worked in a Bowery saloon and later moved westward. He was little known outside of the Wobblies, who sang his songs, until he was arrested on a murder charge, convicted on circumstantial evidence and executed. Hill claimed to be innocent and that he had been with a woman at the time of the murder, but he refused to reveal her identity because this would soil her reputation.

The story has been transformed into a first play by Gerald Good, whose real name is Torsten Carlsson. The 41-year-old Swede focus-es attention on Hill's battle with his conscience and lets labor-management conflicts play second fid-(Continued on page 54)



LESTER FREED

"A new, young, versatile, acting singing talent..." with credits like "SOUTH PACIFIC," "CAN-CAN," "IRMA LA DOUCE," "CINDEREL. seeking stage, screen or TV role.

Contact Kaplan-Veidt Agency, 212-PL 5-2214 Ruth Webb Agency, 212-CO 5-4311 Don Wortman Agency, 212-Cl 7-2635

Show on B'way

Have I Got a Girl for You!

Joseph Kipness & Richard W. Krakeur, in association with David Kaufman, presentation of comedy in three acts (10 scenes), by Irving Cooper, based on a story by Helen Cooper, Staged by Don Richardson; scenery and lighting, Sam Leve; costumes, Willa Kim. Features Nancy R. Pollock, Simon Oakland, Michael Gorrin, Karen Thorsell, Bernard Kates, Dick Van Patten, Paula Laurence, Patricia Benoit, Joseph Boland, Hal Riddle, Mary Linn. Beller, Don Mitchell: Tom Ligon. Opened Dec. 2, 63, at the Music Box Theatre, N.Y.; 65,90 top weeknights, \$7,50 Friday-Saturday nights. Rose Garfield Simon Oakland Sam Garfield Simon Oakland Sam Garfield Simon Oakland Sam Garfield Michael Gorrin Sally Jordan Paula Laurence Steve Kozlek Tom Ligon Ruby Pulsski Dick Van Patten Jonas Wells Donald Mitchell Helen Baker Karen Thorsell Helen Baker Karen Thorsell Ben Garfield Bernard Kates Emily Garfield Patricia Benoit Mitzi Jordan Mary Linn Beller Ted Barker Hal Riddle Thad MacKenzie Joseph Boland Western Union Messenger Tedd King

Way back in the 1920s, or before, when life was simpler and play-goers more gullible, the schmaltzy family comedy was a theatrical staple. But today, particularly on Broadway, there's no place for bits of stage taffy like "Have I Got a Girl for You!" Last Monday night's (2) arrival at the Music Box has little to offer for the road or films, either, although it may have modest potential for stock and the amateur market if greatly simpli-

fied scenically.

Assuming that there's been no substantial change in the script since its Coast tryout last season, the Irving Cooper, piece, based on a story by Helen (Mrs. Irving) Cooper, is still a guildless, inoffen-sive yarn about a hyper-possessive, bossy-busybody mama (Jewish, of course) and the easygoing, idealis-tic, dutiful son who finally breaks away to choose his own wife and live his own life in his own way.

It seems clear that "Have I Got a Girl for You" (omitting the exclamation point hereafter) would have no distinction whatever if it weren't in the Jewish idiom. The stereotype characters would be flat and utterly meaningless, and the small, hopeful jokes would lack

and with experienced effectiveness. even minimizing the irritating quality of the character at the transparently predictable finale. Simon Oakland is agreeably relaxed, unhurried and patient as the fussed-over son, though the part wouldn't tax the artistry of a sleepwalker.

There are also capably broad-stroke performances by Michael Gorrin as the henpecked, understanding father, Karen Thorsell as the pretty love interest, Paula Laurence as a shrewishly vulgar family friend, Bernard Kates as the obnoxious younger son, Patricia Benoit as his sensitive wife and Dick Van Patten as an eagerly bumbling Bronx delicatessen owner with the needlessly topical name of Ruby.

In fairness to everyone involved, it should probably be noted that the play's author is not to be confused with the Broadway general manager named Irving Cooper.

(Closed Monday (2) after a single performance.)

*

British Critic Speaks Up

Although British actors generally speak much better than American actors, many of them don't speak nearly well enough—and the standard has deteriorated. That seems to be the attitude of W. A. Darlington. drama critic of the London Daily Telegraph, as expressed in recent column.

He wrote in part, "The standards of speech of the director who collected his company together at the beginning of rehearsals and said, 'Now look, boys and girls, this is a modern play, so don't let's be too terrible audible,' have too long been accepted almost without question

"They are accepted in no other country except America." There the standard is so bad that when they want clear speech they have to import Englishmen; we don't slur our words quite as badly as they do.

"I don't believe that our actors of the middle age group, who have grown up while 'realistic' underspeaking has been in vogue, have any idea how badly they speak . . . There was a time when critics used to complain of bad speaking, and playgoers used to call out to delinquent actors, telling them to speak up. No notice was taken, and gradually the voices of protest died away. Now there is, or will be, a hope of improvement

The National Theatre, if it rises to the challenge, will establish a standard which all will recognize and respect, and the mumblers will no longer be able to escape the scorn they have worked so hard to deserve."

Shows Out of Town

Nobody Loves An Albatross

New Haven, Nov. 27.

New Haven, Nov. 27.

Philip Rose & Elliot Martin presentation of comedy in three acts (four scenes) by Ronald Alexander. Staged by Gene Saks; scenery and lighting, Will Steven Armstrong; costumes, Florence Klotz. Stars Robert Preston; features Carol Rossen Marian Winters, Phil Leeds, Leslye Hunter, Frank Campanella, Jack Bittner, Barnard Hughes, Gertrude Jeannette, Richard Mulligan, Marie Wallace Leon Janney, Constance Ford, Opened Nov. 27, '63, at the Shubert Theatre, New Hayen; \$4.80 top.

Nat Bentley Robert Preston Diane Bentley Leslye Hunter Sarah Washington Gertrude Jeannette Jean Hart Carol Rossen Phil Matthews Richard Mulligan Hildy Jones Constance Ford L. T. Whitman Frank Campanella Marge Weber Marian Winters Bert Howell Barnard Hughes Mike Harper Leon Janney Sean O'Loughlin Jack Bittner Linda Marie Wallace "Albatross" is mainly a collectivation of the season o'Loughlin Agric Wallace "Albatross" is mainly a collective of the season o'Loughlin Agric Wallace "Albatross" is mainly a collective the season o'Loughlin Agric Wallace "Albatross" is mainly a collective the season o'Loughlin Agric Wallace "Albatross" is mainly a collective the season o'Loughlin Agric Wallace "Albatross" is mainly a collective the season o'Loughlin Agric Wallace Wallace "Albatross" is mainly a collective the season o'Loughlin Agric Wallace Wallace

"Albatross" is mainly a collection of gags. Not the hackneyed Joe Miller-type jokes, but just primarily gags. The attempt to build a play around a succession of funny lines has had only moderate success so far. The significance of the title is obscure, but the wording could become prophetic unless more depth is added to this essentially dialog opus.

As a purported glimpse inside of Hollywood tv production, one scene depicts the typical story conference, and that could almost be the whole play itself—just a threeact story conference with a mis-cellany of ideas tossed in.

Basically, the theme concerns a twirter-producer who has reached a substantial level through the ghosting efforts of talented scribblers whom he has kept under cover. Although deficient in writing, he has made career progress by his skill in lechery, but comes a cropper when a new secretary discovers what a fraud he is.

Robert Preston plays the smooth talking lead, but there is no meta-morphosis and the play ends on a once-a-heel-always-a-heel note. The star gives a good reading of the part and plays the various facets

There's an abundance of talent in the supporting cast although some of it doesn't get too much opportunity to shine. Carol Rossen fares best as the attractive secretary who abandons the phony to his schemes. Marian Winters is amusing as a distaff comedy writer, Leon Janney does well as an agent, and Constance reigsters as a hard-headed studio

Gene Saks has staged this talkfest smoothly, strictly for its laugh content. A single Beverly Hills living room set by Will Steven Armstrong is a visual asset, as are the costumes by Florence Klotz. Bone.

Up Your Curtain Los Angeles, Nov. 20.

Los Angeles, Nov. 20.

Bob Huber presentation of revue in two acts (23 numbers), with sketchces by Pearl Rowe and Bill Roberts; songs by Bob Gaynor. Staged by Bill Roberts; settings, Marguerite Seethaler; associate producers. Ruth Burch, Ruth Warrick. Stars Dan Barling, Genny Boles, Paul Jayson, Julius Johnson, Joan Kelly, Elaine Nelson. Opened Nov. 19, '63, at the Coronet Theatre, Los Angeles; \$4.30 top.

With fresh talent and a fairly entertaining grouping of musical numbers, "Up Your Curtain" suf-fices as pleasant enough light-weight fare. Six hardworking performers bring zest to what the producers bill as a satirical revue, and its chances of its survival at the Coronet Theatre seem good enough for at least a few weeks.

Each of the three men and women performing the series of skits by Pearl Rowe and Bill Roberts, and musicalized by Bob Gavnor, appear to individual advantage in solo as well as group. There are still plenty of rough edges, much is in need of toning and some of the numbers should be trimmed. but the overall effect lends enough interest, sparked by these players, to maintain a nice stride.

Two numbers particularly stand out. Joan Kelly, a winsome dark-tressed beauty, is notable in a comedy striptease, and there is a humorous backglance at three knights of King Arthur's Round-table, portrayed by Paul Jayson, Dan Barling and Julius Johnson aboard prancing prop mounts.

Such subjects as trading stamps, socialized medicine, people on Mars also come in for examination in musical versions. Both Elaine Nelson, a luscious blonde, and Genny Boles, a pert redhead, sock over such appearances. Joan Kelly makes a sock impression.

Bill Roberts, one of the authors directed, but should have included more dancing. Marguerite See-thaler are simple but sufficient. Bob Huber produced.

Off-Broadway Shows

(Figures denote opening dates)

Ballad Bimshire, Mayfair (10-15-63).

Blacks, St. Marks (5-461).

Bays Syractise, Theatre 4 (4-15-63).

Burn Me to Ashes Jan Hus (11-19-63).

Corruption, Cherry Lane (10-8-63).

Corruption, Cherry Lane (10-8-63).

Corruption, Cherry Lane (10-8-63).

Pasire Under Elms, Circle (1-8-63).

Fantasticks, Sullivan St. (5-3-60).

Ginger Man, Orpheum (11-21-63).

Immeralist, Bouwerle Lane (11-7-63).

In White America, Sher. Sq. (10-31-63).

Maids, 1 Sher. Sq. (11-14-63).

Next I'll Sing, Phoenix (11-27-63).

Pinter Plays, Pocket (11-26-62).

Riverwind, Actors Playhouse (12-12-62).

Six Characters, Martinique (3-8-63).

Streets of N. Y. Maidman (10-28-63).

Telemachus Clay, Writers (11-15-63).

Theatre of Peretz, Gate (11-5-63).

CLOSED

Jeurney to Day, de Lys (11-11-63); closed last Saturday (1) after 29 performances.

Walk in Darkness, Mews (10-28-63); closed Nov. 23 after 26 performances.

SCHEDULED OPENINGS (Figures denote opening dates)

closed Nov. 23 after 24 performances.
SCHEDULED OPENINGS
Buraing, York (12:3-63).
Shakespeare, Carnegie Hall (12-4-63).
Crime and Crime, Cricket (12:11-63).
Trumpets of Lord, Astor Pl. (12-16-63).
Trelan Woman, Circle in Sq. (12-23-63).
Play-Lover, Cherry Lane (1-4-64).
Cabin in Sky, Players (1-7-64).
Mother Courage, de Lys (1-15-64).
Amereus Flea, E. 78th St. (2-5-64).

Australian Shows (Week Ending Nov. 30)

ADELAIDE
Camelot, Her Majesty's.
BRISBANE
Mery, Mary, Her Majesty's.
MELEGURNE
Aboriginal Theatre, Palais.
Billy Llar, Emerald Hill.
Breakfast With Julia, St. Martin's.
Cheery Soul, Union.
Fourposter, Russell Street.
Geednight, Mrs. Puffin, Comedy,
How to Succeed, Her Majesty's.
Orpheus in the Underworld, Princess.
PERTH PERTH King and I, Capitol.

Ages of Man, Royal Minstrels, Tivoli. Opera Repertory, Elizabethan, Physicists, Ensemble. Private Ear, Public Eye, Phillip. Rashemon, Independent.

SCHEDULED B'WAY PREEMS SCHEDULED B'WAY PREEMS
Girl Came to Supper, B'way (12-8-63).
Love & Kisses, Music Box (12-18-63).
Albatross, Lyceum (12-19-63).
Albatross, Lyceum (12-19-63).
Marathen '33, ANTA (12-22-63).
Double Dublin, Little (12-22-63).
Delle, St. James (1-18-64).
Drian, Plymouth (1-18-64).
After Fail, ANTA-Wash. Sq. (1-23-64).
Habimah, Little Theatre (2-18-64).
What Makes Sammy, 54th St. (2-4-64).
Rugantino, Hellinger (2-8-64).
Foxy, Ziegfeld (2-15-64).
Foxy, Ziegfeld (2-15-64).
Foxy, Ziegfeld (2-15-64).
Chartie, ANTA-Wash. Sq. (2-20-64).
Fonny Girl, Winter Garden (2-21-64).
Reyat Shakespeare; State (5-18-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).

David Merrick a Great Comedian; **Carol Channing Just Loves Him**

Detroit, Dec. 3. "David Merrick is a great comedian and a very stimulating person," said Carol Channing, with wideeyed seriousness, "He really is. I just love that man."

Between forkfuls of spinach at Iunch recently, the star of the new musical, "Hello, Dolly", recalled that after the broad of the called the called the called the called that after the broad of the called that after the break-in performance of the show at the Fisher group hopes to set up a circuit Theatre here, the producer entered that would include San Francisco the room. "We thought it had and San Diego as well as Honolulu the room. "We thought it had and San Diego as well as been a pretty good opening, and were all pretty smiley, but not Merrick," she said.

"He had his usual sad expression, and when I saw him I just Nederlanders In had to laugh." Remembering, Miss Channing took time out to laugh again, and then plop a piece of rock candy into her mouth. The confection was a sort of side dish for the regular course of spinach. for the regular course of spinach.
"Merrick has a great sense of

humor, 'the comedienne continued. 'He said to me, 'Carol, did you hear the audience applaud the horse and the train and the sets and costumes?' I answered that I had, and wasn't it just marvelous. He said it was okay, but he didn't sound very happy.

"Then he said, 'Carol, those costumes I provided make you look great—why, you're even almost beautiful. They're going to help your career a lot.

"That scenery you stand in front of, why that's going to help this show which also will help your career. These things I have provided for you will make you a big star and I think you ought to pay me a little something every week. You know, rental for the nice costumes and the nice scenery

At that, Miss Channing dropped her fork loaded with spinach, threw her fork loaded with spinach, threw her head back and roared with laughter. "You know," she man-aged to enunciate between bari-tone howls of merriment, "I laughed just like this when he first asked for rent...

the scenery. He . . couldn't a deal materializes. . . get me . . to stop laughing The Shubert ...so...he just walked away.
"Isn't he one of the funniest
...characters? What a wonderful

love ously.'

stopped laughing and resumed her 000. spinach spiced with rock candy. She got on the subject of the value of the road to legit, the ostensible reason for the interview.

"I've been working steadily for 15 years, and without the road I would have been sitting on my backside reading all kinds of plays (Continued on page 54)

Mourning Becomes Issue; Stagehand Resistance Perils Overall Waiver

A delicate situation has developed over the cancellation of legit performances the evening of Nov. 22, following the assassination of President John F. Kennedy, and again the evening of Nov. 25, which was the day of national mourning. was an understan ing that the theatrical unions would not require that their members be paid for the dark nights. This, however, was contingent on all the unions going along with the relinguishment of wages.

The matter, at present, is up in the air in that it's still being dis-cussed by Theatrical Union Local 1, the New York Stagehands Union, and the League of N.Y. Theatres, which represents Broadway producers and theatre owners. A spokesman for the local contends the union does not have the legal right to waive the salaries of its members and consequently a solution is being sought in the dis-cussions with the league.

Salary deductions relating to the two cancelled performances have already been made in the case of most personnel, exclusive of the stagehands. If the discussions between the local and the league end up with the stagehands being paid for the cancelled perfromances then the producers will, presum-ably, be obligated to reimburse all their other employees for the deducted wages,

the ter state inches they

Doolittle Circuit?

Honolulu, Dec. 3. The management of the Greek Theatre, Los Angeles, is interested

Alice Taylor, assistant to James A. Doolittle, said the non-profit group hopes to set up a circuit that would include San Francisco

Talks on Buying 2 Cincy Houses

Prospect of the Shubert and Cox theatres being taken over by the Nederlander interests of Detroit, now operating in seven major cities, loomed last week when Joseph Nedlerlander inspected the properties and conferred with Theatre Guild and officials of Friends of Cincinnati Theatre. The two groups have rocketed the local subscription to over 6,000.

Nederlander, accompanied by Ralph Alswang, New York lighting and design expert, said he would report the pros and cons of the adjoining 2,028-seat Shubert and 1,350-seat Cox acquisition and remodeling to his father, David T. Nederlander, and his brother James, who head the Nederlander Theatrical Corp. The visitors met with John Bullock and William Rowe and Fred Lazarus III and his wife who are active in Friends of

Sts., have been for sale for several years. The price tag, said to be Theatre, Cincinnati. That take around \$650,000, and cost of im-figures in a four-week audited sense of humor. I just . . . around \$650,000, and cost of im-that man. Trouble is proving the Shubert, entailing ex-too many . . take him seri-

Toronto, Dec. 3.
Opera headliner Teresa Stratas was rushed to hometown hospital here last week with bleeding ulcers after cancelling performances in London, Ont., and Niagara Falls, Ont.

She was operated on and her condition is reported satisfactory

World' Has Paid \$425,000 Profit On \$75,000 Ante

The Broadway production of "Stop the World—I Want to Get and its road facsimile are figured to have earned a profit thus far of about \$700,000 on an investment of \$75,000. Allowing for a contingency provision of \$12,000 or so, that leaves approximately \$688,000 profit, of which 25% (\$172,000) goes to the original British management.

Around \$14,000 more represents unincorporated tax, leaving an estimated \$502,000, of which \$425,-000 has been equally distributed between the backers and David Merrick, producer of the musical in association with London producer Bernard Delfont. The backers' \$212,500 split of the payoff represents a profit of about 283% on their investment.

It cost the Broadway production \$9,304 to move last September from the Shubert Theatre to its current berth at the Ambassador. Anthony Newley, who starred in the production, recently withdrew from the cast as did femme lead Anna Quayle. Both were repeating roles they originated on the West End. Their parts are now being played by Joel Grey and Joan Eastman. Incidentally, Newley also collaborated with Leslie Bricusse on the book, music and lyrics for the musical, now in its 62d week on the Main Stem.

The road production, currently in Montreal with Kenneth Nelson and Lesley Stewart in the lead The Shubert properties, at roles, has been earning as much as downtown Seventh and Walnut \$20,381 profit on a \$57,578 gross for the Oct. 14-19 at the Shubert road profit of \$54,434 for the period from Sept. 30-Oct. 26. The 511 gross.

Teresa Stratas Under Knife A Sure-Thing: Periodic Investigation Of B'way's Long-Run Mystery—'Ice'

Devine's 'Amorous Flea'

"The Amorous Rlea," a musical adaptation of Moliere's "School for Wives" with book by Jerry Devine and music and lyrics by Bruce Montgomery, is being produced by Devine and Charles Hollerith Jr. for a Feb. 5 opening at the East 78th St. Playhouse, N.Y. Ralph Beaumont will direct. Devine is also the author of "Never Live Over a Pretzel Factory," scheduled for Broadway production next spring.

'Sound' Has Made \$3,400,000 Profit; **London Very Big**

The British version of "The Sound of Music," which has been running at the Palace Theatre. London, since March 18, 1961, has been an enormous money-maker. That's evident in a breakdown of an estimated \$3,400,000 thus far netted from all sources by the partnership responsible for introduc-ing the musical on Broadway in 1959. Of the total profit, around \$1,000,000 represents income from the English presentation,

The \$3,400,000 figure reflects the financial condition of the musical on paper. About one-third of that amount hasn't yet been remitted, but is due from two sources, the British production and 20th Fox. The film company purchased the screen rights to the tuner for \$1,200,000 under a deal whereby the legit partnership is also in for 10% of the picture profits.

As of last Sept. 24, the profit on "Sound," which was capitalized at \$500,000 for its Broadway bow, was \$2,337,860. That figure, which is believed to have undergone little change in the ensuing two months, included, besides Broadway and road revenue, \$248,000 from the British production, \$117,000 from the sale of the film rights, \$188,000 from album sales, and \$200,000 eliminating some back rows of Broadway profit for the same span the sale of the film rights, \$188,000.

Carol Calms Down

After a while, Miss Channing the investment to nearly \$1,000,- going as high as \$7,771 on a \$37,- from such sources as sheet music, (Continued on page 54)

Death and taxes aren't the only certainties on Broadway. Another sure bet is that periodically there'll be an investigation of the longrunning practice of ticket scalping and the more elusive mat-ter of "ice," a trade term for the alleged under-the-table payoff to theatre people who service the black market with choice locations to in-demand shows.

A probe of the ticketselling set-up on Broadway is now scheduled be brought into the open by N.Y. State Attorney General Louis J. Lefkowitz as part of an overall o.o. of the business methods and practices employed by the theatre. Public hearings, covering various areas of legit activity, will be conducted next Tuesday (10) and Wednesday (11) at the State Dept. of Law in downtown Manhattan.

The hearings have been pre-ceded by more than eight months of investigation by the Attorney General's Real Estate Syndication Bureau, headed by Asst. Attorney General David Clurman. Scrutiny of legit by the Lefkowitz office reportedly stemmed from backer complaints of inadequate book-keeping procedures on the part keeping procedures on the part of some producers. "In preliminary studies made by my office," Lefkowitz said, "it was discovered that some individuals who invested their money in productions never received an adequate accounting of the disbursement of their moneys or any report of how the money was spent."

During the investigation more than 300 persons connected with all phases of the theatre including production, management, ticket distribution and sales both on Broadway and off-Broadway have heen questioned. Lefkowitz claims that the disclosure of those who testify will serve to bring about needed reforms and legislation relating to practices which seriously affect the financial invest-ments of the public in theatrical productions. It will also help, he adds, to disclose practices and con-ditions from the inception of a legit presentation to the distribution and sale of tickets.

Prominent producers, directors, actors, actresses and others connected with Broadway will testify at the public hearings, as will staff employees of the Real Estate Syndication Bureau. Investments in legit productions, usually under a limited partnership setup, are regulated by the Securities & Exchange Commission. However, one of the aims of the Lefkowitz (Continued on page 59)

Fine Betty Hutton 1G **And Equity Suggests** She Read Rule Book

Betty Hutton has been fined \$1,000 by Actors Equity. The action stems from her appearance in a 1962 summer stock package of "Gypsy" and comments she made publicly about the show's leading man Vincent Beck when he withdrew from the production during its Pittsburgh engagement as a Civic Light Opera Assn. presentation. Beck, in a letter to VARIETY at the time, objected to he statements made ton and said he had asked Equity to investigate the matter.

The Equity council, in its de-

cision, declared, "The preponderance of testimony seems to indicate that Miss Hutton was completely unwilling to cooperate and failed to appear before the Committee (presumably a union body) in Los Angeles." It was also recommended by the council that "a strong letter of reprimand be sent to Miss Hutton and that she be instructed to study the Equity Book of Rules, and required to appear before the West Coast Advisory Board within six months."

As it sometimes does, the council also directed that notice of its decision be placed in Equity, the union's official magazine. The situation is covered in the current December issue of the publication. Miss Hutton cannot work under Equity's jurisdiction until the fine

At the time Miss Hutton blasted Beck she was also quoted as having stated, "Summer stock is amateur night in Dixle."

DECLARE A YEAR-END DIVIDEND ON YOUR STANDING IN THE TRADE

You Can Imply You As A Person or You as a Company, An Organization, a Group. Whichever it is, Nothing Is More Primary Than Your Standing in, Your Impact Upon The Trade. Everything You are or hope to be starts with the trade. Hence the force of your

The 58th Anniversary Edition of



Here is the image of your issue, the Prospectus of your Anticipation, the Biography of Your Performance. You need only authorize publication. Don't Delay. Act Forthwith.

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 St. James's Street **HOLLYWOOD 90028** 6404 Sunset Blvd.

> PARIS 88 Ave. le Neuilly

CHICAGO 60611 400 N. Michigan Ave. ROME 3 Via Sardegna 43

在土地上,一次为日本 日本山山 日本「日

Another Pseudo-Expert's Cure-All

Harper's Mag Piece on Broadway Rife With Errata, Loony Analysis and Unreality

By HOBE MORRISON

LECITIMATE

Even the N.Y. Times, which customarily ignores articles in current magazines, couldn't quite swallow a pseudo-expert piece in the December issue of Harper's magazine about the infirmities of Broadway. A Saturday (30) story by Sam Zolotow, of the daily's drama staff, used quotes from theatrical figures to rap the Harper article, titled "How to Treat the Broadway Malady of 1963."

The only trouble with the Har-per's piece is that it's unrealistic and in various instances inaccurate. A knowledgeable Broadwayite might have assumed that the writer of such a bungled job had been picked at random from among Brooklyn subway riders or Queens Blvd. pedestrians, but a footnote indicates that the author, Albert Bermel, is a playwright, translator and the founder of a non-profit, presumably semi — professional production group. Apparently none of his scripts has been produced in New York or elsewhere, but his article suggests that he has done cursory reading about the Broad-way theatre and has discussed the subject with friends.

There's no point in dwelling in detail on all the misstatements and examples of goofy reasoning in the Harper's piece, but in the second paragraph Bermel cites that disparagraph Bernier titles that the credited Times article by Milton Esterow of last May about the "most disastrous" Broadway season of 1962-63, and repeats the son of 1962-63, and repeats the Times howler by referring to last season's Coast revival of "Dead Pigeon" as a tryout closing (actually, it was a Broadway flop of 1953-54). He also misspells the name of Broadway pressagent-producer Arthur Cantor and credits Alexander H. Cohen with the production of "Lord Pengo" which was actually presented by which was actually presented by Paul Gregory and Amy Lynn.

Almost inevitably, ill-informed "experts" have to find a heavy for the ills of Broadway, and Bermel points the finger at theatreowners, whom he presumably means to damn with the designation of realestate men. He rails against what he regards as excessive theatre rentals, evidently ignorant of the distinction between theatre rental terms and sharing terms.

Thus, the article criticizes the Federal government for continuing the 10% admissions tax (a point most people in legit will endorse) and New York City for its occu-pancy tax. He then makes the boner of asserting that only producers, not theatreowners, are sub ject to these levies. Presumably the author isn't aware that, on the sharing terms, the theatre pays its end of the admissions tax besides having to pay the entire realestate tax and various incidental imposts, license fees, etc.

Like virtually all bemused would-be authorities, Bermel has clear preferences for the sort of "good" plays that producers should select to save the theatre, and he reveals the usual intolerance for shows that fail to meet his stand-Presumably he has equally little patience with audiences who have the temerity to disagree with his tastes.

All this is to be expected, and probably isn't unduly important. It seems fair to wonder, however, about the sense of responsibility. or perhaps just concern for the dignity and reputation of their magazine, of the editors of Harper's in accepting (possibly even soliciting?) and publishing such palpable nonsense. Or was this just a deadpan practical joke?

Slate Coast Production Of 'Hangah Sennesh' Pl-v

Los Angeles, Dec. 3.

Laurence Merrick, operator of the Princess Theatre, has purchased the North American legit, film and tv rights to "Hannah Sennesh," a play by Aharon Meged. The work has been a success at Israel's Habimah Theatre.

The producer, who plans to stage the show here in January prior to Broadway and filming, has an English translation by Meyer

Denys Lasdun to Design Brit. National Theatre

London, Dec. 3.

Denvs Lasdun is the architect who will design the National Theatre and the new Opera House to be erected on the South Bank. He was selected from a short list of 20 taken from 109 applicants. Lasdun, aged 49, is one of Britain's most distinguished architects, al-though he has never designed a theatre before.

The initial government grant includes \$2,800,000 towards the cost of building the 1,000-seat theatre, plus a smaller experimental house of around 300 capacity. The London County Council will provide \$3,640,000 toward the cost of erecting the theatres and the Opera

'Hamlet' Cast: So Far Burton, Cronyn & Drake

Toronto, Dec. 3.

Alexander H. Cohen's produc-tion of "Hamlet," starring Richard Burton in the title role, is scheduled to make its pre-Broadway debut the week of Feb. 24 at the O'Keefe Centre here. Others thus far set to appear in the presentation, which will be performed in rehearsal clothes, include Hume Cronyn as Polonius and Alfred Drake as Claudius.

Rehearsals of the play, which is slated to begin a 12-week New York run March 19, are due to start here Feb. 1 under the direction of John Gielgud. The Broad-way stand is to be followed by a brief tour. It's understood Elizabeth Taylor, who's been in Mexico with Burton for his assignment there in the film version of "Night of the Iguana," will take up local residence during the actor's stay in Toronto. She's also scheduled to attend the preem here.

Incidentally, Drake is also involved in another Cohen venture. He's working on the translation of the Italian musical, "Rugan-tino," which Cohen is importing for a Broadway outing this season.

'Sound' Profit

Continued from page 53

souvenir programs and other subsidiary rights.

However, on a \$1,200,000 film sale, the production's 40% share, less 10% commissions, comes to \$432,000. Since only \$117,000 of that amount had been sales as a second statement of the same and the same sales are sales as a second sales are sales as a sec that amount had been received by the production, there's a \$315,000 balance due. In addition, about \$750,000 more is payable from the British production. That amount, combined with the \$248,000 already received from England, adds up to the \$1,000,000 mentioned above.

The original Broadway produc-Martin originally starred, ended a 181-week run last June 15. A touring subsidiary, on the road since February, 1961, closed Nov. 23 in Toronto, However, Henry Guettel, who toured a bus-and-truck edition of the tuner last season, is reactivating the production company he formed for that venture in order to send out another unit for a tour starting Dec. 30 at the Auditorium, Vancouver

Thus, more money should be forthcoming to the Broadway partnership from the renewed Guettel presentation, as well as from the continued run of the London production and other subsidiary sources. How the profit-sharing deal with 20th will work out remains to be seen.

"Music" was the last show on which the late Oscar Hammerstein which the late Oscar Hammerstein about the road. And, seeing that 2d collaborated with his longtime you aren't having any dessert, have partner, Richard Rodgers. The tuner, with book by Howard Lindsay and Russel Crouse, was coproduced by R&H with Leland Hay-ward and Richard Halliday.

Legit Historian ROBERT BARAL

harks back to the tradition of the old Princess Theatre's letimate shows in a bright piece titled

Five Musicals That Made History

one of the Interesting Features in the upcomi 58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Terry-Thomas, Miss Holm In 2 Palm Beach Origs

Palm Beach, Dec. 3. Planning to open his Royal Poinciana Playhouse Jan. 13 (to March 21) one week earlier than usual, Frank J. Hale has announced two prior-to-Broadway productions.

"The Glass Rooster" will be the opening gambit, marking the American stage debut of English comic, Terry-Thomas.

Also scheduled is Celeste Holm,

in a new romantic comedy, "Madly in Love," to be produced by Roger Stevens especially for the Playhouse.

Other coming attractions on the agenda, with stars as yet unannounced, are "Lord Pengo," "Calculated Risk," "Sunday in New York" and a return of Liberace.

Just prior to the formal Play-house opening, the Academy Royal Theatre Inc., a local school of the theatre, will sponsor a Festival of the Performing Arts, four programs of music and ballet.

Carol Channing

Continued from page 53

and things and probably grabbing anything that came along," she remarked. "Instead, I've been able to be pretty choosey, besides keeping sharp and in shape by working all the time.

"My night club act and my solo shows have been wonderful for me, keeping me in touch with audiences and giving me experience. You know, it's really something. Lots of times, when I'm walking down Fifth Avenue and someone says something like, Hello, Carol, I saw you in Peoria the night you dropped your handbag into the orch pit. And, then, we both stand there and have a good laugh.

"Well, that visitor from Peoria, or some such place, probably is going to the theatre that night on Broadway. And, if I'm playing on Broadway, it's a good bet I'll have that customer. Broadway customers come from all over the country anyone who plays on the Broadway stage has gotta go out and visit them once in a while, too. That's the way I see it. And, with-out these visits back and forth, why there would be no Broadway

and no road,
"Besides, it's fun being on the road. Take Dallas, for example. No matter how sexy, or mean, I try to be, the Dallas audience somehow thinks of me as being sweet.

Isn't that awful? 'In Washington, I'm intellectual. Isn't that a laugh? Well, you see, doing something sappy, they are so smart they see right through the whole thing and just know that I must really be intellectual.

"Detroit is sophisticated and gutty. Oh, the ones that sit down stairs; they've been everywhere At curtain rise g and are very blase. But, the ones up in the balcony, God bless 'em, when I get slinky and kinda sexy, why I hear those dirty little laughs coming from the balcony and I know I'm getting through to em.

"Minneapolis is a very European city. Actors are regarded like deities, or something. They treat you royally, as if you had a crown on your head and the crown was surrounded by a halo. Isn't that something, though? I wonder why

that is? "Well, now, look, that's enough a piece of rock candy, instead. It's good for energy and that's what I need now because pretty soon I'll

Boxoffice Prospects

It took legit several days to recover from the shock of President Kennedy's assassination. All Broadway, off-Broadway and touring shows (in the U.S.) were dark Nov. 25, the official day of mourning Attendance was off Tues night (26) and still wasn't back to the traditional holiday-eve level Wednesday (27) or Thanksgiving Day (28). Most shows sold out for the Friday-Saturday (29-30) performances, however.

The pattern of past seasons indicates that receipts will be down this and the next two weeks-the traditional pre-Christmas slump. The upturn may start Monday, Dec. 23, and is virtually certain to arrive the next night, Christmas Eve (which used to be a brutal night for theatregoing but has picked up impressively in the last decade or so). The Christmas-New Year's Day period is always the boxoffice peak of the season, but the post-New Year week invariably brings a sharp

The same seasonal pattern occurs with hotel occupancy and restaurant business in the Manhattan theatre area, except that medium-price eateries pick up non-legit trade from shoppers after department store closing hours. As indicated below, convention bookings are generally light for the pre-Christmas period.

The following are the scheduled major conventions, expositions and trade shows in New York this week and next, according to the N. Y. Convention & Visitors Bureau. The figures refer, respectively, to scheduled dates and anticipated attendance.

1- 5	N.Y. Shoe Show 8,000
2- 6	Exposition of Chemical Industries
2- 7	Greater N.Y. Dental Meeting
3- 5	National Assn. of Manufacturers
8-11	National Assn. of Display 1,500
11-14	State Society of Anesthesiologists
14-15	Atlantic Cat Club

Shows Abroad

Continued from page 52

Joe Hill

the play is made up of a series of flashbacks interspersed with numerous Hill songs. As the problems of hunger and

unemployment mean rather little to Swedes today, playwright Tor-sten Carlsson introduces a race theme. He lets Joe Hill rent a room in the home of his close friend, a Negro, and his wife. In this version Hill is a singer and poet who united people through his music.

Carlsson portrays him as an idealist who was convinced that he would not be convicted of a crime he had not committed.

The play is simple and unim-pressive. However, it is an illustration of how Europeans remember their forefathers who emi-grated to the new world. In the Swedish version, Hill fought a losing battle against a corrupt society that was able to murder him but could not prevent his soul and memory from marching on.

A minor play that is an interesting document of the American image in Sweden.

(Joe Hill was also the subject of "The Man Who Never Died," a drama by Barry Stavis, which was given an off-Broadway production by Irving Strouse. It opened Nov. 21. 1958, at the Jan Hus Theatre, N.Y., and had a 133-performance run. Another play titled "The Man Who Never Died," a mystery melodrama by Charles Webster on a totally different theme, was done at the Provincetown Theatre, N.Y., during the 1925-26 season.—Ed.)

Aboriginal Theatre

Melbourne. Nov. 15. The Australian Elizabethan Theatre Trust presentation of native songs and dances by Aborigines from Arnhem Land. Australia. Staged and supervised by Stefan Haag; narrator; Kenrick Hudson. Opened Nov. 14, '63, at the St. Kilda Palais, Melbourne; \$3.37 top.

An attempt has been made to present on stage the ceremonial dances, mimed legends, corrothere are an awful lot of intel-lectual people in Washington and playing and other forms of en-when they come to see me and I'm tertainment practiced by Australian aborigines. To make it seem the genuine thing, real palms and tropical trees adorn the stage, and much imaginative use is made of a backlit cyclorama displaying

At curtain rise gradual increased lighting reveals a silent aborigine village scene and the effect is tremendous. The narrator's voice fills in the background, the figures start slowly to move and there is the impression, which remains throughout most of the performance, of a technicolored film about the customs of some African tribe

In their own native sorroundings, these aborigines would doubtless be more impressive. But in terms of theatre a lot of the rules have to be broken and, seemingly without any gain. It all seems more interesting than entertain-

For much of the time the aborigines look abject, seldom smiling, be at rehearsal and we've got a lot flashing their teeth or showing to do getting this show in shape." much in the way of personality.

Their mimicry is acute. the main they are simply doing what their forefathers have been doing for countless generations and, measured in relation to the progress in other lands, their art is all too primitive, without being particularly artistic.
Although their bodies are paint-

ed in varied designs and they all war a red type of loincloth (per-haps only for stage purposes). their garb is not as colorful as it should be for full effect. The ac-companiment is mainly achieved by forms of hand-clapping, clap-sticks and sometimes didgeridoos.

Of the 45 aborigines, none can be said to stand out more than the others. They come from three different tribes and possess names like Freddie Puruntatameri. Diergujergu and Skipper Anggilidji.. There are only two women, both looking rather weather - beaten, who in two sequences sit on their haunches with three of their male companions, incomprehensively intoning.

Down Under the interest is likely to be kindly and tolerant, since the average Aussie feels a trifle guilty over the treatment of the aborigine, but does little about it. But overseas would be little.

The staging is efficient. Scene changes are skillfully done behind a descending screen depicting constantly changing slides of abor-igine art, before which takes place didgeridoo playing or sing-

The commentary is hard to hear and badly done, with the narrator appearing to stumble over words making it obvious that he is reading from an unfamiliar script.
Stan.

London Shows

Albafross, Theatre Royal E. (11-463).
Angels Fear Tread, St. Martins (6-63).
Af Drop Hat, Haymarket (10-243).
Bed Sifting Rogom, Comedy (3-20-63),
Revond Frince, Fortune. (5-16-61).
Bed Sifting Rogom, Comedy (3-20-63),
Revond Frince, Fortune. (5-16-61).
Bed Sifting Rogom, Comedy (3-20-63).
Booing-Rocenies, Apollo (2-20-63).
Boys Syracuse, Drury Lane (11-8-63).
Funny Thing Happened, Strand (10-3-63).
Funny Thing Happened, Strand (10-3-63).
Gantle Jack, Queen's (11-28-63).
Gantle Jack, Queen's (11-28-63).
Half a Sixpence, Cambridge (3-21-63).
Half a Sixpence, Cambridge (3-21-63).
Half a Sixpence, Cambridge (3-21-63).
Mary, Mary, Queen's (12-4-63).
Mary, Mary, Queen's (12-4-63).
Mary, Mary, Queen's (12-2-63).
Mary, Mary, Queen's (2-2-63).
Mary, Mary, Queen's (2-2-63).
Mary, Mary, Palace (3-2-63).
Mary, Too Late, Prince Wales (9-2-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-3-63).
One for the Pot. Whitehall (8-2-61).
Out of Croccodile, Phoenix (10-28-63).
Portrait of Murder, Savoy (10-28-63).
Severed Head, Criterion (6-22-63).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six Characters, May Fair (6-17-63).
Sving Along, Palladium (5-17-63).
Wings of the Dove, Lyric (12-3-63).
Wings of the Dove, Lyric (12-3-63). (Figures denote opening dates) CLOSED

Alfie, Duchess (2-23-53); closed last Saturday (30) after 194 performances. Lock Up Your Daughters, Her Majesty's (6-17-63); closed last Saturday after 194 performances. School for Life. Vaudeville (11-27-63); closed last Saturday (30) after five performances.

Peter Pan, Scala (12-13-63). D'Oyly Carte, Savoy (12-18-63). No Strings, Her Majesty's (12-30-63).

B'way Mostly OK For Short Week; 'Park,' 'Here's Love,' 'Shade' SRO; 'Jennie' Top-Grosser With \$64,234

played seven performances again last week, having cancelled Monday night (25) in observance of the Last week, \$49,188. day of mourning for President John F. Kennedy. Business for most entries was substantially ahead of the previous frame when Friday night (22) performances were cancelled following the assassination:

Receipts last week exceeded expectations, with weekend activity particularly strong. The sellouts last week were "Barefoot in the Park," "Here's Love" and "110 in the Shade," The longrunning steady sellout, "How to Succeed in Business Without Really Trying," failed to go clean. The two offerings which played eight performances last week because of a regular schedule of Sunday matinees in lieu of Monday night performances were "Man and Boy" and "Scoon River."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthelic designations

refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and wel-fare fund), but grosses are net: i.e., exclusive of taxes

Asterisk denotes show had cutrate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned

Ballad of the Sad Cafe, Beck (D) (5th wk; 35 p) (\$6.90-\$7.50; 1.280; \$50,898) (Coleen Dewhurst, William Prince). Previous week, \$19,817. Last week, \$25,900 with parties.

Barefoot in the Park, Biltmore C) (6th wk; 43 p) (\$6.90-\$7.50; 994; \$38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, \$32,536 with parties.

Last week, \$33,321 with parties.

Beyond the Fringe, Golden (R) (58th wk; 459 p) (\$7.50; 799; \$34,-874). Previous week, \$13,474.
Last week, \$20,283.

Case of Libel. Longacre (D) (8th wk; 58 p) (\$6.90-\$7.50; 1,101; \$40,-986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, \$23,-934 with parties. Last week, \$24,477 with parties.

Chips With Everything, Plymouth (D) (9th wk; 69 p) (\$6.90-\$7.50; 1,084; \$43,865). Previous week, \$14,549.

Last week, \$21,345. Moves Jan. 6 to the Booth Theatre.

Enter Laughing, Miller's (C) (38th wk; 299 p) (\$6.90-\$7.50; 940; \$30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson. Alan Arkin). Previous week, \$14,882. Last week, \$18,965.

Funny Thing Happened on the (82d wk; 653 p) (\$8,60-\$9,40; 1,334; \$65,096) (Zero Mostel). Previous week, \$34,405.

Last week, \$44,523.

Here's Love, Shubert (MC) (9th wk; 66 p) (\$9.60; 1,453; \$71,205). Previous week, \$54,405 with parties. Last week, \$58,217 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (112th wk; 887 p) (\$9.60; 1,342; \$66,615). Previous week, \$56.519

Last week, \$54,083.

Irregular Verb to Love, Barrymore (C) (11th wk; 83 p) (\$6.90-\$7.50; 1,079; \$44,124) (Claudette Colbert, Cyril Ritchard). Previous week. \$13.853.

Last week, \$18,064.

Jennie, Majestic (MC) (7th wk; 50 p) (\$9.60; 1,655; \$91,714) (Mary Martin). Previous week, \$68,443 with parties.

Last week, \$64,234 with parties. Luther, St. James (D) (10th wk; Box (C) (\$6.90-\$7.50; 1,010; \$40.75 p) (\$6.90-\$7.50; 1,609; \$61,095) (000). Richard W. Krakeur and (Albert Finney, Kenneth J. War- Joseph Kipness presentation of Ireland), split-week.

All but two Broadway shows ren, John Moffat, Peter Bull, Glyn

Man and Boy, Atkinson (D) (3d wk; 22 p) (\$6.90-\$7.50; 1,088; \$44,-430) (Charles Boyer). Previous week, \$20,912 with parties.

Last week, \$19,439 with parties. Mary, Mary, Hayes (C) (143d wk; 1,138 p) (\$6.90-\$7.50; 1,164; \$43,-380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, \$14.164.

Last week, \$22,471.

Never Too Late, Playhouse (C) (53d wk; 421 p) (\$6.90-\$7.50; 994; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$31,308. Last week, \$31,100.

Oliver, Imperial (MD) (47th wk; 375 p) (\$9,30; 1,450; \$71,977) (Clive Revill, Georgia Brown). Previous week, \$34,184.

Last week, \$51,268.

One Flew Over the Cuckoo's Nest, Cort (D) (3d wk; 19 p) (\$6.90-\$7.50; 1,100; \$41,482) (Kirk Douglas). Previous week, \$21,206. Last week, \$21,418.

110 in the Shade, Broadhurst (MC) (6th wk; 42 p) (\$8.60-\$9.40; 1,186; \$58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, \$48,776 with par-

Last week, \$50,961 with parties.

Private Ear and Public Eye, Morosco (D) (8th wk; 59 p) (\$6.90-7.50; 1,009; \$41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, \$17,508 with parties.

Last week, \$21,714 with parties.

Rehearsal, Royale (D) (10th wk; 78 p) (\$6.90-\$7.50; 1,050; \$43,908) (Keith Michell, Coral Browne, Alan Badel; Adrienne Cori, Jennifer Hilary). Previous week, \$17,719. Last week, \$22,409.

She Loves Me. O'Neill (MC) (32d wk; 253 p) (\$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$26,730. Miss Baxley returned to the cast last Monday night (2) following a month's leave of absence for surgery. She was spelled by

Last week, \$32,305.

Spoon River, Belasco (DR) (9th vk; 71 p) (\$6.90-\$7.50; 1,008; \$34,-277) (Betty Garrett, Robert Elston, Joyce Van Patter, Charles Aidman). Previous week, \$8,493. Last week, \$16,875.

*Stop the World—I Want to Get Off, Ambassador (MC) (61st wk; 483 p) (\$8.60; 1,121; \$51,795) (Joel Grey). Previous week, \$20,412. Last week, \$30,510.

Who's Afraid of Virginia Woolf? Rose (D) (60th wk; 472 p) (\$6.90-\$7.50; 1,162; \$46,485) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week,

Last week, \$24,953.

Douglas Rain, Lester wire, Rawlings).

Closed Nov. 23. Grossed about \$3,500 on seven-performance week and is figured to have lost virtually its entire \$27,500 capitalization.

Once for the Asking, Booth (C) (1st wk; 1 p) (\$6.90-\$7.50; 766; \$33,213) (Scott McKay, Jan Sterling).

Opened and closed Nov. 20. Grossed around \$3,200 for the one performance and is believed to have run through, at least, its entire \$125,000 capitalization.

Tambourines to Glory, Little (D) (4th wk; 24 p) (\$6.50; 603;

Closed Nov. 23. Grossed approx imately \$3,100 on final week of seven performances and is figured to represent a loss of over \$125,000.

OPENING THIS WEEK Have I Got a Girl for You, Music Not the Same Albee

Buffalo, Dec. 3. Alan Schneider, director of "Who's Afraid of Virginia Woolf?" and "Ballad of the Sad Cafe," lecturing here under auspices of the Studio Theatre, took for his subject "Who's Afraid of Edward Al-

Oldtime vaudeville buffs here recalled the nationwide monolithic Keith - Albee - Orpheum booking combine headed by the late Edward F. Albee, namesake of contemporary playwright an adopted son of Reed Albee, son of E. F. Albee had literal power of professional life or death over thousands of vaudeville performers. Oldtimers muttered in their beards, "Who's Afraid of Edward Albee?" No onein 1963.

play by Irving Cooper; opened and closed last Monday night (2).

OTHER THEATRES ANTA, Belasco, Broadway, 54th St., Hellinger, Hudson, Lunt-Fontanne, Winter Garden, Zieg-

CONTINUANCE VAGUE IF FINNEY EXITS LUTHER

David Merrick hasn't decided whether he'll continue the Broadway run of his production of "Luther" after Albert Finney withdraws from the title role. The British actor, who's repeating the part he originated in London, is scheduled to leave the New York presentation when his contract expires Feb. 1.

The John Osborn play, currently in its 11th week at the St. James Theatre, N.Y., has to vacate the house Jan. 11 to make way for Merrick's incoming production of "Hello, Dolly," which bows Jan. 16. Another theatre is being sought to house "Luther," at least for the three weeks between its exit from the St. James and Finney's withdrawal.

'MFL' Despite It's 8 Years Far From Tired': Co. Mgr.

Editor. VARIETY: Referring to a recent VARIETY story, "'MFL,' Tired Lady Indeed, Closing After 8 Years," in all fairness and with deep respect for the touring National Company of Fair Lady," may I respectfully call attention to the reviews of most recent vintage (enclosed) and which objectively give praise again and again to this touring company, and invariably keep re-ferring to the "freshness," "bright-ness," "charm," "visual joy," "con-tinued durability," etc. of this

lavish alltime champion.

Again, and in fairness to the company, may I state that in all my experience in show business never has any touring company applied themselves more diligently to a gruelling, touring schedule, or achieved greater results col-lumnarly as well as at the boxoffice.

We are concluding our tour as of Dec. 14 at the O'Keefe's Centre, Toronto. Will you be kind enough to consider a mention of CLOSED PREVIOUS WEEK

Golden Age, Lyceum (DR) (1st we were called "tired." My wk 7 p) (\$6.90-\$7.50; 995; \$32,669) request is predicated upon the (Douglas Campbell, Nancy Wick-attached recent reviews. (Of course the "tired" headline reference was to the perennial "MFL," because of its 8-year durability and not intended to refer to this company which, as the attached press clips attest, appears to be anything but fatigue. —Ed.)

Martin (Pat) Chandler

(Production Stage Mgr.)

Unreported Road Grosses (Included below are productions with avaranteed dates on which grosses cannot be accurately figured.)

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), splitweek.

Pajama Tops (C-RS) (1st wk) (June Wilkinson), Auditorium, Denver.

Thousand Clowns (C-BT) (John

Road: 'Girl' \$69,660, 'Woolf' \$36,172, How to' (Chi) \$58,637, 'Dolly' \$52,602, 'Albatross' \$18,906, 'Kisses' \$16,500

of road shows last week. However, subscription. several musicals played to big business with the Broadway-bound "The Girl Who Came to Supper" the top-grosser in Philadelphia. The musical was the only road entry, other than those in Toronto, to play eight performances last week. A Friday matinee was sub-stituted by "Supper" for the Mon-day night (22) performance which was cancelled in observance of the day of national mourning for President John F. Kennedy.

Estimates for Last Week

Parenthetic designations for outof-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus and truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or. Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions, Grosses for split weeks are pro-lected when shows play quaranteed

BOSTON

Love and Kisses, Wilbur (C-T) (2d wk) (\$4.95-\$5.50; 1,241; \$36,699) (Larry Parks, Mary Fickett). Previous week, about \$12,700 for seven performances. Opened here Nov. 18 to three affirmative notices (Hughes, Herald; Maloney, Traveler; Rogers, Monitor) and two yes-no reviews (Kelly, Globe; Norton, Record American).

Last week, around \$16,500 for seven performances.

Stop the World-I Want to Get Off, Shubert (MC-RS) (3d wk) (\$5.50-\$6.50; 1,717; \$56,000) (Kenneth Nelson, Lesley Stewart). Previous week, \$37,108 for seven per-formances with Show of the Month Club patronage.

Last week, \$34,943 for seven performances with SOMC patronage.

CHICAGO Beyond the Fringe, Studebaker (R-RS) (8th wk) (\$5.50-\$6; 1,200; \$35,000). Previous week, \$9,018 for seven performances.

Last week, \$13,302 for seven performances.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (3d wk) (\$5.95-\$6.95; 2,100; \$74,000). Previous week, \$61,101 for seven performances with Theatre Guild-American Theatre Society subscription.

Last week, \$58,637 for seven performances with TG-ATS subscription.

Never Too Late, Blackstone (C-RS) (4th wk) (\$5-\$5.50; 1,447; \$42,000) (William Bendix, Nancy Carroll, Will Hutchins) Previous week, \$24,711 for seven perform ances with TG-ATS subscription.

Last week, \$22,307 for seven performances with TG-ATS subscription.

Man for All Seasons, Shubert (D-RS) (\$4.55-\$5.10; 2.028; \$52,150) (William Roderick, George Rose, Bruce Gordon). Previous week, \$33,850 for seven performances split between Brown, Louisville (TG-ATS) and Clowes, Indianapolis. Last week, \$31,858 for seven

performances with TG-ATS subscription.

CLEVELAND

Thousand Clowns, Hanna (C-RS) (\$5; 1,515; \$34,000) (Dane Clark, Margaret O'Brien). Previous week, \$21,232 for seven performances with TG-ATS and O'Keefe Centre subscription, Royal Alexandra, Toronto.

Last week, \$27,205 for seven performances with TG-ATS subscription.

DETROIT Hello, Dolly, Fisher (MC-T) (2d wk) (\$6.50-\$7; 2,081; \$71,000) (Carol Channing). Previous week, \$63,397 for seven performances with Fisher Playgoer subscription, plus a Nov. 16 preview.

Last week, \$52,602 for seven per- Wheeling, W. Va.

Receipts were slim for a number | formances with Fisher Playgoer

LOS ANGELES

Who's Afraid of Virginia Woolf? Biltmore (D-RS) (3d wk) (\$5.50; 1,636; \$55,500) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week. \$30.024 for seven performances with TG-ATS subscription.

Last week, \$36,172 for seven performances.

NEW HAVEN

Nobody Loves an Albatross, Shubert (C-T) (\$4,80; 1,650; \$27,800) (Robert Preston). Opened tryout tour here last Wednesday night (27).

Last week, \$18,906 for five performances.

PHILADELPHIA

Girl Who Came to Supper, Shubert (MC-T) (4th wk) (\$6.60-\$7.50; 1,907; \$73,382) (Jose Ferrer, Florence Henderson). Previous week, \$72,242 with TG-ATS subscription for eight performances, including a Sunday (24) showing to make up for the cancelled Nov. 22 performance.

Last week, \$69,660 for five evening performances and three mati-

Camelot, Nixon (MC-RS) (3d wk) (\$6.50-\$7; 1,760; \$68,000) (Louis Hayward, Jan Moody, Arthur Treacher). Previous week, \$39,082

for seven performances. Last week, \$41,000 for seven performances.

ST. LOUIS

Seidman and Son, American (C-RS) (\$5.50; 1,863; \$45,000) (Sam Levene). Previous week, \$27,754 for seven performances with TG-ATC ATS subscription, National, Wash-

Last week, \$18,564 for seven per-

SAN FRANCISCO

No Strings, Curran (MC-RS) 1st wk) (\$6.60-\$7.15; \$1,758; \$60,000) (Howard Keel, Barbara McNair), Previous week, over \$20,000 for seven performances, Orpheum, Los Angeles.

Last week, \$40,278 for seven per-formances with TG-ATS subscrip-

TORONTO

Black Nativity, Royal Alexandra (MD-RS) (\$5-\$5.50; 1,497; \$41,321). Previous week, \$10,195 for six performances, Shubert, New Haven (two performances were cancelled Nov. 22).

Last week, \$14,553.

My Fair Lady, O'Keefe (MC-BT) (1st wk) (\$5; 3,211; \$84,710) (Leland Howard, Gaylea Byrne). Previous week, \$58,020 for seven per-formances split between Orpheum, Minneapolis, and The Gardens, London, Ont.

Last week, \$60,431.

WASHINGTON

National Reportory Theatre, National (Rep-RS) (1st wk) (\$5.50-\$6; 1,673; \$52,469) Ev:: Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, about \$18,900 for seven per-formances of repertory of "The Seagull," "Ring Round the Moon" and "The Crucible."

Last week, \$16,444 for seven performances of same repertory.

SPLIT-WEEK STANDS How to Succeed in Business Without Really Trying (MC-RS-3d Co.) Previous week, \$35,530 for seven performances, Auditorium,

Memphis. Last week, \$39,733 for seven performances split between Municipal, Atlanta, and Tivoli, Chatta-

Mary, Mary (C-BT) (Mindy Carson, Jeffrey Lynn, Pirie Mac-Donald). Previous week, \$13,528 for seven performances with twofers, Shubert, Cincinnati. Potential capacity gross on full discount scale for eight performances was

\$24,126. Last week, \$17,451 for five performances split between Clower, Indianapolis, and Brown, Louis-ville. Closes next Friday (6) in

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Perenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Abraham Cochrane" (D). ducers, Walter Fried & Jacol.son 119 W. 57th St., N.Y.). Available parts: femme, young parlor maid; male, middle-aged, femme, late 20s-early 30s, attractive. Mail photos and resumes c/α above address. Do not phone or visit.

"A Girl to Remember" (M). Auditions next Mon. (9) for Equity dancers: femmes at 12 noon and men at 3 p.m. Open call dancers Tues. (10): femmes at 12 noon and men at 3 p.m.—all at the 46th Street Theatre (226 W. 46th St.,

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave. 7.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, soprano, must sing well; male, middle-age, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above

"Easy Does It." (C). Produc-ers, Laurence Feldman & Jack Rollins (c o Laurence Henry Company, 1545 Broadway, N.Y.). Available parts; femme lead, 30, attractive, flippant sense of humor; male, 30, zany, uninhibited writer; male, 35. alcoholic artist; male, 23, bright college grad; femme, 20, pretty, bright; femme, 25-30, office busy-body, comic; male, 28, pom-pous, efficient P.R. man; male, 55, blustering boss; male, 35, authoriative but nice army officer; male, type, no sense of humor; femmes, 40-60, comedy members of women's breakfast club. Mail photos and resumes to Michael Parver (c/o above address). Do not phone or

"Funny Girl" (M). Producers Ray Stark & David Merrick (1650 Broadway, N.Y.). Available parts Male, Ziegfeld; male 50ish, businessman type, must sing. Mail photos and resumes to Lawrence Kasha c/o above address.

"Side Show" (M). Producer Kermit Bloomgarden (1545 Broadway, N.Y.). Auditions today (Wed.) Open call singers: men at 10 a.m. and femmes at 11:30 a.m. Open call dancers: femmes at 2 p.m. and men at 4 p.m.—all at the Lyceum Theatre (149 W. 45th St.,

OFF-BROADWAY

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.) Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, so-cial worker, femme, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Cyrano de Bergerac" (CD), Producer, Equity Library Theatre (226 W. 47th St., N.Y.). All roles open. Sign up for readings on the ninth floor c/o above address.

"Jo" (M). Producer, Victoria Crandall 162 W. 54th St., N.Y). Available parts: lead male, 20s, singer-dancer; male, 25-30, lyric baritone, tutor type; femme, 20s, beautiful, dark-haired, lyric soprano; mezzo, 35-40, lovely; char- Do not phone or visit. acter man, 40-45; character woman, 40-50. Auditions next Mon. (9) for Equity singers; femme at 1 p.m. and men at 3 p.m. at the Variety Arts Studio (225 W. 46th St., N.Y.).

(105 W. 55th St., N.Y., c/o Singer Associates). Available parts: all characters, a re Irish-American, male, 60, short, stocky; male, 40s, male, 60, snort, stocky; male, 40s, huge; strong, aggressive; femme, 50s, small, wily, determined; male, mid-40s, thin, haggard, bright; male, early 20s, male, 40s, thin, must be Irish tenor; male, late 30s, outgoing, vital, "peacemaker" type; male, 40s, "sits on his brains"; male, 30s, ex-fighter, nottoo-bright; male, 40s, beer belly too-bright; male, 40s, beer belly, wheezy robust laugh; male, late 40s, small, comic; male, middle-aged, handsome; boy, nine years old, tough, rough kid. Mail photos and resumes c/o above address. Do not phone or visit.

"You the People" (MC). Pro-lucers, S.S.A. Productions (c/o ducers. Harvey Flaxman, 498 West End Ave., N.Y.). Available parts: femme, 30, Nancy Walker type; male, early 30s, Buddy Hacket type; femm, early 20s, soprano; male, middle 50s, successful business man; femme, about 45, contralto or Mezzo; male, early 20s; and femme, Oriental and Negro types, with comic ability. Mail photos and resumes to Harvey Flaxman, c/o above address. Do not phone or

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

TOURING

Theatre In Education. Executive producer, Lyn Ely (527 Lexington Ave., N.Y.). Available parts; male, 30-35, to play Henry V and double as Petruchio; male, 25-30, to play Hamlet; femme, to play Ophelia and double as the French Princess in Henry V. Must have authentic in Henry V. Must have authentic French accent; femme, to play Katherine in "Taming of The Shrew." Classical acting experience a must. Send photos and resumes to Theatre In Education, Room 303, c/o above address.

Television

"Adventures In English" (educational series). Available part: male, 25-35, Latin American appearance, handsome, good speech, no accent, for continuing role in this series. Mail photo and resumes to Gordon Kelly, c/o USIA-ITV 1776 Pennsylvania Ave., N.W., Washington 25, D.C.).

"Camera Three" (educational dramatic series). Producer, CBS (524 W 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No dupli-

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JE 6-6006); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Films

"Sentence of Life" (D). Producer-Director Boris Berest (c/o Creative Motion Picture Corp., 550 Fifth Avenue, N.Y.). Available parts: femme, 17-21, sexy, sensitive, vital; male, 25-35, handsome, character male, 35-45. Mail photos and resumes co above address.

Ballet |

"Ride the Cockhorse" (C). Productions Director, Marc Platt (c/o Radio

Publishing Stocks

(As of Dec. 3 closing)	1.0
Allyn & Bacon (OC)	241/2
Allyn & Bacon (OC)	.41
Amer. Book Strat. (AS)	53/8
American Heritage (OC)	634
Book of Month (N.Y.)	181/2
Conde Nast (N.V.)	127/8
Conde Nast (N.Y.) Cowles (OC)	111/6
Crowell Collier (N.Y.)	1016
Curtis Pub. (N.Y.)	63/
Province Inc. (AC)	936
Esquire Inc. (AS) Ginn & Co. (N.Y.)	9014
Grolier (OC)	21 ·
Grosset & Dunlap (OC)	. 31
Grosset & Duniap (UC)	. 9
Harcourt Brace (N.Y.)	. 32 /2
Hayden Pub. (OC)	. 34/8
Hearst (OC) Holt R & W (N.Y.)	. 26
Holt R & W (N.Y.)	.274/8
LA Times-Mirror (OC) Macfadden Bartel (AS) McCall (N.Y.)	. 321/2
Macfadden Bartel (AS)	. 55⁄8
McCall (N.Y.)	. 34
MICCITAM-IIIII (M.T.)	, ov
Meredith Pub. Co. (OC)	241/2
Nat'l Per. Pub. (OC)	. 10
New Yorker (OC) Pocket Books (OC)	109
Pocket Books (OC)	. 33/4
Donulas Liberry (OC)	. 21/2
Prentice Hall (AS) Random House (N.Y.)	. 34
Random House (N.Y.)	. 95/8
Scott Foresman (OC)	
H. W. Sams (OC)	311/4
Times Inc. (OC)	88
Imiversal Dub Co (OC)	434
Universal Pub. Co. (OC) Western Pub. Co. (OC)	201/-
Warld Dub	. 173/8
Werld Pub.	1198

OC-Over the Counter. NY-N.Y. Stock Exchange. -American Stock Exchange. (Supplied by Bache & Co.)

City Music Hall, Rockefeller Cen ter, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

"To Broadway With Love" (M) at the Music Hall at the New York World's Fair. Auditions next Mon. (9) for AGVA dancers: femmes at 10 a.m. and men at 12 noon. Open call dancers: men at 2 p.m. and femmes at 4 p.m. Open Call dancers also on Tues. (10): men at 10 m. and femmes at 2 p.m. at 10 a.m. and lemmes at 2 p.m.—all at the Chapter Room, 5th floor at Carnegie Hall (7th Ave. & 57th St., N.Y.).

Auditions next Wed. (11) for AGVA singers: men & femmes from 10:30 a.m. to 6 p.m. Open call singers Thurs. (12): men & femmes from 10:30 a.m. to 6 p.m. —all at the Lunt-Fontanne tre (205 W. 46th St., N.Y.).

Change of Address For London 'Portrait' Meller

London, Dec. 3.

"Portrait of a Murder" will move this weekend from the Savoy Theatre to the Vaudeville. "Shout for Life" folded at the latter house last Saturday (30) after five performances.

"Portrait," by Harry Bloomfield is presented by Ben Kamsler and Bob Swash and costars Phyllis Calvert. George Baker and Renee

Mich, Univ. Fellowships

The Univ. of Michigan has awarded seven Professional Theatre Program Fellowships to col-

The recipients will go to Ann Arbor this fall to earn credit toward advanced degrees in the department of speech by working with the Assn. of Producing Artists, the professional resident repertory company which will be playing a campus engagement.

Theatre Historian

SAM STARK

has written an interesting dissertation on

Theatre 'Billing'

* * * another informative Feature in the uncoming 58th Anniversary Number

> of VARIETY

her statistical and data-filled charts and articles

Literati

Times Mirror-World Merger As not unexpected the L.A. Times Mirror Co., which has other diversified communications subsidiaries besides publishing the Coast daily, is going through with its acquisition of World Pub. Co.

per Norman Chandler, prez and board chairman. Figures are \$6,-395,232, equal to \$1.42 a share on the 4,499,589 shares, as against \$4,106,128, or 94c a share, the

Times Mirror declared a year-end 3% stock dividend in addition to the regular quarterly cash dividend of 12½% a share on the common stock. A 2% stock dividend was declared at end of 1962.

previous year.

N.Y. Sunday News 20c Citing "creeping inflation" and "real necessity" as result of last winter's 114-day newspaper strike, the N. Y. Sunday News went up to 20c from 15c this past weekend.

M. L. Ernst's 'Publishings'

Lawyer-author Morris L. Ernst has sparked seven book ideas in which he functions as a quasipublisher.

As a hobby he started putting down ideas for book projects which he thought he'd like to read. hence he felt others would. Than he set out aligning an author and, in turn, a publisher and the result has been seven projects to date.

For example, there are 75 dif-ferent international organizations whose functions have to do with postoffices, geophysics, icebergs, lighthouses, and the like. He felt hese should be documented and the result will be a book which may be titled either "Pacts Without Politics" or "The World At Work," because these are just that international treaties focusing strictly on some lofty purpose, stripped of any east-west and/or ideologies.
Another frixample is titled "30

Suits That Could Not Have Hap-pened 30 Years Ago." These are the result primarily of electronic, scientific or other modern ad-vances, and these are documenta-tions of actual suits which did come to pass in the past 30 years. One had to do with supersonic noise shattering windows—who's re-sponsible, the nearby airport or the aircarrier? Another has to do with artificial rainmaking, another with artificial insemination, another book dwells on "Second Chance"—the people who flopped, lost out financially, spiritually or morally. McCall's may do that one. Bobbs-Merrill has other projects Ernst calls this avocational pursuit M&M Books, named for his wife, Margaret, and himself.

Major Platt's Suit

Time International of Canada Ltd. is being sued for libel anl \$100,000 damages by Maj. William Allan Platt of Ottawa, over a piece headed "Smuggler's Reward" in May 18, '62, Time, about the breaking of an alleged opium-and-gold smuggling ring in Viet Nam.

Platt, one of several Canadians involved, successfully appealed a May 29, '62, conviction and \$500 ine in connection with it

Obscenity Suit Aftermath

Henry W. Phillips, city prosecutor at Dayton, O., has filed a civil suit for \$1,525,000 in Montgomery County Common Pleas Court against Dayton Newspapers Inc. over two stories in the Dayton Daily News In his suit, Phillips contended that an article published

impression that he would not take legal action in fighting obscene

literature.
The published story told of a written report Phillips made to the city, after he had been instructed to give an opinion on some literawil be finalized around Dec. 12 ture collected by a group of cition a 525 TM share for one of zens. Phillips said he found the world. Latter will be contined as a Times Mirror subsidiary.

Consolidated net earnings of the official definition of obscenity TM Cor for 46 weeks ended Oct. 6, 1963 was 56% ahead of last year

Phillips also contended in his suit that an article published Oct.
12 "was intended to and did emphasize the impression conveyed to the public . . by the articles published . Oct. 4." The suit stated that Pillips believed he had been damaged professionally in his private law practice. It also stated that a statement in one of the stories was made "with actual malice and willful intent to injure plaintiff. "

Meanwhile, Mayor Frank R. Somers of Dayton has asked for Council to review the city's antiobscenity ordinance to determine whether it can be strengthened with added enforcement, and to seek the voluntary cooperation of the Miami Valley News Agency in removing from newsstands those publications that are deemed objectionable. This was in answer to a move started by the four-member Dayton chapter of the Citizens for Decent Literature, to eliminate by legal means allegedly smutty publications. The CDL has been asked to submit what they believe to be indecent material to city authorities. Police officers will attempt to buy these publications, and turn their purchases over to Phillips, who at that point will make the final decision on whether he has sufficient evidence to initiate prosecution a spokesman for the anti-smut forces explained.

CHATTER

N.Y. Journal-American publisher J. Kingsbury-Smith again chairmaning the newspaper group's drive for the N.Y. Public ibrary fund which requires \$700,-000 from private sources. Last year the library had a \$439,500 deficit on more than \$5,700,000 operating expenses.

Chi Sun-Times' Jack McPhaul doing a book on Johnny Torrio, the hoodlum, who brought Al Capone to Chicago.

Robert Shelton's "Josh White Song Book" being published by Quadrangle Books in \$2.95 paperback and \$6.95 hardcover editions. Walter Raim did the arrangements of the folk singer's highlight repertoire.

Board of directors of Cowles. Magazines & Broadcasting Inc. de-clared a dividend of 10c a share on its common stock payable on Dec. 16. Cowles board also authorized payment of the regular semiannual 5% dividend on the preferred stock for the last half of 1963, payable on Dec. 31.

Father Leopold Braun has sufficiently recovered from his stroke to leave St. Vincent's hospital, Worcester, and take up recuperative residence at Assumptionist Prep School at Greendale, Mass. Father Braun was the first U. S. priest assigned to Moscow following recognition of Russia by Roose velt. He spent 12 years there and has written extensively ever since on Russia for a wide variety of

\$1600 CONTEST

Send for contest rules and free Brochure on publishing your book case of fie, duplicate prices awarded. Dept. VA

Oct. 4 was intended to convey the Pageont Press, 101 Figh Ave. N. Y. 3

HOW DO YOU GO FROM HOLLYWOOD TO HOLY ORDERS?

Second Valentino" they dubbed him . . . adored in opera and films on two continents. He lived the gay life to the hilt among the greats he bnew, from Mary Garden to Lupe Velez. Then suddenly he vanished.

Read the acconishingly frank reasons in this moving autobiography of the playbox turned Frier! Illustrated: \$4.95.

A SINNER by Fray Jose Mojica, O.F.M. Order from your bookstore or

1434 West 51st Street FRANCISCAN HERALD PRESS Chicage, III. 60609

Off-Broadway Reviews

Next Time I'll Sing to

Phoenix Theatre (T. Edward Hamble-on & Norris Houghton, managing direc-arrangement with Kermit ton & Norris Houghton, managing directors), by arrangement with Kermit Bloomgarden & Philip Barry Jr. presentation of comedy-drama in two acts, by James Saunders, suggested by a theme from the book, "A Hermit Disclosed," by Raleigh Trevelyan, originally presented by Michael Codron at the New Arts Theatre, London Staged by Peter Coe; setting and lighting, David Hays; costumes, Patricia Zipprooft. Features Jered Barclay, James Earl Jones, William Needles, Estelle Parsons, Harris Yulin. Coened Theatre, N.Y.; \$4.50 top.
Cast: Jered Barclay, James Earl Jones, William Needles, Estelle Parsons, Harris Yulin.

"If there was a point, this would be beside it," says one of the incorrigibly talkative characters in the first few moments of "Next Time I'll Sing to You," which launched the Phoenix Theatre's 11th season in a morass of verbiage last Wednesday night (27) at the 74th Street Theatre. Although his grammar was questionable, his words were prophetic.

"We're just beating a dead horse," observes another chatty fellow at the start of the second act. He, too, is ever so right. The author of this curiously sophomoric non-play, an apparently excessively young Englishman named James Saunders, is reputedly regarded as a promising talent in the West End theatrical world. Which demonstrates again that there is no accounting for tastes, especially on an interna-tional basis.

"Next Time I'll Sing to You" is yet another of the surrealistic works on the currently fashionable theme of non-communication, suggesting that the author must have been exposed to Pirandello at an early age, probably without having had immunization shots. There are references to the distinction between reality and illusion, and gobbledegook about there being no such thing as truth or even with a seasoning of meaning the sort of gutter language that's usually required off-Broadway these days.

The piece is in the form of a re-hearsal of a play, with the actors alternating between their own personalities, the parts they're por traying and (this is only a guess) a sort of subconscious blend of the two. According to a program note, the work was suggested by a book, "A Hermit Disclosed," by haleigh Travelyan, about an eccentric who lived about half his 84 years alone in a but in the English countryside.

Was he a saint, a crackpot, a Spartan esthete or a degenerate? Perhaps even the original book doesn't make it clear, but at any rate the actor who's been cast for the role seems to regard the man as a martyr, and he presently begins to try to live the character, but finally dies onstage under an onslaught of ridicule and abuse.

The Negro director, in contrast, sees the old man as primarily a moral wreck and before long as an insubordinate actor. One of the other players seems intent on baiting the visibly aging victim, and the remaining actor and actress are more intent on rather explicit love-making and sexual

The proredits British director Pet with the enthusiastic star the doubletalk is verbose and tedious, and the effusion. The cuttered stage deproduction at the Jan Hus is fren thusiastic stasigned by David Hays represents the rehearsal locale, and the notparticularly attractive costumes were provided by Patricia Zipprodt. William Needles plays the

FOR RENT LONG TERM LEASE

Outstanding 200 seat theatre in excellent mid-town location. Extremely reasonable terms. Ideal for legitimate shows, television tapings, screenings, industrials, movies, concerts.

Complete facilities. Large stage,

projection booth, dressing rooms lighting board and equipment. offices, workshop area. Call PE 6-1278 between 10 and 6.

WANTED

ASSOCIATE or CO-PRODUCER OR PRODUCTION ASSISTANT FOR TOP BROADWAY COMEDY 1st Class Director Now With Hit Show on Broadway, January Reheersals Box V-3540, VARIETY 154 W. 46th St., N. Y., N. Y. 10036

unfortunate hermit, James Earl Jones is ostentatiously resonant as the director. Harris Yulin is visibly intense as the taunting actor and Jered Barclay and Estelle Parsons

are the mutually bemused others.
Since the script has been under option by several different New York managements, it's probably logical that the show have rather grandiloquent presentation billing as covered in the agate credits Hobe. above.

The Plot Against the Chase Manhattan Bank

Chase Manhattan Bank.

Eaton Associates presentation of a review in two acts, with music by Richard R. Wolf; lyrics by Frank Spierary Jr.; setches by Can Laren, David Dezer, Ernett Leongrande, Lawrence B. Eisenberg and Betty Freedman. Staged by Tom Gruenwald; choreography, Karen Kristin and Bick Goss; musical direction, Joe Bousard; designed by Robert T. Williams; Cootumes, Sylvia Kalegi. Opened Nov. 26, 43, at the Theatre East, N.Y.C.; \$3.50 dop weekmidths, \$4.50 weekends.

Last: Rence Corsey, Fred Jackson, Doyle Newberry, Liz Otto, Joan Shepard, Brisa Watson.

It is occasionally remarked that a certain revue isn't good enough for a theatre or Club, but might be fun at a private party. 'The Plot Against the Chase Manhattan Bank," would be a flop, however, in even the friendliest living-room.

Except for a couple of numbers in the second half, the sketches are foolish and pointless. One skit concerns a man who hopes his pregnant wife will have a goat in-stead of a baby. In another, a wife stabs her daughter with knitting needles while her husband takes home movies. That's funny?

The musical numbers are un impressive, and the lyrics dull. Attempts to be sophisticated and naughty fall flat. Joan Shepard, who appears to be a talented comedienne, gets a few laughs as a hostess on an airline catering to people flying to Mexico for di-vorces, and as a woman trapped in a movie theatre by an usher who won't let anybody out during the last 10 minutes of the film. For the record, this revue was

titled "The Plot to Assassinate the Chase Manhattan Bank," but was renamed after events of Nov. 22. Kenn.

Burn Mc to Ashes!

Bari & Bennett Productions presenta-tion of a drama in two acts, by Nikos Karantzakis, franslated by Kimon Friar. Staged by Anthony Michaels; scenery, Leo Kerz; manic, Serne Tcheremine. Opened Nov. 19. 43. at the Jan Hns Playhouse, N.Y.C.; \$2.35 top weeknights, \$4.50 week-

ens: Michael del Medico. Julie Ses-strom, Neil Vipond, Ronald Bush, Phoebe Dorin, Brenda Lesley, Morton S. Silver-man, Don Gunderson.

In "Burn Me to Ashes," the Greek poet, playwright and novelist Nikos Kazantzakis dramatizes the destruction of Sodom and Gomorrah. The focal character is Lot Unlike the version in Genesis, however, he does not leave the doomed cities of sin, but remains there in defiance of a God he is unable to reach.

Others involved are Abraham, Lot's two lascivious daughters, a corrupt King and Queen, and an angel of fire sent to burn the cities but siding instead with their inhabitants. The themes are that God is neither good nor just, but almighty, and that "even by trans-gressing the word of God, you perform his will."

zied and shrill, with almost no variation in pitch. The result is a nerve - wracking evening that touches neither the mind nor the emotions.

Thistle in My Bed

John T. Weems, Robert Cuccolo, Canstance Macomber & Janie C. Lee presentation of comedy in two acts, by Gudrun Powers. Staged by Howard Da Silva; sets and dishting, Richard Casier: costumes, Bud Hill; incidental music, Mark Buccl: asst. director. Rhoda Levine. Opened Nov. 19. '63, at the Gramercy Arts Theatre, N.Y.C.; \$4.50 top weeknights, \$4.85 weekends.

tre, N.Y.C.; 34.00 top woods, weekends.
Cast: Joanna Merlin, John Cullum, Sam Waterston; David Margulies, Philip Proctor, Larry Swanson John A. Coe, Judith Doty, Barbara Waltuch, Michael Miller, William Herndon, Burnis Debenning,

"Thistle in My Bed" may not be the worst play of the off-Broadway season, but it certainly comes close. A more witless concoction is hard to imagine.

This alleged comedy is set in a 17th century English village in-habited by nitwits who jump habited by nitwits who jump around like leprechaups and display the intelligence of retarded

fined to home and kitchen, spends most of her time seducing men. In her spare moments, she cavorts with a bear, undresses in church, and sends her baby floating down the river.

Playwright Gudrun Powers' atempts at humor are painful and often vulgar, and at the end, the husband gives birth to twins, an appropriately ridiculous finish to a

It should be noted that the sets by Richard Casler, the incidental music by Mark Bucci and the costumes by Budd Hill are laudable, and performers Joanna Marlin, logistics, mechanical and talent, Jim Campbell has completed a John Cullum and Sam Waterston do what they can under impossible celled "Goetterdæmmerung" and K. Smith for the U.S.I.A. on a film conditions. "Manon."

wife who objects to being confined to home and kitchen, spends **Refunds on Kennedy Cancellations**

in Manhattan is confronted with a potential loss of perhaps \$65,000.

became impossible for reasons of

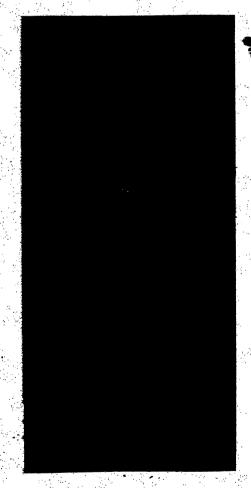
Having cancelled two perform— Anthony A. Bliss, president of ances because of the assassination the Met, addressed all odd Mon-(Nov. 22) and funeral (Nov. 25) of day and even Friday subscribers, President Kennedy, the Met Opera detailing the management's predicament and giving the subscribers an alterative of (a) collecting re-All of the personnel which had these nights off was paid full salary by the Met.

Compilication ensued when it deductible in full.



There's a NEW STAR in Milwaukee

DOROTHY PATTEN



MILLER PERFORMANCE IS LABELED 'BRILLIANT'

"Dorothy Patten is splendid as the frumpy grande dame madwoman. The part calls for an othereal but earthy air ples deft handling of a spate of subtle lines. Her performance is relaxed, yet on the mark."

By JAY SCRIBA (Milwaukee Journal)

ACTRESS SCORES IN CHAILLOT ROLE

"The Madweman can only be as good as the actress who plays the title role and the Miller Theatre is blessed to have Derethy Patten in the role. In her velvets and brecades, awash in stoles, boos and dubious jewels, she is the incurration of the Parisian accentric who brings the world to accept her own unorthodox reality."

By JOE BOYD (Milwaukee Sentinel)

as "THE MADWOMAN OF CHAILLO

PHILLIP BLOOM

49 5th Avenue New York, N. Y. YU 4-1340

LILIAN ARNOLD

134 West 58 Street New York, N. Y. PL 7-3400



COLUMBIA RECORDS PROUDLY PRESENTS

THE ORIGINAL BROADWAY
CAST RECORDING OF
"THE GIRL WHO CAME TO SUPPER"





Inside Stuff—Legit

Herman Levin apparently hasn't cooled off in his anger at Nathan Cohen for the latter's pan several weeks ago of "The Girl Who Came to Supper" in the Toronto Star. The producer, who denounced the critic at a Variety Club luncheon in Toronto, refused last week to permit his pressagent, Richard Maney, to issue press seats to any representative of the paper to cover the musical's opening next Sunday night (8) at the Broadway Theatre.

Cohen, the entertainment and feature editor as well as drama critic of the Star, had sought to have Lotta Dempsey, one of his staff, attend the New York preem to do a color piece and include the reaction of the New York reviews. Levin agreed to have the reporter, who wrote a series of feature pieces on the show during its Boston and Toronto tryout engagements, attend the Broadway opening and a company party afterward, but he specified that she must agree not to file a story.

Cohen turned down that proposition, and has reportedly arranged to buy seats for the opening, with the intention of personally covering the show and the New York reaction.

Bavaria's National Theatre

Wilhelm Memorial Church, Germany's most famous war ruin. For a long time it was the subject of a local sick joke, "Let's use it as an open-air theatre", as Munichers witnessed the still towering columns left upright in the rubble.

New National Theatre was finan-ced by lottery tickets sold, naturally, in Munich's beerhalls. With local operalovers, beer played seclocal operalovers, beer played sec-ond place as the State of Bavaria finally in 1954 gave the greenlight for the estimated \$5,000,000 bud-get. If it weren't for this private get is new 2,200-seat Na-ing mechanism of house had a doors—the total cost came to \$16,000,000 although, a local wag added, "but this includes the cost of the first five new opera pro-

This tops in cost the Vienna State Opera's rebuilding by \$3,500, 000, and Berlin's rebuilt Opera House by \$2,500,000.

Three local opera houses with combined seating of 2,700, supplied lyrical fare until this preem. were the Prinzregenten (more or less usurping the old National), the Cuvillies (a rococo der Joseph Keilberth's baton, all jewelbox of a theatre, well suited contributed to the excellence. jewelbox of a theatre. well suited for Mozart and chamber opera) and the Gaertnerplatz (light opera)

Each had 11-month per annum seasons and a combined permanent repertory of 72 operas and 21 bal-lets, Even though they were con-sistently SRO, the budget-wary Bayarian government tried to dodge the issue of rebuilding the National until it finally acceded to the \$5,000,0000 which was fortified by citizens' financial succor.

The ancient National was a whole

complex of Royal Court buildings that had been an evolution of period styles from Baroque through Roccoo to Empire.



Currently Featured in 4'L'IL ABNER" Cedar Grove, New Jersey ALFRED ZEGA MANAGEMENT

An international audience musical, theatrical and socialite patrons attended the Nov. 21 invitation preview, nobody here—as

in America—knowing of the trag-edy of the morrow in Dallas. The basic color scheme of the National's interior is Bordeaux red, with gold and ivory. Virtually everything faithfully duplicates the

ing mechanism of house had a chance to show off their enormous potential in "Die Frau Ohne Schatten". This opera was a showcase, too, for America's Jess Thomas, as the Emperor, who rated local superlatives; as did Inge Borkh, Nartha Moedl, Ingrid Bjoner, Hans Hotter, Fritz Wunderlich and Dietrich Fischer-Dieskau Your reviewtrich Fischer-Dieskau Your reviewtrich Fischer-Dieskau. Your review er considers the last unrivalled by

any living baritone. Rudolf Hartmann's staging, the late Helmut Juergens' decor, phia Schroeck's costumes, and the memorable orchestral rendition un

The opera itself evidences anew why its comparatively unpopular in the U.S. and elsewhere. It is an in the U.S. and eisewhere. It is an artificially contrived fairytale. Hugo von Hofmannsthal, superb librettist of "Rosenkavlier" and "Ariadne", failed to endow this confused fable with the poetic truth which, in genuine folklore, avoids the absurd and achieves some sort of higher stature. Strauss' music must be the sole recompense. It is still one of the richest and most absorbing scores but, with the shortcomings of the book, it

is a one-sided masterpiece.
"Meistersinger" likewise denced splendid teamwork by Hartmann, Keilberth, Juergens and Schroeck.

This most German of all operas included two Americans among the three leads—Jess Thomas and Claire Watson whose looks, voice and acting evidently could not be surpassed by a Teutonic soprano. Otto Wiener, like Thomas, repeated his Bayreuth portrayal of the Sachs role.

A novelty of this production was shifting the aura from authentic Nuremberg to Munich atmosphere. For example, in the first act the interior of a famous local Nuremberg landmark, the Katharinen-kirche (as prescribed by the book), looks more like the equally famous Munchner landmark, the Frauenkirche. The mastersingers also looked more like a group of Mun-ich's historic Morisco Dancers. And that alea would the factival of the finale be but Munich's autumnal beer fairgrounds, the Oktober-Wiesen?

A NEW HIT ECONOMY TOY SUPERMART

259 CANAL ST., N.Y.C. CA 6-4394 UNUSUAL and LARGE SELECTION OF

BETTER TOYS AND BICYCLES AT DISCOUNT PRICES OPEN SUNDAYS

Year's Profit of \$38,351 For London's Piccadilly

London, Dec. 3. Profits of the Piccadilly Theatre for the year ended last July 31 were down more than \$2,800 to \$52,704. The tax bite, however, was only \$14,352, compared with \$31,-830 the previous year, leaving a total net of \$38,351.

A dividend distribution of 271/2% (against 25% last year) sliced \$16,506 from the total, and after depreciation etc., there was a carry forward balance of more than \$39,200.

B'way Probe

Continued from page 53 probe is to foster legislation to correct weaknesses of the present

laws governing such investments which may contribute to the possible victimization of backers.

In the area of ticket scalping, Lefkowitz has revealed, as have others in the past, that hard-to-get tickets on the black market com-mand fancy prices. He reportedly has information on the widespread scalping of seats to "hot" shows for as much as \$75, with the total illicit sale of tickets involving millions of dollars annually. The information obtained by his office includes a report that for one unspecified recent musical the take on "ice" was over a \$1,000,000 annually.

That ticket scalping exists has been documented with the apprehension and punishment of individuals involved in such activity. Not so with "ice." This is an elusive area with little tangible supporting evidence, let alone documentation as to who gets what It's generally accepted in legit, as in other businesses, that the law of supply and demand is such that there'll always be individuals willing to pay more than the going price when demand exceeds supply.

In the case of legit, a thesere can only accommodate so many persons at each performance. Thus when a show hits smash proportions there are more people seeking tickets than there are seats available. Many of those who recognize the existence of scalping don't favor its elimination-providing that were possible—but rather that it be an above-board operation with the money going to the production as part of its regular boxoffice take.

That would probably require a revision of the New York State law, but would presumably benefit those who get a percentage of the show's gross, notably the play-wrights and also provide more revenue for backers and consequently create a healthier attitude about the theatre in general.

Another aspect of the Lefkowitz investigation is the allegation that producers get kickbacks from sup-pliers of sets and costumes, among others. The last major probe of scalping was conducted in 1949 by the then N. Y. City Investigations Commissioner John M. Murtagh. That resulted in the revocation of licenses of 30 brokers. There are now around 80 kers. There are now around 80 brokers in Manhattan. They're legally permitted a maximum markup of \$1.50 a ticket, plus 15c

TOURING SHOWS

(Figures cover Dec. 2-14) Beyond the Fringe (2d Co.)—Forrest, hilly (Dec. 2-14). Black Nativity—Civic, Chi (Dec. 2-14). Camelof—Opera House, Chi (Dec. 2-14).

Camelof Opera House, Chi Dec. 2-14).
Camelof bus-truck)—Split-week (Dec. 2-7); Ohio Theatre, Columbus (Dec. 9-14).
Chinese Prime Minister (tryout)—Royal Alexandra, Toronto (Dec. 9-14).
Hello, Dolly (tryout)—Fisher, Det.

Mello, Delly (tryout)—Fisher, Det. (Dec. 2-14).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi Dec. 2-14).
How to Succeed in Business Without Really Trying (3d Co.)—Dade County Auditorium. Miami (Dec. 2-7); Civic, New Orleans (Dec. 9-14).
Love and Kisses (tryout)—Walnut, Philly (Dec. 2-14).
Man for All Seasons—Hanna, Cleve. (Dec. 2-7); Nixon, Pift. (Dec. 9-14).
Man for All Seasons (bus-truck)—Splitweek (Dec. 2-16).

week (Dec. 2-14), Mary, Mary (bus-truck) — Split-week (Dec. 2-6, closes), My Fair Lady (bus-truck)—O'Keefe, Toronto (Dec. 2-14).
National Repertory Theatre—National,

Mational Repertory
Wash, (Dec. 2-14).
Never Too Late (2d Co.)—Blackstone,
Chi (Dec. 2-14).
No Strings—Curran, S.F. (Dec. 2-14).
Nobody Loves An Albafress (tryout)—
Wilbur, Boston (Dec. 2-14).
Palama Tops—Auditorium, Denver (Dec.
2-7); Split-week (Dec. 9-14).
Seldman and Son—Studebaker, Chi
(Dec. 2-14).

Seidman and Son-Studebaker, Chi (Dec. 2-14).
Stop the World—I Want to Get Off (2d Co.)—Capitol, Montreal (Dec. 2-7); Split-week (Dec. 9-14).
Thousand Clowns—Nixon, Pitt. (Dec. 2-7); Shubert, Cincy (Dec. 9-14).
Thousand Clowns (bus-truck)—Split-week (Dec. 2-14).
Who's Afraid of Vinginia Woolf? (2d Co.)—Biltmore, L.A. (Dec. 2-7); Geary, S.F. (Dec. 9-14).

Legit Bits

Studebaker Theatre, Chicago, was inadvertently omitted from the list of house managers recently published in VARIETY.

Charlene Carter has been sub-bing off-Broadway in "The Boys From Syracuse" since last Friday (29) for Cathryn Damon, who returns to the musical tomorrow (Thurs.) following an industrial show stint for Nabisco & Magee Carpets. Svetlana McLee is exiting the tuner to assist Jack Cole on the choreography for "Foxy," due Feb. 15 at the Ziegfeld Thea-

Bob Shaver has been set for the new revue at the Happy Medium,

Jules Fisher, currently repre-sented off-Broadway as lighting designer of "Telemachus Clay, will ditto in that capacity on the upcoming Broadway musical, "High

Kate Wilkinson, standby for Nancy Carroll in the touring production of "Never Too Late," on in the comedy the week of Nov. 18, when Miss Carroll was unable to perform because of a leg injury.
Producer Claire Nichtern has
been bedded the past two weeks

with a broken ankle. Director-designer Robert Paine Grose, who operates the Berkshire Playhouse, Stockbridge, Mass., with his actress-wife, Joan White, is designing the sets for produc-

tions at the Swan Theatre, Mil-waukee, of "Pal Joey," headlining Harold Lang and Fran Warren, and "Come Blow Your Horn," starring Dana Andrews.

Nolsin Van Way, who last appeared on Broadway in "Destry Rides Again," teft New York recently for a three-month swing through Europe for opera audi-tions. The bariton is due back in the U.S. for Feb. 22 and 24 performances with Pittsburgh Opera Co. in "I Pagliacci.

Charles E. Miller's proposed Broadway production of his own play, "Fetch Me a Fig Leaf," is budgeted at \$120,000.

The Pioneer Playhouse, Dan-ville, Ky., which has been producing tryouts only in recent seasons, no longer requires that scripts be submitted through agents. A 10-week season at the spot is scheduled to get underway the last week in June and scripts are to be submitted to the theatre's managing director, Irving Strouse, who's now in New York.

The Stables Theatre, now located in the fomer Hawaiian

Room of the Wolverine Hotel, Detroit, will present "Double Enten-dre," comprising two one-acters by Doric Wilson, "And He Made a Her" and "Now She Dances," as its second offering of the season

beginning tomorrow (Thurs.).

Hilary Kelley, wife of Flamenco singer Juan Bots, has withdrawn for the cast of the off-Broadway production of "Ballad for Bim-shire" to await the birth of her third child.

Billy Rose gets a weekly royalty of \$25 from "One Flew over the Cuckoo's Nest" because of the use in the production of his ditty, "Does the Spearmint Lose Its Flavor on the Bedpost Overnight." "Squat Betty" and "The Sponge

Room," two one-actors by Keith Waterhouse and Willis Hall, are be-

George Wilmot, manager of the ing produced by Robert Simons, tudebaker Theatre, Chicago, was M. Lloyd Carter and Jan Stanwyck for a January opening at the East End Theatre, N. Y.

CANADIAN-BERTHED \$400,000 MUSICOMEDY

Toronto, Dec. 3.
With Canadian backing, plus fact that Columbia Records and BMI are more than interested, "Make It Sing," a musicomedy, is skedded for opening at C. C. of skedded for opening at O'Keefe Centre, Toronto, prior to Broadway kickoff. Chief Canadian backers are Moxie Whitney, director of entertainment for coast-to-coast Canadian Pacific Hotels, and Bob Jarvis, Canadian Broadcasting Corp. producer of the "Juliette Show," which, for the past eight seasons, has been presented over

the trans-Canada web of CBC.

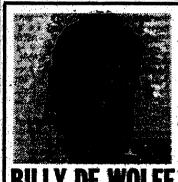
Musicomedy book is by Alex Barris, entertainment columnist of the Toronto Telegram, with some 15 songs by Milt Carman, five of which have been adduced by reps of Columbia Records and BMI as "potential hits." Canadian producers will seek this week an associate stager to Bob Jarvis in New York, plus three American stars and a New York choreographer.

With "Make It Sing" assured o a pre-Broadway opening at O'Keefe Centre, Toronto, the \$400,000 musicomedy will be mounted here because production charges are cheaper in Canada. Tryouts, besides Columbia Records and BMI, will also be heard by Robert Whitehead, one of the heads of New York's Lincoln Center.

Jean Bayless Will Star In Glasgow's 'Lilac Time'

Glasgow, Dec. 3. Jean Bayless will star in "Lilae Time," the Christmas show at the King's Theatre here, opening Dec. 17. Her costar will be John Lar-

sen. The company will include Billy Milton, Alfred Hallett, Charles O'Byrne, Dudley Marsh, Katie Sadler, Gwyneth Lascelles, Shirley Saunders, Julia Meadows, Norman Stanley, George Ballantyne and Stanley, Geo Chris Robson.



LY DE WOLFE "HOW TO SUCCEED IN

BUSINESS WITHOUT REALLY IRYING"

BROADWAY SUCCESS AT WHITE HEAT!



RICHARDSON had an intoxicating taste of this as he contributed substantially and consistently to one of the GREAT scenes of the past DECADE on BROAD-WAY in the 5th longest-run play of the season.

His sensitive, deeply felt, fully projected performance was the object of critical acclaim and show-stopping demonstrations by audiences.

WELLS RICHARDSON

Re-Edit JFK Pix, Plays, TV

affected.
Jose Ferrer's song, "Long Live
The King If He Can," deals with
a political assassination in the Balkans. It's been dropped by the Noel Coward-Harry Kurnitz legit musical, "The Girl Who Came To Supper". Abe Burrows quickly re-vamped JFK references in "How To Succeed In Business Without Really Trying" in the Broadway, Chicago, Atlanta, London and Mel-Lourne companies. Ditto in com-nies slated for Paris, Copen-l gen, Tokyo, Italy, South Africa

en, Tokyo, Italy, South Africa 1 West Germany.

Stop The World" omitted references to JFK and Meredith Willson's original "From JFK to U.S. Steel" couplet in "Here's Love" title song of the current musical) now sings "From "CIO to U.S. Steel". Music Theatre International, which handles the stock rights to Irving. Berlin's "Mr. President", has revised all references to President Kennedy before it's licensed Cent Kennedy before it's licensed for stock, Another Berlin-Lindsay-Crouse musical, "Call Me Madam" had an updated version refering to President Kennedy's family but will revert to its original President Truman script.

Already from overseas have been reports of a number of "platzes" and "places" (same in French as English) and other vias and rues and strasses and squares being re-named in honor of the martyred 35th President of the United States.

Boston quickly renamed a main highway the John F. Kennedy Memorial Drive. Ditto a number of public works and projects. Ditto campaign to rename the new Verrazano Narrows Bridge in Staten Island in JFK's memory. The Univ. of Hawaii's new East-West Theatre will now be called the John Fitzgerald Kennedy Theatre.

The American Academy of Dramatic Arts' annual award dinner dance scheduled for Sunday (1) has been bound over to Jan. 26 at the same N.Y. Hilton site. This one of many social events, usually coming in the gay pre-Xmas period, which have affected many key hostelries and posh restaurants with cancellations or postponements, usually the latter, until after the month's period of mourn-

Silver dollar minting and postage stamps honoring JFK have been announced. Ditto renaming Cape Canaveral as Cape Kennedy

WOR, New York, restored Fulton Lewis Jr. and George Hamilton Combs' commentary programs after they had been dropped as a precautionary measure. Although there was nothing critical in former's broadcast, said WOR, the station preempted both. It received quite a few phone calls of inquiry so both were reinstated. Both are carried by some 300 Mutual Broadcasting stations.

The N.Y. Times spotlighted corporation lawyer Edwin L. Weisl Sr. of Simpson, Thacher & Bartlett and riember of the Paramount board, probably President Johnson cosest friend here (New York), but he (Weisl) said he did not

give him political advice". Thomas J. Deegan Jr., chairman of the executive committee of the N.Y. World's Fair Corp., who called on President Johnson at the White House last Tuesday, is another close friend. He acted as an unpaid consultant to Johnson in 1960, said the Times.

Peter Lawford returned to the Cal-Neva. Lake Tahoe, where he interrupted his nitery engagement with Jimmy Durante, and nitery business from N.Y. to L.A. tried to slide back into normal which, from now on, tends to be spotty. The pall engendered by the tragedy

has further retarded festivities.
Roland Thornton, head of the Totion Picture Export Assn.'s London office, moved by the untimely death of President Kennedy, wrote euology in poetic form which the London Evening News & Star bannerlined.

Wolper's Spectacular

ABC-TV. David L. Wolper and Theodore H. White face a problem with their upcoming "The Making of the President, 1960," which was slated for February release. Based on the latter's book there is included some necessarily harsh language when both (then) Senators Kennedy and Lyndon B. Johnson were bidding for the Democratic Presidential nomination. Martin Gabel did the commentary. It's

350 prints in circulation were thus John F. Kennedy," scheduled for Dec. 22, also poses another reappraisal. Joey Bishop's Nov. 15 taped show with Vaughn Meader doing his JFK imitation was immediately erased, and CBS postponed "The Plots Against Hitler" which was scheduled for last Sunday on "the 20th Century." Next Saturday's "The Gentle Assassin" was retagged "Climate of Evil" on CBS'
"The Defenders" series, for the
same reason; otherwise no editing was necessary. "Claire Cheval Died In Boston," same series, merely eliminated a reference to President Kennedy; it's not due until

> A moratorium on political campaigning, of course, is in effect during the 30 days of national

> Columbia is caught with both "Fail-Safe" and "Dr. Strangelove, or How I Learned to Stop Worry-ing and Love the Bomb." Therein British comedian Peter Sellers plays a fumbling but well-inten-tioned President in a political farce. It was to have had a gala preem in London this week but will now be deferred until Jan. 29 for simultaneous openings in New York, Toronto and London. "Fail-Safe" was not to be released until end-'64 and that schedule will be maintained.

> Harry Golden's Book Carolina Israelite editor-publisher-author Harry Golden's book, "Mr. Kennedy and the Negroes," slated for publication next spring by World, will continue on the project. As he says, "I had finished the first five chapters when I heard the news that brought us all such anguish. The changes will be few-the changes in sorrow from 'present' to 'past,' as they relate to Mr. Kennedy and the insertion of the phrase, 'the late' in my reference to the fallen President.

> 'I discussed the title of my book with the late President John F. Kennedy last July. He made no comment at the time but he was most generous in directing Lee C. White of the White House legal staff to give me whatever data I may require. I did not ask for, nor did I receive, any materials which would not have been available to any other writer or reporter, but the warmth of the cooperation has been of inestimable value in the progress of the book.

> "Actually, I have been thinking about this book for 22 years, all the time I have been writing other essays, editorials, books and mag-azine articles. I have been thinking about . . . the greatest American news-story of the 20th Century—the industrialization urbanization of an agricultural and rural society and the changing of a social order involving 44,000,000 Americans—Southerners all; white and black, the Southerners I know, the people about whom I write.

"But it is futile and silly not to say that the great Boston Irishman inspired me. John F. Kennedy was the first President of the United States to publicly declare that the security of the nation, its sacred honor, and its future are inseperable from its civil rights. He was the first President since Lincoln to declare that racial segregation was morally indefensible. I can only hope my book does justice to his memory.

Cop's Widow's Fund The widow and two children of 39-year-old Dallas' Patrolman J. D. Tippitt, a victim of the same assassin's gun, are in receipt of generous outpourings (via the Dallas Times Herald) and individuals. Walter H. Annenberg, publisher of the Philly Inquirer, TV Guide, etc. said he would personally pay off the \$12,217.04 mortgage on the Tippitt home. TV's Jack Paar sent a check for \$1,000. Dallas garment manufacturer Abraham Zapruder, whose amateur photography was good enough to get paid \$25,000 from Life for his pictures of the exact instant when the President was shot, donated the entire 25G to Mrs. Tippitt. Life, incidentally, which ran the dramatic film record of the tragic event last week, re-plated its cover in honor of President Kennedy. Time did likewise with its cover story on President

Jack Ruby Trial Telecast

Dallas, Dec. 3 Trial of strip club operator Jack Ruby, indicted for murdering Lee been in the can some two months. Harvey Oswald, accused assassin NBC's second repeat of "A Tour of the late President Kennedy, is of the White House With Mrs. set for February before Judge Joe

B. Brown in Criminal District Court here. However, defense aftorney Tom Howard, who will plead temporary insanity for his client, is mulling a change of venue request, feeling Ruby can't be tried before an impartial jury here. District Attorney Henry Wade stated he would ask a death penalty for Ruby, who shot Oswald Nov. 24 in the City Hall basement before nationwide tv audience. If held here, the trial may be televised locally.

The Carousel, Ruby's midtown strippery, reopened last Monday, (Nov. 25,) with only some 50 patrons; then business got bad, only 30 customers next night. Feeling among the 16 employees is that the publicity will either make or break the nitery.

Show Biz: 5-for-\$

Continued from page 1 i public subscription from people within show business, on the 1%-1964-income proposal, is intended to enlist a segment of Americans most vividly attuned to the cul-

tural arts.
Understood that the Ford Foundation will pledge the last \$5,000,-000 after the initial \$20,000,000 is raised. The Congressional subsidy will make possible additional sub-terranean building facilities for a huge garage which could yield \$500,000 annually.

President Johnson for It

Washington, Dec. 3. President Johnson will ask Con-gress to rename the National Cultural Center the John F. Kennedy Center.

According to Rep. Jim Wright (D-Tex.) the legislative proposal to be sent to Congress will also assure funds for a speedy comple tion of the Center. The White House proposal would authorize Congress to appropriate money to match public contributions dollar for dollar.

Wright said the Kennedy family

has agreed to the proposal.

Reportedly the late President's family was somewhat hesitant to back the project unless there were

Symphonic Requiem

Philadelphia Orchestra concert at Carnegie Havl. N. Y., on Thursday (26) was A John F. Kennedy Memorium. Eugene Ormondy conducted the Brahms German Requiem with Phyliss Curtin and Donald Gramm as soloists plus the Rutgers Chorus.

Audience refrained from applause, though the work in normal circumstances would have certainly provoked thunderous appreciation, being of surpassing tonal beauty.

assurances that the necessary \$17,-000,000 could be raised and the \$30,000,000 Center quickly be built. To date about \$14,000,00 has been aised or pledged.

At the same time the idea of legislation calling for partial Government financing of the Center has raised some worries. Though the legislation is assured of overwhelming support, a few Congressional budget-watchers will likely criticize using Federal funds for the project.

memorial to the name of the late President is not a welcome one.

Before the disclosure that the Cultural Center would be renamed for Kennedy, a groundswell of support had been quickly built up for

the idea.

With the Washington Evening
Star in the lead, Senators, Congressmen and virtually everyone associated with the performing arts

endorsed the idea.
Senators J. William Fulbright
(D-Ark.), Leverett Saltonstall (R-Mass.), and Joseph Clark (D-Pa.) and Hubert Humphrey (D-Minn.) introduced a measure to name the Center for the late President and provide a \$5,000,000 appropriation as the final portion of the cost.

A companion measure was introduced in the House by Rep. Harris McDowell (D-Del.). These bills will likely be rewrit-

ten and tailored after the White House bill which will be introduced in the House by Rep. Wright.

Support for the proposal came earlier in the week from Dallas, where the President was assassinated.

Washington's

Socialized Magyar Show Biz

as recite poetry and do some impromptu vignettes.

Of some 1,000 candidates for every class, no more than 20 are admitted in any one category each year.

At the end of every semester there is a rather tough test and about 20% of each class drops out within the first two years.

Graduation consists of participation in a play in the school's theatre and being judged by the faculty, all of whom double as active members of the theatre.

From the day of graduation forward, actors are guaranteed a sal-ary and work. Pay starts at 1,600 forints (\$70) a month for an actor, 2,000 (\$87) for a stage director, and 1,800 (\$78) for a film director and cameraman.

(In the Hungarian film industry the duties of a cameraman and director seem to be interchangeable to a great extent.)

In line with this pay scale, the star of a film can receive as little as \$400 for his efforts.

When they work, actors and others receive extra pay—as much as 2,000 to 3,000 forints a month. There are also longevity hikes in compensation—several hundred forints every four years.

A Growing Live Theatre Directors of various theatrical troupes of Hungary attend gradu-ation and every student is given an assignment. With a growing live theatre—especially in smaller towns where permanent companies are being established — a mushrooming television program and very active live radio broadcasting, there is an acute short-age of actors and trained technicians, so the bottom of the class

Technically each actor gets an annual contract with his groupthe contract is automatically renewed every year, although the performer has the right to terminate his agreement and move to another theatre, if another theatre has made an offer.

is also guaranteed an assignment.

But bad actors, despite all discouragements, can keep working as long as they care to, and get a paid holiday of two months every year. Some of the lucky ones also are given free housing, depending on whether the theatre owns such accommodations.

. Holidays are usually spent at Lake Balaton in southeastern Hungary, where the Artists Trade Union maintains hotel resorts for members at the low rate of 5 forints (about 20c) a day with full

The Kossuth 'Oscar'

Among other, more coveted extra rewards are the Kossuth Prizes, named after a Hungarian pero. When copping such an Oscar" for best performances of hero. the year, the winners, in addition to a badge, diploma, get money. First class award is worth 100,000 forints (close to \$5,000.)
Actors, as in Russia, are usually

required to make only 10 performances a month on the stage. This is facilitated by having each theatre repertory.

The more ambitious actors double in television, radio and The proposal of a Congressional double in television, radio and debate surrounding a project in most strip to leave the stick and most strive to leave the sticks and be assigned to Budapest, the centre of all.

It is possible to get into the business without attending the Academy, but this is rare. One example is Zoltan Latinovics, 32-year old matinee idol, who was

columnist Betty Beale reported in her column in the Star that the president of the Dallas Chamber of Commerce had endorsed the idea.

According to Miss Beale, Chamber prexy Bob Cullum said, "The people of Dallas will go into it with their whole hearts and their

pocketbooks, too."
Cullum said, "I know that as the city of Dallas comes out of its numbed, shocked grief there will be a tremendous groundswell to do something for the memory of President Kennedy.

"I, personally, will speak for the citizens of Dallas to say that they would love to join the country in contributing toward this memorial. They would love to lead the country in this. I can't imagine a more for years to come—or as long as leading society fitting memorial," Cullum said. the gaming tables are legally open.

cerning everything from litera- first an engineer before turning ture, fine arts and music, as well to acting. His "Romeo and Juliet" won rave notices during the sum-mer of 1963.

Another exception is Cecilia Esztergalyos, who quit the Pecs Ballet—with which she was prima ballerina-to become an actress. In addition to playing lead roles in Hungarian films, the slender Budapestian makes her American film debut in "The Golden Head," in which she plays the romantic

Normally one can become an 'assistant actor" (as "extras" are called in Hungary) and hope to move up to bit parts.

One recent example is 22-year old Piri Joo, the "sexy blonde interpreter who never talks" in "The Golden Head," who also makes her American film debut in the Cinerama picture. She got into the movies by hanging around the studio, located right across the street from her house.

50%-Plus at Retirement Actors can retire—women at 50, men at 60-after 25 years of professional life and receive 50% of their last salary as a pension. If they continue working, one-half percent of their salary is added

every year. There are similar academies for other facets of the entertainment world: Academy of Music, which has a five-year course for singers,

four years for conductor, etc.

A ballet school enrolls eight years of age and trains them for 10 years, when they are assigned to a ballet company.

The famed Pecs Ballet was formed only four years ago when the entire graduating class was shipped to Pecs to form the company by that name.

Jackpot, Nev.

Continued from page 1

Sisters, Rex Allen, and Arthur Walsh. Current is a tab iceshow. Cactus Pete's owners, Pete Piersanti and A. L. Gurley, concede they normally choose acts "that lean toward the western field" but also book other names who have proved favorites in other Nevada

Also booking live entertainment in Jackpot is John Colahan, who recently assumed ownership of the Horseshu Club, located opposite Cactus Pete's. Club 93, the third boite in Jackpot, does not book lounge acts but features an or-

ganist. Jackpot, located on U.S. Highway 93 half a mile south of the Nevada-Idaho border, draws the biggest percentage of its business from the "Magic Circle," an area described as the 50 mile making described as the 50-mile radius around Twin Falls, Idaho. Other tourists, however, are attracted from as far away as Washington, Oregon, Utah, Montana, Wyoming and Canada.

The town contains no permanent residences but is dotted with mobile homes.

The Nevada Gaming Commission in November, 1959, gave the greenlight to Jackpot for fuliscale gambling. Prior to that time chance was limited to rows of impersonal slotmachines.

The Horseshu was the first club

to be established in Jackpot. went up in 1954 soon after Idaho outlawed slot machines, the last of the state's legal gambling. Since then the town has steadily in-creased in size—albeit it's still only classed as a "wide spot in the road."

With a current permanent population of 250 to 300, Jackpot now boasts of a one-mile lighted air strip, a school, and more than 100 motel units adjacent to the three major clubs.

Cactus Pete's reports that on a good weekend 2,000 to 3,000 persons will visit the club, and as many as 1,000 persons have been served in the dining facilities in a 24-hour period. Free bus service is offered nightly from the Twin Falls area, charter flights are promoted, and many tourist air in

their own planes.
Club owners like Jackpot's location on U.S. 93—"it runs all the way from Alaska to Mexico, and our odds are the same as you will get in Reno or Vegas."

It's a good bet Jackpot will be a bright spot of the Nevada map

Washington Delay Likely On 'Cardinal' Opening Under Robert Kennedy

Scheduled Dec. 13 preem of "The Cardinal" in Washington may be postponed in the aftermath of the assassination of President Ken-nedy. This, according to producer-director Otto Preminger, because Attorney General Robert F. Kennedy was to sponsor the event. Date is within Johnson-proclaimed mourning period.

Preminger, who recently returned from a multi-city, 12-day tour on behalf of the film, will attend several of the picture's local preems. He will be on hand for the Dec. 11 world preem at the Saxon Theatre in Boston and the following night for the New York debut of the Columbia release at the DeMille Theatre. He was next to have gone to the Washington -opening but that is now undecided:

The producer-director will attend the film's European debut in Paris, Dec. 19. This will be held at the Paris Opera House with President de Gaulle leading a host of dignitaries who are slated to attend. The following evening Preminger will attend the London preem and then it will be on to his next film project.

This next is Ring Lardner Jr.'s filmization of Patrick Dennis, novel "Genius," which United Artists will distribute. It is now sked-ded to begin late in February, with lensing in New York and Mexico.
Also, the script for Preminger's
film version of the book "Harm's Way" is now being written and this is planned to go right after "Genius," Columbia to release.

COMPO TRAILER ADDS POSTMORTEM INTRO

Shortly before his assassination John F. Kennedy had made a special theatrical trailer for the Council of Motion Picture Organizations plugging the organization's drive for greater public awareness of the Bill of Rights (as to censorship) and the film went into release about the time of his death. COMPO is keeping the trailer in circulation but has created a new introductory title for the footage

The new title reads "With respect to the memory of our late President, we present a message he delivered for the theatres of America shortly before his death.' This is being added to each of the 780 prints now in circulation under the supervision of National Screen Service. Following the new title there is a picture of the White House which fades into another title which reads "A message From the President of the United States.' This then fades to a closeup of

According to COMPO exec v.p. Charles E. McCarthy, nearly all of the theatres in New York have been playing the film since it was made available. There had been no objection to showing it in its original form, he said, but it seemed desirable to add the new lead-in out of respect to the memory of the late President.

Boffo Beatles

people.)

So now, with two singles on re-lease, The Beatles are riding No. 1 and No. 2 on the singles hit charts, another unique achievement

With their two singles way ahead in the sales sweepstakes, the beat group's LP has garnered advance orders and sales of more than 500,000—which puts the al-bum at No. 13 in the local singles best sellers. Of course, it also tops the album listings. Also in the Top 20 are three Beatles' EP four-track disks) recordings, "Twist And Shout," "The Beatles Hits" and "The Beatles No. 1."

Other LP released by the group, "Please Please Me," holds second spot on the album sales chart, topped only by the new LP issue.

Thus, with first and second positions in the three record sales categories going to Beatles waxtions in the three record sales whether it was a linguistic categories going to Beatles wax-ings, it seems the only competition ciency, or both, Lewis knew of this to the group in the sales scramble is their own disks.

Last Song JFK Heard?

Following the first shock of the assassination of President Kennedy and the Texas shootdown stuff involving Lee Oswald and Jack Ruby, there developed an in-gathering of details of all kinds relating to the youngest president the United States ever had.

It is now stated that the ballad saga of the legendary Texas Rangers lieutenant, "Mustang Grey," was the last song JFK ever heard. It was at the Fort Worth breakfast. There the President entered while the Texas Boys Choir rendered "The Eyes of Texas Are Upon You." However, Kennedy had caught a snatch of "Mustang Grey" while in a hotel anteroom and he requested its repeat for his benefit Group recorded the tune previously for Decca.

Fire Actors for Nixing **Performance Night Of** Kennedy Assassination

Atlanta, Dec. 3.
Richard Munroe, founder-producer-director of the Pocket Theatre, 150-seat Courtland Street Playhouse, fired the entire cast of John Dos Passos' "U.S.A." for refusing to perform Nov. 22 following the news of President Kennedy's assassination nedy's assassination.

Munroe, aware that all Broadway theatres were going dark that night, decided that it would not be in bad taste to go on with the show because of "patriotic" nature of the Dos Passos work. In fact, he said, the show was to be dedicated to the murdered Chief Executive's memory.

The cast assembled for the show and an audience was present, so director Ed Danus made his dedication talk. There was no activity onstage, however. Munroe talked to cast members and found most of them upset over tragic events of the day. According to Munroe, a spokesman for the actors said they felt they could not go through with the performance that night, but that they would do the two shows scheduled for the following

Munroe pointed out that they were violating their contracts, and when they insisted, he fired them. The producer had scheduled The Aspern Papers" to open next Thursday (5) but has had to post-pone the opening a week until

Naive 30-70 Gals

Continued from page 2 =

feminine students were made "phony" promises.

The indictment alleges that among such promises were those of eventual fame and fortune, tele-vision programs' dancing appearances and free trips to such places as New York and Honolulu. It's charged that this caused the victims to sign contracts with the studios running as long as 10 years and to promise to pay "large sums of money."

It's further alleged there were fraudulent dance tests arranged by telephone calls and mail solicità-

brother; and Henry King, Pitts-burgh, Pa. The other eight, mostly former studios dance instructors, In this last weekend your netreside now or did in Minneapolis and St. Paul.

Restaurant Assoc. Continued from page 2

with posh operations (viz., Forum, Seasons, Tavern - on - the-Green, etc.)

Restaurant Associates sold Divonne les Bains to its French managing director, Jean Claude Aaron, for \$500,000, which constitutes a capital gain for the com-pany. Yank tourists had found the strictly French staff unabashedly partial to the Gallic clientele and seemingly insouciant about catering to the American visitors.

but seemingly was not able to correct it to the visitors' satisfaction.

National Symphony Sets

The National Symphony's con-cert honoring United Nations Human Rights Day will be a me-morial performance for the late

President Kennedy.
Program, which will include songs with quotations from the President's 1961 Inaugural Address, will be heard Dec. 10 and 11. The combined choirs of Cath-olic and Howard Universities will perform in the program,

Film on Kennedy's Visit To Germany Re-Released Day of Funeral, Nov. 25

Berlin, Dec. 3. Columbia - Bavaria again released its full-length documentary, 'Deutschland Gruesst Kennedy'' (Germany Greets Kennedy), for one day. The film was shown Mon-day (25), day of the funeral of the U.S. president, at UFA Pavillon here. House was packed all

No admission was charged, both Columbia-Bavaria and the cinema management stating they couldn't think in terms of money after such a tragic event Film's showing was

regarded as a gesture of sympathy for the late American president. The documentary undeniably could register an extended-run here, but Columbia-Bavaria dehere, but Columbia-Bavaria de-cided to withdraw the film, claim-ing if did not want to cash in on the death in a commercial way.

There were moving scenes in the cinema, and many patrons ac-tually cried. John F. Kennedy was regarded as a dear friend of Berliners, in fact, their best friend. (Posters at mass meetings here read "Berlin Lost Its Best Friend")

This documentary, incidentally, was a production of the German News Reel and preemed last Aug. 13, second anni of the erection of the Communist Wall. Film covers JFK's entire German visit (Cologne, Bonn, Hanau, Frankfurt and Berlin (last June).

Range of Opinion

Chicago, Dec. 3.
Viewer attitudes toward the three-network coverage of the Presidential tragedy are epitomized in these three brief letters, nostmarked Sunday (24) they were postmarked Sunday (24), that were received by WBKB-TV here: (1) Dear Sirs:

I want to thank you and commend you for the magnificent coverage of events during these past agonizing days of our tragic his-

Gratefully, Mrs. HDW

(2) WBKB: Thank you for cancelling all entertainment and educational programs in observance of our President's death. If this causes you undue financial loss, I would be glad to make a small contribution to help in defraying cost to you. Dr. E.L.H.

(3) Dear Sir: On Friday, 22 November 1963, I was shocked by the killing of our

But I disagree with your net-work's policy of complete cancellation of all commercial programs tions,

Continued from page 1

ance, which had a record national audience of around 30,000,000 people.)

tions,

Among the defendants are Harledge to make this very sad event almost unbearable. It is not only your duty to inform the public of such a tragedy but also to help people.)

In this last weekend your net-work has failed to meet the needs of the public.

Sincerely.

Irish in JFK Hush

Dublin, Dec. 3.
All Irish cinemas and theatres closed for at least half a day and some, including Abbey, closed completely for a performance to honor late-John Fitzgerald Kennedy.

Both radio and ty services dropped regular features and advertising through the weekend to provide news and features on JFK and his successor. Telefis Eireann flew cameraman Gay O'Brien to Washington for funeral and the commentary was provided by sportscaster Michael O'Hehir who was already in U.S. on another mission.

tional Symphony Sets JFK Memorial Concert Music & Disk Industry Bringing Out Memorial Tributes to Pres. Kennedy

readying its tributes to President son, MGM with Connie Francis, Kennedy. Two albums containing and Decca with Toni Arden. speeches delivered by the late President were rushed into market early this week and a song, "In The Summer Of His Years" was picked up for disk coverage by several companies.

Unusual aspect of "In The Summer Of His Years" is that it's a British import. The tune was aired for the first time via the BBC on the special tribute to President Kennedy prepared by the "That Was The Week That Was" show Saturday (23), the day after the assassination. The broadcast was later shown in the U.S. on NBC.

Lou Levy, American publisher who was in London at the time of the showing, made arrange-ments with the BBC to handle the song in the U.S. through his Leeds Music operation. The tune was written by Herbert Kretzner (words) and David Lee (music).

The song was performed on the show by Millicent Martin, who'll be repped on a single disk release of it here via the ABC-Paramount of it here via the ABC-Paramount-label. The entire TW 3 program will be packaged for an album re-lease by Decca Records. Miss Martin will also be heard doing "In The Summer Of His Years" in the Decca set Other dist the Decca set. Other disk companies set for singles on the song

Israelis & Wagner

Continued from page 1

that the loser is not Wagner but the music-loving Israeli audience. The lack of Wagner's music created a gap in the music culture of an entire generation which had never had the opportunity to listen to the tunes of one of the great com-posers of all times.

However, when confronted with strong nationalistic feelings, these arguments didn't carry the necessary weight.

Finally, the Haifa Symphony de cided to break the boycott and announced the performance of Wag-ner's "Idille of Siegfried." The orchestra's management learned, on short notice, that its timing was most unfortunate. By pure coincidence, the first night performance was scheduled exactly on the 25th anniversary of the "Crystal Night," the night when the Nazls destroyed, in their first big show of power, practically all the Jewish shops and synagogues in Germany. It was called the "Christal Nacht," because the broken windows covered the streets like crystals.

It was, of course, quickly pointed but, that this anniversary was the worst of all possible nights to per-form Wagner for the first time in Israel and the orchestra hastily retreated.

The Municipality of Haifa warned the orchestra's manage-ment that it would feel compelled to withdraw its subsidy if Wagner wasn't taken off the program. The concert was "postponed" in-

'Singing Nun'

ing album" and the single as "the song you never get tired of."

With the diskeries ever-eager to sniff out a new trend which could pull sales their way, Philips' rush issue of Soeur Sourire and the singing nuns has been followed by other religious releases. Particularly active is Ember Records which, like Philips, is banging the drum for its religious, "for Christmas" stock

Ember topper Jeff Kruger has moved swiftly to bring out an LP narrated and sung by Ann Blyth, called "Hail Mary," described by the label as "a quality concept." Leading indie disker Dennis Preston has placed at least one religious disk with EMI, expected to emerge on the Columbia label soon.

Deeca and Pye, at this point, are content to let the Christmas rush at their factories produce just the "normal" quota of carols, hymns and quasi-religious offers. However, they can always change their plans.

The music/record business is are Columbia with Mahalia Jack-

New York indie station, WNEW, yesterday (Tues.) banned the broadcast of "In The Summer Of His Years." Station said that it was a "blatant attempt to com-mercialize a beautiful and haunting musical tribute never intended as entertainment." Varner Paulsen, station's program director, said, "In the original setting, as part of a program that was un-expected and a significant tribute to the late President, the song had meaning. To play it now as part of an entertainmet program schedule can only cheapen the performance and offend the audi-

In the documentary division, 0th Century-Fox Records has up with a package culled from the newsreel soundtracks made by Fox Movietone News. The album is titled "A Documentary—John F. Kennedy—The Presidential Years." It's the second album the 20th Century-Fox label has released via its tie with Fox Movietone News. First was "The March On Washington."

Premier Albums has released an LP titled "John Fitzgerald Kennedy — A Memorial Album." The package contains highlights of speeches delivered by the late President. The record, based upon President. The record, based upon a memorial tribute produced and broadcast by New York's WMCA on the day of the assassination, contains special recorded material from the files of Radio Press International. Royalty proceeds from the sale of the albums will go to the Joseph P. Kennedy Jr. Memorial Foundation Memorial Foundation.

The Premier package contains, among other speech highlights, the complete inaugural address of President Kennedy. It also has his speeches either in their entirety or in part, on "The New Frontier, civil rights, steel crisis, Cuban missile bases and the nuclear test ban treaty.

The album is narrated by Ed Brown and was produced by Martin Plissner with Brown. The special material was prepared under direction of Roger W. Turner, WMCA director of news and public affairs. The package will retail at 99c.

Documentaries Unlimited, a Long Island City firm, has an LP "JFK
—The Man—the President," narrated by Barry Gray.

10 Police Ring Aud When Minneapolis Symph Plays Night of Assassination

Minneapolis, Dec. 3. Minneapolis Symphony Orchestra concert that went on last Friday (22) despite President Kennedy's assassination drew tele-phoned threats that stink bombs would be thrown because the concert hasn't been cancelled. Squad of 10 policemen was assigned to ring Northrop Auditorium housing the event.

No disorder or untoward incident occurred inside or outside of the Auditorium before, during or concert. With Violinist Yehudi Menuhin as guest soloist the concert had been sold out in advance.

The concert was performed "as a memorial to a great lover of music, the President of the United States." At the orchestra con-ductor's request there was no applause during the concert. The program was changed to include only the sort of music that would be considered appropriate for a memorial occasion.

Conductor Stanislaw Skrowaczewski said he was in favor of cancelling the concert, "but the management felt people would want to come."

Crushed by the tragedy, Men-uhin also wished cancellation, but was prevailed upon to appear. The concert began with Beethoven's Funeral March, bringing tears to many in the audience of 4,500.

Orchestra called off its Sunday afternoon pop concert two days later. Pianist Peter Nero was to have been the soloist.

Broadway

Newsday columnist Radie Har-ris' 86-year-old mother in Doctors' Hospital.

Publicist David O. Alber's daughter Emily does the Lohengrin bit with Wall Streeter Mark Fine on Dec. 21.

Carmen Jones Inc. has merged 7 Lively Arts Inc., according to a certificate filed at Albany by Hays, St. John, Abramson & Heilbrook.

Jerry Layton recouping from hepatitus in New York, unable to restage the London production of "No Strings" which Jerry Wythe is now doing.

Exhibition of original photo-graphs by Alan Arkin, lead in "Enter Laughing," this week at Henry Miller's Theatre where the show's playing.

Pianist Eileen Flissler and violinist Aaron Rosand, husband-and-wife concertizing pair, back in U.S. after dates in Netherlands, Belgium, Germany and Switzerland.

Following example of Radio City there will be guided tours starting next April of Lincoln Center. It will cost \$1.25. Center has hired Carl Cannon, of United Nations tours, as scoutmaster.

Thelonius Monk Orchestra redated at Philhamonic Hall for Dec. 30. Previous (Nov. 29) date taken over by Concert Opera Assn. which was cancelled out of earlier date by the assassination.

Mata and Hari (Ruth Mata, Eu gene Hari, a married couple) back in town after two years absence. Will appear Dec. 14 at Kaufmann Auditorium at \$4 top recital. Pre-senting three new pantomimes.

State of North Carolina's com missioned opera by Carlisle Floyd will be conducted at its premiere Dec. 2 in Raleigh, N. C., by Julius Rudel of N. Y. City Opera, where earlier Floyd operas were mounted.

That was a "first" as Prince Orlofsky for Jean Madeira at the Me Opera last Saturday matinee (30) in "Fledermaus." She's soloist Dec. 23 in Fall's "El Amor Brujo" with Le o p o l d Stokowski's American

Jess Thomas, CAMI client, set for Met appearances this spring in "Onegin." "Ariadne auf Naxos,"
"Aida" and "Lohengrin." Recently
participated in three performances at Munich's new opera house, the National.

Kay Magenheimer, onetime di rector of advertising and publicity for Columbia Records, and re cently active in religious and interracial activities from her Long Island home, has authored a book of poems. "Love's Stigmata," via Pageant Press.

Dinner Dec. 5 at the Plaza bene-fits Professional Children's School and presents present students and alumni, including Leslie Uggams and Lorin Hollander. Gene Rayburn will emcee and Paul Winter Sextet dispense music. Stager is Gloria Wills Landau.

Dan Healy will be the first to be honored by The Lambs at a revival of "seidel" night, Dec. 6, at the clubhouse. The 75-year-old per-former has been in show business for 55 years. The Lambs will "lambast" Billy Reed on Dec. 4. Jack Waldron is chairman of the entertainment committee.

Mrs. Lou G. (Polly) Cowan, wife of the onetime president of Columbia Broadcasting System's tv net, was one of participants in last week's Civil Rights panel of the National Council of Women in Manhattan. Mrs. Cab Calloway, Ann Tanneyhill and Mrs. Stanley Hale of Zurich were others.

Lady lawyer (show biz etc.) Fanny Holtzmann, who's a director of the Trafalgar Hospital, got herinterior decorator to prepare a special room for Frank Scully, oldtime friend, while he's undergoing treatment there via Dr. Emanuel Revici. Mrs. Alice Scully is houseguesting with Miss Holtzmann on East 64th.

Art Buchwald is the Circus Saints & Sinners "fall guy" on Dec. 27, and Sandy Kaufax ("agented" by Ford Frick) takes the rap in Janury. Former Vice-President Richard N. Nixon will probably be honored in February; because of the President Kennedy tragedy there was no S&S luncheon in November when Nixon was

the scheduled "fall guy."
Billy Rose and the Irving Mansfields (Jacqu'ine Susann) have been longtime personal friends which accounts for the showmancolumnist Rose writing those off- Glasgow.

beat ad columns advertising the actress' book, "Every Night, Jose-phine." It's about her pet poodle, which incidentally is no "dog" as

which inchemany is no dog as a seller. Geis has put it back into publication for a third edition.

Richard Rodgers and Samuel Taylor, authors of "No Strings," to London next week for the West Prod. End production, with Beverly Todd, who alternated with Barbara McNair on the national tour, assuming the lead, and Art Lund and Marti Stevens the other two principal roles. Latter, daughter of former MGM prexy Nicholas M. Schenck, has been a longtime London resident.

Alan Dobie, who plays a corporal who is a stickler for regulations in "Chips With Everything" at the Plymouth, flew to England after Saturday's (30) performance, married singer Maureen Scott in Ger-rard's Cross, 30 miles outside of London on Sunday (1) and returned to New York without missing a performance. Management gifted the couple with a bouquet and a bottle of champagne at the airport upon arrival after understudy Tony Caunter had been nervously stand ing by.

Nancy ((Mrs. Jo) Ranson's oils and graphics are getting wide global exposure. Her serigraphs on India and Japan are on view in Queensland National Gallery, Brisbane, Australia. One of her National Association of Women Artists' Foreign Traveling Exhibition at Royal Scottish Acad emy Galleries, Edinburgh, Scot-land. Paintings on the Negev and the Nile are currently on view in the N.Y. Society of Women Artists Annual at National Academy Galleries in Manhattan.

Kome

By Robert F. Hawkins (Via Sardegna, 43; Tel. 479316)

Genoa is the site of 1965 RAI TV-sponsored "Prix Italia."

Gino Paoli writing musical score for Bernardo Bertolucci's new pic, "Before the Revolution."

Group of top Italo screen directors, writers and musicians have banded together in a co-op venture for making of tele ad pix.

Pietro Garinei and Sandro Giovannini bringing their "Goodnight, Bettina" stage musical back to Sistina Theatre Dec. 3 in unusual (for Italy) revival.

Carla Gravina, Ilaria Occhini, Corrado Pani and Gian Maria Volonte will extend their legit association to joint pic work as well, with first item to be "Four in Paradise."

Franco Brusati's "La Fastidiosa' current in Milan to be staged in Paris and New York, with Pierre Brasseur probably doing Gallic bit and Fredric March starring in Yank adaptation.

Walt Disney characters to be featured in series of songs performed by top Italo pop names at San Remo's Ariston Theatre Dec. 23, with RAI-TV pickup for Christmas Day scheduling.

In-and-out: Frankfurt composer the pitfalls of celebrity in this day Eddie Leshik; Rossana Podesta to and age. Spain with husband Marco Vicario on biz-pleasure trip; Zizi Jean-maire in for series of shows at Eliseo Theatre; Peter Marshall to Yugoslavia for role in "The Cavern"; Claire Bloom to Arizona after winding DeLaurentiis'
"Teacher of Vigevano"; Maurice
Silverstein here for Metro confabs; Jim Mitchum back from London "Victors" preem; and Zino Francescatti here for concert.

Scotland

By Gordon Irving (Glasgow: DOUglas 9999)

"My Fair Lady" likely to play Alhambra Theatre, Glasgow, dur-

ing 1964.
"From Russia, With Love," latest James Bond film, doing capacity biz at Odeon, Glasgow.

Andrew Foley new manager of Palladium vaudery, Edinburgh, in place of Dan Campbell, retired.

Bill McCue, Scot singer, into new run of his local BBC radio

John McGregor new anchor-man of BBC-tv's "Scotland at Six," nightly news-magazine from Glas-

The Popplewell family's holiday show, "Gaiety Whirl" into Pavil-ion, Glasgow, from Gaiety Theatre,

David Bell, program director, quit Scottish tele, to join light entertainment section of BBC-tv in

Chicago

(DElaware 7-4984)

Joe Levine quietly in Chi for a neak preview of a rough print of The Carpetbaggers."

Preem of "Tom Jones," originlly skedded for last week, set for Wednesday (4) at Michael Todd Theatre.

Billy Starr in from N.Y. to start rehearsals for the new Happy Medium show, "Three Cheers for Tired Businessman."

Hal Bruno moves up to midwest ureau chief of Newsweek as Bill Brink departs to take a senior

editorship in Gotham. Jean Pierre Aumont will recite the Jean Cocteau tribute to the original Maxim's when Maxim's de Paree restaurant opens Dec. 9-11.

Radio personality Jack Eigen sponsoring a beauty contest for "Seidman and Son," the two winners of which to get contracts for four-week walkon appearance in play. Sam Levene, of same show, doing four benefit appearances for Israel Bonds while here.

Paris

By Gene Moskowitz

(80 Ave. Neuilly; Sab. 0712) Yank director Steve Previn to ein an Eddie Constantine pic here arly next year.

George Balanchine in to regulate Paris National Opera mounting of four of his ballets.

Otto Preminger's "The Cardinal" (Col) due for a Dec. 19 gala preem at the Opera.

Pop singer Gilbert Becaud's op-era, "Opera of Aran," will be re-prised at Lyon next year.

Jean Gabin, in spite of his re ported desire to give up acting, already set for two more pix.

Elsa Martinelli into cast of Raoul Levy's "Marco Polo," pic which he hopes to resume soon in Yugoslavia. Jacques Mauclair bringing back

Eugene Ionesco's play, "The King Is Dying," at the Theatre D'Alliance Française.

Long held - up French pic, "Moranbong," a tale of North Korea during the Korean War, finally given a release visa.

Dwarf actor Pieral opening a nitery in Montmarte. It is called L'Eternel Retour (The Eternal Re-

The hit Royal Theatre presentation of "Hamlet," with Peter O'Toole will represent Britain at the Theatre of Nations Drama Fest here next year.

Yvonne Menard comes back to be the Folia Drama Fest here next year.

head the Folies-Bergere new show next February after several years of semi-retirement. Show will

have a "Cleopatra" motif.

Josephine Baker back here before stateside to prep a stint at a Broadway house. She would do 22 songs with ballet interludes by the Arleigh Peterson Dancers.

Maximilian Schell, winding a role in Jules Dassin's "Topkapi" (UA) here, also finishing a play, "A Man Called Erostrate," about

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway; 374-4015) Theatre St. Paul has "Come Blow Your Horn" next two weekends.

Ferlin Husky and Bobby Bare top Grand Ole Opry show at want to see in a bring back at Up-Minneapolis Auditorium Saturday town Theatre for Friday midnight

Israeli pianist David Bar-Illan slated for Northrop Auditorium concert tomorrow (4) as current entry in University of Minnesota

artists course. Helen Rice, Joan Lindusky, Paul Knowles and Bruce Nielsen will be soloists with Minneapolis Symphony in Rogers and Hammerstein

concert Sunday (8).

Philip Von Blon, Minneapolis
Star and Tribunte veepee, elected
head of Tyrone Guthrie Theatre
Foundation, succeeding Star and
Tribune editor John Cowles Jr.
Guthrie Theatre, revited its

Guthrie Theatre revised its ticket scale for upcoming second season, trimming flat 10% reduction on season subscriptions to 20% for matinees and cutting tab on lower price seats. \$5 top continues.

Minneapolis hotelries vieing for nitery trade by offering swank new bars. Hotel Radisson has opened Allee Pigalle, continental type bistro where thrush Desiree warbles French ballads. Sheraton-Ritz is motion.

readying a 19th-floor nite spot, to be known as the Top of Ritz bar. Theatre circuit owner Gil Na-thanson of Minneapolis elected 1964 Chief barker of Northwest Variety Club, Tent 12. Other officers named are Columbia branch manager Byron Shapiro, asst. chief barker; exhib Clem Jaunich, second asst.; circuit owner Ralph Green, property master, and exhib Bob Karatz, doughguy.

Las Vegas

By Forrest Duke (DUdley 4-4141)

Riviera veep Charlie Kahn show ing the town to Oleg Cassini.

Lou Walters in from Miami Beach to arrange for sale of his

home here. Harold Minsky here casting "Follies of '64" which opens at Westchester Town House Dec. 30. Guy Lombardo orch joined Ben Blue in Desert Inn lounge—double

bill stays until showroom opens
Dec. 23 with Eddie Fisher.

Morris Lansburgh's Flamingo
associates say there's no living
with him since he was named on the nation's "10 Best Dressed Men"

Fremont's Sky Room name band policy a success (Johnny Long current) so Ted Fio Rito, Jerry Wald and Charlie Spivak have been booked.

Monte Proser signed Benny Baker for role in the twin "Any-thing Goes" and "High Button Shoes" which open at the Thunderbird, Dec. 20.

At the Riviera lounge, Lionel Hampton reveals that his half brother is Sammy Davis Jr.—not the star, but an instructor at Fremont High in L.A.

Paul Roussos, former maitre d' at the New Frontier here and owner of "Paul's Vegas Club" on H'wood Blvd, now host in Thunderbird coffee shop.

Philadelphia

By Jerry Gaghan (319 North 18th St., LOcust 4-4848)

Kathy Dennis, singing comedi-enne, into Jefferson Hospitalsurgery. Former "Ice Follies" skater

Jimmy McAnny joined a suburban realty firm.
Gloria Hudson, local thrush, re-

turns to songbird ranks in January, after a throat operation.

Al Plough, Stanley Warner vet
and manager of Stanton Theatre,

celebrating 50th wedding anni.
Al Burnett, London night club

operator, in this country to look over Vegas talent pool, stopped off at the Shubert Theatre to visit London music hall favorite Tessie O'Shea, featured here in "Girl Who Came to Supper."

Kansas City By John Quinn

(Lo. 1-8220)
L. J. Kimbriel, Missouri Theatre Supply head, nursing a hip fracture which has already kept him

in hospital. Local WOMPI clubbers helped serve 1,000 dinners as a volunteer community service at recent United Funds over-the-top drive.

Fred Souttar, Dick Conley and Lu Pope, Fox Midwest brass, jetted to and from National General's Talaria demonstration on

the Coast.
"Bye, Bye, Birdie" won out in poll of teen-agers as pic they most show tie-up with KUDL.

Columbus

By Fred Oestreicher (CA 8-2669)

Anna Maria Alberghetti stopped off on way from Hollywood to N.Y. George Cobb, former announcer at WBNS radio, now at WMNI radio.

Gordon and Sheila MacRae appearing at Maramor week of Dec. 2,

Russell E. Canter, chief announcer for WBNS radio, suffered heart attack.

Ferrante and Teicher making first Columbus concert appearance Dec. 7 at Veterans Memorial.

Richard W. Ostrander upped to general sales manager at WTVN-TV. He was national sales manager. Wally McGough, former WTVN-TV general manager, now veepee of Hide-a-Way Hills at Bremen, Ohio, in charge of sales and pro-

Hollywood

Lawrence Welk recuping satisfactorily from minor abdominal

surgery.
Wiere Bros hopped to Sydney to tape two teleshows for an Aussie network.

Joyce Grenfell returned to London after winding up in Metro's "Americanization of Emily." Lester W. Roth, Beverly Hills

attorney and former Columbia Pictures veepee, appointed to Dis-trict Court of Appeals.

Herb Robins, Little Theatre producer, acquired Coast rights to "The Brig," N.Y. Off-Broadway show, closed three weeks ago.

Gerald Fried named chairman of new Composers & Lyricists Guild proposals-negotiating committee to prep for major studio negotiations next year.

London

(HYde Park 4561/2/3)

Michael S. Baumohl, Seven Arts European publicity topper, heads for Hollywood and N.Y. on Dec. 16.

Elmo Williams, 20th-Fox production chieftain for Europe, to New York on 10-day stay for confabs with Darryl Zanuck and Sey-

mour Poe. Robert Aldrich in town to launch his latest production, "Four for Texas," starring Frank Sinatra, Dean Martin, Anita Ekberg and

Ursula Andress. Frank Rainbow, of the Royal Court Theatre, named chairman of the Assn. of London Theatre Press Representatives, with John A. Carlsen as his deputy.

Mike Frankovich to be feted at a tribute dinner on Dec. 19, be-fore leaving to take up his new ap-pointment as head of the Colum-bia studio in Hollywood.

Cinerama is holding open house daily at the Royalty to give public a chance to o.o. the theatre. It became Cinerama's third London home last week, when it opened

"Brothers Grimm Technicolor acquired Henderson Film Laboratories and took over responsibility as of Monday (2). The lab will continue under the managership of R. J. Henderson Jr., son of the firm's founder.

Stars of the upcoming produc-tion of "No Strings," which opens at Her Majesty's on Dec. 30, met the press at a Palace Theatre re-ception last Tuesday (26). Among those feted were Art Lund, Beverly Todd and Hy Hazell.

Australia

By Eric Gorrick

(Film House, Sydney) Diana Dors a click at Chequers

nightclub, Sydney. "Longest Day" (20th) past its 17th week in Auckland, New Zealand.

Berry Greenberg, Warners managing director, presently on extensive Far East looksee.

Local tele producers are still finding it tough to sell product in the Overseas' market. Advance bookings are solid for

"Cleopatra," set to preem Dec. 6 at Mayfair, Sydney, for Hoyts'. Elizabethan Theatre Trust pulling good biz with grand opera at Elizabethan, Newtown, via carriage

trade. Bob Hope will telecast a show for key commercial ATN, Sydney, during stopover here next February.

Repeat of "Annie Get Your Gun" winding up a so-so run at Her Majesty's, Sydney, for J. C. Williamson Ltd.
"Lawrence of Arabia"

(Col) away to smash start at Barclay, Sydney, for Greater Union Theatres on two-a-day, hardticket.

Austria

By Emil Maass (Grosse Schiffgasse 1 a; 356156)

Quizmaster Heinz Fischer Karwin badly hurt in car accident. Operetta star Renate Holm inked by State Opera for light operas.

Albert Moser named new gen-eral manager of the Volksopera. Ulrich Baumgartner appointed manager of Vienna Festival Weeks. Cleveland mezzo-soprano Mildred Miller guesting in state op-

Lotte Lehmann will direct a singing course during next festival

weeks in Vienna. Von Einem's opera "Danton's Death" on program of next year's Vienna Festival Weeks.

Obituaries

reared by a wolf pack. In England, Sabu was a ward of the govern- At one time he directed the New ment attending one of the more York City Opera Co. at City Cenaristocratic schools while continuing his career in the Denham studios. He appeared in "Drums" operas, and "The Thief of Baghdad."

Survived by wife, two sons and

After wartime service with the U.S. Air Force, Sabu made several more films including "Song of India," "Man-Eater of Kumaon" and "Hello, Elephant," and his latest being "Rampage."

Survived by his wife, former account Marilly Coopers a son and

actress Marilyn Cooper, a son and daughter.

FRED UTTAL

Fred Uttal, 55, pioneer radio announcer whose voice was long in New York. He started as a teenage staff announcer at CBS. During his career he was associated with such programs as "Mr. District Attorney," "March of Time," "Cavalcade of America" and "We Love and Learn."

Mowgli, a story of a boy who was He also did some film and video work.

At one time he directed the New ter. He staged "The Ballad of Baby

a stepdaughter.

WILLIS J. DAVIS

Willis J. Davis, 76, pioneer At-lanta theatre man, died Nov. 24 in a Naples, Fla., hospital. He was on a fishing trip in the Florida Everglades when he was stricken. He was public relations director for Wilby-Kincey Theatres Corp. at time of his death.

A native of Newnan, Ga., Davis familiar to listeners, died Nov. 28 was secretary to a Georgia congressman in his younger days and entered the tobacco business in Atlanta before venturing into the theatre business. He built the Ponce de Leon Theatre (dark for many years) and later the Buck-head (remodeled and renamed the Uttal was an emcee on "Con- Capri Cinema) In 1927. He sold sumer Quiz." His ty credits in- both these houses in 1938 and cluded "Martin Kane," "Fight of joined the old Lucas & Jenkins

MR. W. H. CLARKE, O. B. E.

Members of the Cinema, Broadcasting and Film Studios industries will be sorry to learn of the death of Mr. W. H. Clarke, aged 62, a Director RCA Great Britain Limited, Sunburyon-Thames, Middlesex, who died on the 20th November 1963 after a short illness.

Mr. Clarke, who joined RCA in 1932 had been continually in charge of the sound recording activities. He was appointed a Director of the Company in 1959, and after the closure of the Recording Studios at Hammersmith in 1962, was transferred to the Sumbury premises where he became head of the Television, Film and Sound Systems Group which included manufacturing, service and sales departments. Mr. Clarke was an expert in all branches of sound systems and during the last war was closely associated with the Crown. Film Unit and Special Contracts for the War Office. For his services to the country he was awarded the Order of the British Empire in 1945. The loss of such a well-loved personality will be felt as much within the whole film industry as within his own Company, RCA Great Britain Limited.

the Week" and "Q.E.D.," a quiz chain as assistant to the late program. He also appeared as an Arthur Lucas and later as assistant

As a youth he was extra in ization. various Long Island studios. At In 19

Survived by wife and two sons by a former marriage.

JIMMY HATLO

Jimmy Hatlo, 65, cartoonist who created the strips "They'll Do It Everytime" and "Little Iodine," died Dec. I in Carmel, Calif. Syndicated internationally, his car-toons reportedly provided him with annual income said to be

around \$300,000. Hatlo started his career as a printer's devil at the Los Angeles Times. Three years later he was promoted to the paper's art de-partment, and in 1918 his cartoons

first appeared on the paper's front pages. They were caricatures of Kaiser Wilhelm. He left for a while to do public relations for Mack Sennett, but soon returned to newspapering. He worked for the San Francisco Bul-letin and later became auto editor

for the Call in that city.

Hatlo came to the attention of Freemont Older, editor of the Call, with a cartoon he drew for fun on a football game which the U. of California lost to the Olym-pic Club. In 1928, he was asked to dash off "anything" to fill some space on the sheet's comic page and thus was born "They'll Do It Everytime."

Survived by wife and son.

VLADIMIR ROSING

Vladimir Rosing, 73, producer and director of pageants and opera, died of a heart attack Nov. 24 in Santa Monica, Calif. A native of Russia, he turned from law to a singing career and bowed with the Music Drama Opera in St. Petersburg. He made recordings in London, then went on to produce and direct plays in that city. In 1936, he became director of the Royal Opera House of Covent Garden.

Rosing went to Los Angeles in 1939. There he became organizer and artistic director of the Southern California Opera Assn. More recently, he specialized in producrecently, he specialized in production of pageants. He produced "The California Story" in the Hollywood Bowl in 1950; "The Comedy actress on Broadway and Centennial in 1959, and "The Kansas Story" the following year.

"John's Other Vife,"

Bentley was the son of Alice
Bentley, who was a musical
WILLIAM A. HENRY
William Archibald (Archie)
Henry, 50, radio announcer and commentator, died recently in FinKansas Story" the following year.

William Archibald (Archie)
Henry, 50, radio announcer and commentator, died recently in FinHe also was a nephew of Harry B. try, Scotland. He was a staffer of died Nov. 13 in La Jolla, Calif.

actor on several daytime shows to William K. Jenkins, who suc-including "Edge of Night." to William K. Jenkins, who suc-ceeded Lucas as head of the organ-

In 1952 he became associated one time he was a featured perwith the Wilby Theatre circuit, former in D. W. Griffith's "Birth headed by the late R. B. Wilby, in of a Nation." an executive capacity. This organ-ization was the forerunner of the Wilby-Kincey Corp., which now operates an extensive chain in the Southeast, including the 4,400-seat Fox and Roxy Theatres in Atlanta.

Davis is survived by his widow, a sister, Mrs. R. S. Mann Sr., and a brother, Theo Davis, both of Newnan.

Funeral today (Wed.) in Newnan.

SPENCER BENTLEY

Smith, Broadway lyricist, and his the British Broadcasting Corp. at wife, Irene, also of the musical Glasgow. Prior to that he was a comedy stage.

His wife survives.

EDWIN B. WILLIS

Edwin Booth Willis, 70, head of Metro's set decoration dept. for years until his retirement five years ago, died of cancer Nov. 200 days to 1939, he was a member of the Perth Repetory Theatre, acting under the name of Graham Anderson.

Survived by his wife, son and days to 1939, he was a member of the Perth Repetory Theatre, acting under the name of Graham Anderson. years ago, died of cancer Nov. 26 in Hollywood. An Oscar winner for his work on "Little Women" in 1949, in association with Jack D. Moore, Willis was with the studio 32 years. Prior to that he was with the Goldwyn Co. He started there in 1919, and remained on same lot when the merger was affected. His credits included virtually

all of the big pix company turned or the big pix company turned out. Among them were such films as "Ben-Hur," "Mutiny on the Bounty"—original versions—"The Good Earth," "Captains Courageous," "Marie Antoinette," "Dancing Daughters," "The Bad and the Beautiful" and "Executive Suite." Sister survives.

SAUL S. HAYS

Saul S. Hays, 79, one of the last independent theatre owners in Maine, died Nov. 25 in Boothbay

Harbor, Me., after a long illness. He owned and operated the Strand Theatre in Boothbay Harbor for 49 years. He operated the Southport, Me.

Casino and the Hayes Casino in Boothbay during the '30s and '40s. Previously he trouped in vaude-ville. In 1897 he formed a comedy dance team which toured the country.

Survivors include a son and daughter.

W. H. CLARKE

W. H. Clarke, 62, director of RCA Great Britain Ltd., died Nov. 20 in Sunbury-on-Thames, Eng. He joined RCA in 1932 and had been n charge of sound recording activ-He became a director in

He later was named head of the Televsion, Film and Sound Systems Gruops. Clarke was awarded the Order of the British Empire in 1945 for his wartime association with the Crown Film Unit and handling of special contracts for the War Office.

FREDERIC TILLOTSON

Frederic Tillotson, 66, concert pianist and chairman of the Bowdoin College music department, died Nov. 25 in Portland, Me. He was a former conductor of a symphony orchestra and chorus in Denver and often performed as a soloist with the Boston Symphony Orchestra and Boston "Pops."

He also appeared in New York and London concerts.

EDDIE CHING WAN

Spencer Bentley, 53, former Eddie Ching Wan, 70, one of the legit and radio actor, died Nov. 27 first Honolulu nitery operators to

In Fond Memory

ERNESTO LECUONA

1895 - 1963

His "Malaguena," "Andalucia" and hundreds of other compositions will always live.

> Herbert E. Marks and all his other friends at

had been making his home for the from the mainland, died Nov. 26 last few years. He had lived at in Honolulu Ching (his actual sur-Deal, N.J., for many years. More name, Chinese style) opened the recently he had been developing South Seas nitery in Waikiki in residential homesites in and about 1938. Room had heavy patronage Cuernavaca.

Starting his stage career as a youngster with roles in several plays with Eva Le Gallienne, Bentley subsequently appeared on Broadway in "Boys From Syra-cuse," "Little Orchid Annie" and Furnished Rooms," among other legit productions.

He entered radio as an an-nouncer in the medium's early days. Bentley later became chief announcer, then program director at WNEW, N.Y. As a radio actor, he appeared on "Gangbusters," and later was starred on such radio shows as "Stella Dallas" and "Tohra" Other Wife." 'John's Other Wife."

for several years but finally was shuttered. He also operated the downtown Hoffman cafe, which his father had established in 1908. Surviving are his wife, two sons and three daughters.

NELLE W. HINES
Mrs. Nelle Wommack Hines,
writer of "Georgia Land," her
state's official song, died Nov. 21 in Milledgeville, Ga. A radio pi-oneer, she wrote and produced many educational programs for the Georgia State College for Women during the medium's early days. She also authored several books. A son survives.

nouncer. From 1937 to 1939, he was a

ABE LISS

Abe Liss, 47, film producer, died Dec. 1 in New York. He was president of Elektra Film Productions. He worked in Hollywood, after his discharge from the Office of Strategic Services, as an exec with the United Productions of

He joined Elektra nine years ago. Firm makes commercials and industrial films and designed the

NBC peacock.
Survived by wife and daughter.

EVERETT A. FULLER Everett A. Fuller, 71, onetime cameraman, clown and projectionist, died of a heart attack Nov. 24 in Schenectady, N.Y. He was a freelance lenser for MGM and Kinegrams newsreels, was a clown with the old Walter L. Main Cir-

cus and for a time was a boothman at Schenectady's now closed Strand Theatre. Surviving are a son and two daughters.

CARLO BUTI
Carlo Buti, 61, one of Italy's top
pop singers, died Nov. 16 in

He appeared in numerous films and was a star in Italy before World War II, He toured the U.S. in 1937. Ten years later he was back with a Carnegie Hall concert and a series of nitery appearances. He returned to the U.S. in 1952 for another tour.

JOSEPH MARTIN

Joseph Martin, 77, manager of UA's Irish exchange for more than 30 years died Nov. 26 in Cork. A film pioneer, he was associated with Rotunda-Picture House, Dublin, in screening the first motion pictures in Ireland. After retiring from UA, he worked with Ardmore Studios for a time.

His wife survives.

REX LESLIE Rex Leslie, cabaret and concert agent, died recently in Eastbourne,

Eng. He started as a baritone with Ronald Frankau's "Cabaret Kit-tens" and toured during the war with Leslie Henson. He switched to agency and management work before retiring three years ago.

Survived by wife and son.

IRVING E. PARKER Irving E. Parker, 52, one of the owners of the Eden Roc Hotel, Miami Beach, and v.p. of the Lustra and Amplex Corps., manu-facturers of lighting equipment and flash bulbs, died Nov. 28 in

New York. Survived by wife, son, daughter, father and two brothers.

MERLE CONNELL

Merle Connell, 58, cameraman and indie producer for 27 years, died of a heart attack, Nov. 28, in Hollywood. In recent years he also operated a 16m film lab, Modern His wife and son survive.

Rev. Benjamin C. Robeson, 70, brother of baritone Paul Robeson brother of baritone Paul Robeson and pastor of the Mother African Methodist Episcopal Zion Church in Harlem, died Dec. 1 in New York. Also survived by three daughters and a sister.

Tenhi-tenhi, at Civic Playhouse, Hollywood.

Mr. and Mrs. Norman Blumenthal, daughter, Brooklyn, N.Y., Nov. 25. Father is producer of NBC-TV's "Concentration."

Mr. and Mrs. Brendan Behan,

Karle Carmen, 66, former vaudeville performer, died Nov. 17 in New York. He appeared as a child actor with Maude Adams and later in vaude in song and dance act called "Carmen & Huyler."

Mrs. Geraldine Fitch Morner, 62, former singer with the Chicago Opera Co., and a reporter and fine arts columnist for the New York American, died recently in actress Marion Stafford; father is N.Y. A brother survives.

Mrs. Margaret Alessandro, 49, known as Billie Peacock when she worked as one of "The Adorables" dancers at the old Chez Paree nitery, died Nov. 22 in Chicago.

Joseph Gluecksmann, 63, play wright and director of Vienna's Burg Theatre, died recently of a heart ailment in Vienna. His son

Sister, 40, of actress Nell Clarke,

MARRIAGES

Margaret Fisher-White to Michael Shaw, Stourbridge, Eng., recently. He's a cast member of "The- Archers," the BBC radio series.

Merrilee Ringuette to Jerome Fella, Beverly Hills, Calif., Dec. 1. Bride is niece of singer Peggy Lee; he's the son of Phoebe Ostrow, of the administrative staff of Basin St. East and Embers, both New York.

Patricia Deutsch to Donald Hart, Nov. 30, New York. Bride, who studied with Neighborhood Playhouse School of the Theatre, is daughter of actress Benay Venuta (now Mrs. Fred Clark, who's also an actor) and Hollywood producer. Armand Deutsch ducer Armand Deutsch.

Susan Lerner to H. Morgan Hol-man Jr., Nov. 30, Princeton, N.J. Bride is daughter of librettist Alan Jay Lerner and Mrs. Henderson Talbot; groom is with J. P. Ste-vens Co., textile firm.

Mrs. Chesbrough Lewis Amory to Iva S. V. Patcevitch, Nov. 21, New York. He is president and board chairman of Conde Nast Publications; socialise bride has been married and divorced three times

Gail Jones to Sidney Lumet, New York, Nov. 30. Bride is daugh-ter of singer Lena Horne; he's a stage and film director last mar-ried to Gloria Vanderbilt. Mrs. Hazel Dexheimer Van Aer-

nam to Michael Pilley, Albany, Nov. 28. Bride is owner of Ten Eyck Record Shop; he is drama, screen and arts critic for the Al-

bany Times-Union. Sonny Arons to Sherman Stokes,

New York, Dec. 1. Bride is with Associated Booking Corp. Barbara Jo Willis to Marshall Helms, Shelby, N.C., Nov. 10. He's a WIST, Charlotte, N.C., staffer.

Eileen Hollis to Floyd L. Peterson, Nov. 16, New York. She's a publicist with Solters, O'Rourke & Sabinson agency; he's an inde-pendent radio and film advertising consultant.

Judy Granite to Martin Ambrose, Nov. 10, New York. She's an actress; he's an actor.

Judyth Ann Moss to Dan Katz, Oct. 19, New York. He's in the tv audience development department of the Katz Agency, Inc., station representatives and son of its president Eugene Katz.

Janet Nelson to Buzz Berger, New York, Nov. 16. Both are in the casting department of Herbert Brodkin's Plautus Productions Inc.

BIRTHS

Mr. and Mrs. Anthony Franci-osa, daughter, Hollywood, Nov. 24. Mother is daughter of Paramount prexy Barney Balaban; father's the actor.

Mr. and Mrs. Tom Skerritt, daughter, Los Angeles, Nov. 22. Father's an actor. Mr. and Mrs. Brook Benton, son,

New York, Nov. 24. Father is a Mr. and Mrs. Arthur M. Tolchin, son, N.Y. Nov. 22. Father is assistant to the president of Loew's

Theatres. Mr. and Mrs. Joseph Brown-stone, daughter, New York, Nov. 15. Mother is actress Anne Diamond; father is production stage manager and currently director of "Tchin-Tchin," at Civic Playhouse,

daughter, Nov. 24, Dublin, Ireland. Father is the playwright.

Mr. and Mrs. Lee Barnett,
daughter, Nov. 24, New York.
Father is a comedy writer.

Mr. and Mrs. Arne Ramberg, son, Oct. 1, Philadelphia. Father is with the Philly office of the Katz

Agency, station reps.
Mr. and Mrs. Robert Foshko,
son, Nov. 29, New York. Mother is

a film and tv producer.

Mr. and Mrs. Donald Swerdlow, son, Nov. 26, New York. Father is a film editor at NBC.

Mr. and Mrs. Jack Rattigan, daughter, Philadelphia, Nov. 22. Father is WRCV radio personality; mother is former ASCAP (N.Y.)

programmer.
Mr. and Mrs. Al Waller, son,
New York, Nov. 15. Father is WCBS-TV, N. Y., pubaffairs producer.

Mr. and Mrs. Dave Smith, daughter, Houston, recently. Father is a KTHT staffer there.



New Year's Eve Telecast COAST to COAST CBS-11:15 P.M. to 12:15 A.M.

GRAND CENTRAL STATION

Sponsored by CLAIROL (Benefit National Association for Mental Health)

New York

June 22 through Labor Day **GUY LOMBARDO'S Production of**

"AROUND THE WORLD IN 80 DAYS"

September October November

COAST TO COAST TOUR FAIRS—CONCERTS **THEATRES**

April 22

NEW YORK WORLD'S FAIR

Another LOMBARDO Enterprise: **EAST POINT HOUSE RESTAURANT** FREEPORT, L.I.

Michael Todd's

JONES BEACH MARINE THEATRE

In Preparation: "THE GUY LOMBARDO STORY" Published by McGRAW-HILL

DECCA RECORDS

January 3 Through EASTER

GUY LOMBARDO'S

PORT O' CALL INN

and COUNTRY CLUB

TIERRA VERDE

Florida

Personal Representatives:

TV, Radio Representative: MILTON BLACKSTONE OX 7-6077, New York

AGENCY FOR THE PERFORMING ARTS, INC. DAVE BAUMGARTEN, New York

BILL RICHARDS, Chicago

BILL BUETELL, Miami HOWARD McELROY, Beverly Hills

Publicity: Public Relations Corp. of America SAUL RICHMAN

Published Weekly at 154 West 46th Street, New York, N. Y. 10036, by Variety, Inc. Annual subscription, 315. Single copies, 38 cents.

Second Class Postage at New York, N. Y.

O COPYRIGHT 1963 BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 233 No. 3

NEW YORK, WEDNESDAY, DECEMBER 11, 1963

64 PAGES

SIBUNGALSA

NBC-CBS In \$25,000,000 Auction Play For 2-Year NFL-NCAA TV Grid Rights

would handle the upcoming dice throw of the networks for football

throw of the networks for football telecasting rights. The dice could roll as high as \$25,000,000 for the tv rights to the National Collegiate Athletic Assn. and National Football League schedule of games over a two-year period.

The first roll of the dice will take place Tuesday (17), when bids on the new NCAA tv football contract are opened on the third floor of the Manhattan Hotel, N. Y., at a yet undesignated room. The second roll of the dice is due sometime in January, when bids are received January, when bids are received and opened by NFL officials.

In both cases, the network rolling the highest numbers will cop the pot—and if one network elects to go for broke and play hard for both events and win, that network, to all intents and purposes, gets crowned as the leading sports net-

CBS-TV, wearing the sports net-work crown, had both NFL and NCAA games the past two years, having paid \$9,600,000 to NFL and \$10,200,000 to NCAA, for the pri-

NBC-TV, though, has been champing at the bit. Indicative of NBC-TV's jealousy is the record (Continued on page 40)

Beatles Curtail 1-Niters For Safety But Will Lift Ban For Edinburgh Date

Glasgow, Dec. 10. The Beatles, top pop act in the U.K., are cutting down on one-night stands in the interest of their own safety and comfort. They will play a week of 12 performances in a city-centre cinema here in July.

virtually ending the group's one-nighters. From now on, they will appear only where their show can last several days.

Main reason is the risk involved in getting the foursome through hundreds of teenagers who gather to see them after performing. But the new ban on one-nighters will be broken for Edinburgh, a city they have never visited, and for which they're booked April 29. The Scotland tour is being organ-

ized by Albert Bonici. Other pop acts pacted for Scot dates include Johnny Kidd & the Pirates, the Ronettes, Billy J. Kramer & the Dakotas, the Fourmost, Sounds Incorporated, and Tommy Quickly. All will play

Much interest will center on the Beatles' visit to Glasgow for a full week. After their first visit to the city in October, more than \$300 worth of damage was done to the city's new Concert Hall by teenage girls. The city hall's committee decided they would not let the hall to the group again.

Juke's Full Circle

London, Dec. 10. Britain's newest advertising media was launched in London last week—jukeboxes. In 300 selected coffee bars throughout the city, J. B. Marketing-Ltd. has installed jukes which play commercials during the time it takes for one disk to replace another on the machine, approximately seven seconds.

So far, more than 20 advertisers have been lined up in-cluding such accounts as Aspro, Coca-Cola, Alka Seltzer and Remington Razors (even the Ministry of Transport is giving the medium a tryout by drumbeating a new road safety campaign).

Electronic Rating Due for '64 Rows

Latest entry in the rating sweepstakes that started after Congress probed the broadcast numbers game is an automated system developed by Electro-Communications that the can sample a third or ay on viewers a night.

Called Electro-Rate, the new service electronically dials phon-numbers, asks pre-recorded questions, disconnecting after each call and repeating, a busy signal is received, the device goes ahead,

returning later).
Says Joe G. Fischer, director of sales and promotion for the company, "We will have over 500,000 numbers on tape by the time we are ready to roll. We have recently completed an extensive market research program to make certain that our final tabulations are accurate cross-sections of the country with regard to age groups, income brackets, etc." System aims for operation by the beginning of the next tv season.

Too Much 'Western' Dance Music Tabu in E. Germany

Frankfurt, Dec. 10. A w.k. dance band tagged the Benny Kraus Sextet has been banned for three months from public appearance in East Germany, informed sources revealed here. The jazz combo also was fined

\$125, "Crime" of the six musicians is that they had played too much from the western world. Maximum allowed is 40% "western" music allowed is 40% "western" music against 60% of "approved" East German and Russian songs.

Four other dance bands received similar sentences.

MOVES TO GRAB

By VINCENT CANBY

Mexico City, Dec. 10. With little fanfare, gruesomely serious negotiations are going on here which will define the scope of future Yank participation not only in the Mexican film market, but, as well, throughout all of Latin America, which accounts for approximately 25% of all U.S. film earnings overseas. Also involved in the negotiations is the entire con-cept pertaining to the function of a trade association—in this case, the Yank's Motion Picture Export Assn., whose Latin American veep, Robert Corkery, is on the front line in the Mexican battle.

Norteamericanos are specifically seeking (1) a fair trade agreement with Operadora de Teatros, the government-controlled exhibition monopoly, and (2) suspension of a decree requiring that all prints of foreign releases be made in Mexican laboratories;

The big question at the moment is whether or not the New York distributors, who successfully the demands of the power-thange workers union in the (Continued on page 54)

May Spot Shows At Shea Stadium Near Fair Site

New Shea stadium near the N.Y. World's Fair may be the site of all-star shows to appeal to the visitors and towns in the periphery of the 1964 exposition. Pierce s mentioned as im these outdoor Saturday night al fresco name shows, scaled \$3-\$7, in the 55,000-capacity sports park which will normally be the home of the N.Y. Mets and the N.Y. Jets.

As the '64 Fair looms larger or the horizon, midtown Manhattan's mass and class restaurants, nitery impresarios et al. are gearing for the big population influx. The hotels already are enjoying vivid evidence of affluence through bigscale reservation demands from corporate, educational, industrial and kindred organized groups.

Torture Transferred

Paris, Dec. 10. The Grand Guignol reopened its doors with its new policy of "classic" plays and with a new name, as Theatre 347.

Reviewing the show next day, Figaro's critic said, "No more tears, no more torture? Not at all. The policy continues as it wasonly, now, it's the audience which is tortured and made to suffer."

Testifies 'Ice' Delivered Every Mon. To Treasurers, Also A Theatre Chain

Toujours, Les Problems

Paris, Dec. 10.

Paris Police Chief Maurice
Papon has asked the city
fathers to enact a law that
would make it illegal for
transvestites to operate on the streets. Presently, there are either no laws against either the transvestites or homos on the Paris books.

Complaint is that male prostitution has become so blatant in several sections of the city, particularly in the Montmar-tre nitery belt, that a normal male cannot traverse these areas alone without being accosted. It's been pointed out that the transvestites outfit themselves in costly costumes and wigs and operate quite openly.

JFK Cultural Center Assured

Washington, Dec. 10. The snowballing effort to quickly build the National Cultural Center as a memorial to the late President Kennedy gained new impetus through a unique Congressional

The Senate & House Public Works Committee announced they would meet in joint session Thursday (19) to consider legislation re-naming the Center for Kennedy and providing Government funds to quicken its completion.

Those two committees have never held a joint meeting before, one committee clerk said. Senate etary reiton Johnson said the last joint meeting of two regular committees he could recall was in the mid-1930s.

Legislation before the commit-(Continued on page 54)

B'ham .Cuffos Columnists To Improve Its 'Image'

Birmingham, Dec. 10. newest and most swank motel. The Colony, is apparently taking positive steps to counteract some of the bad publicity because of its racial difficulties. Pete Kakaoloris, manager of this 10story motor inn, which has a penthouse restaurant, flew in syndi-cated columnist Earl Wilson and artist-illustrator Russell Patterson.

Plans are to bring into the city other nationally-known journalists and prominent figures and let them see that Birmingham has other desirable attractions, said Kakoloris. Bob Considine was to have made last month's Birmingham trip but had to cancel out at the last minute, said the manager. Canada, for example.

By JESSE GROSS

"Ice," the trade term for the "Ice," the trade term for the alleged under-the-table payoff to theatre people who service the black market with choice tickets to in-demand shows, could run to \$10,000,000 yearly. That's the estimate of Edward F. Rutter, a certified public accountant who's been working for the N. Y. Attorney General's office in its current probe of business methods and practices employed by legit theatres.

The investigation, launched eight months ago by Attorney General Louis J. Lefkowitz, has been handled by his Real Estate Syndication Bureau, headed by Asst. At-torney General David Clurman. Rutter's appraisal of the "ice" sit-uation was included in testimony given by him yesterday morning (Tues.) at the opening by Lefko-witz at the State Dept. of Law in downtown Manhattan of two days of public hearings into alleged ir-regular practices in the theatre industry.
Rutter's \$10,000,000 figure is

based on a projection of "docu-mented" transactions involving involving overpayments on tickets by some eight leading banks in New York. The records of the banks were obtained by subpoena and reflect purchases made for clients. An elaborate rundown of the overpayments was made by Rutter. The average price paid per ticket was \$20, but an instance was cited where \$30 for each of three tickets was paid for "How to Succeed in Business Without Really Trying" at a total cost of \$90. The boxoffice price per ticket was \$9.60.

Other shows mentioned in Rut-(Continued on page 61)

Folies Bergere Eyes B'way Palace for N. Y. World's Fair Influx

American and Parisian impre-York with his wife, Patachou, who's currently playing at the Hotel Americana's Royal Box, is talking a "Folies Bergere" legit deal for the RKO Palace on Broadway as a lure for the 1964 N.Y. World's Fair visitors.

He would be doing it in association with William Sharmat and Robert Purdom, by arrangement with Paul Derval, vet impresarioowner of Paris' Folies Bergere who already has licensed the nitery revue rights to the Tropicana, Las Vegas, where it has been for the

past three seasons. The Lesser deal would be thestrical, not nitery, but would exclade six western states (California, Texas, Oregon, Washington, Arizona and Nevada). Lesser's "FB" could tour into Chicago er

W. German Tourist Agents Rap 'Noisy' Folk Fests for Crimping Native Biz

Frankfurt, Dec. 10. Reasons ranging all the way from shortage of coathangers in the hotel closets to too many noisy folk festivals were cited at a meet ing of the leading West German tourist agency groups for the reduction in number of West German vacationers spending their time, and money, in their own

About a third of the West Germans-close to 15,000,000-went somewhere this year on vacation And far too many headed for Spain, Yugoslavia, France or Italy rather than using their native facilities for holidaying, the tour ex-perts noted.

Complaints from German tourists about local hotels included such beefs as the wash basins were too small, the restaurant menus were oldfashioned and not in sufficient supply to serve all the di-ners, and on the door of the room (Continued on page 63)

CALL OFF JAN. 23 GALA; **DUBIOUS RE 'TASTE'**

Washington, Dec. 10. Democratic National Committee chairman John Bailey has concelled the Jan. 23 Democratic fund-raising gala for which Richard Adler, as producer, had linked up numer ous personalities to perform.

Bailey said another fund-raising event "of a different type" will be held at a later unselected date. He didn't know whether talent would perform or not. A spokesman for him said, "that will be decided later.

The Jan. 23 gala was planned to celebrate the beginning of the fourth year in office for President Kennedy and Vice President Johnson, and to raise money. Bailey explained that party officials felt a gala would be "inappropriate fol-lowing just two months after the

ŀ

'Adults Only' Opera

Marseilles, Dec. 10. Opera being generally considered an adult art form, it is rare (and this may even be a first) to see an "adults only" segregation at an opera house. But the local Opera, for its production of "Lulu," is selling tickets only for spectators of over 16.
"Lulu" has to do with the hectic life of a prostie.

Masquers Free-Feed Army Archerd; Polite (But Funny) Dinner By AL SCHARPER

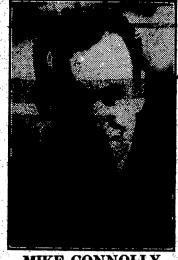
Hellywood, Dec. 10. Some 200-odd converged Friday
(6) when The Masquers tossed
DAILY VARIETY columnist Army
Archerd a testimonial dinner. there was little needle-work in the post-prandial patter, KMPC's Johnny Grant toastmastered (George Jessel was working Harrah's Tahoe.)

In reading off the telegrams, Grant did dig one out from the boys on Daily Variety, admonishing, "Never mind giving Army a dinner; give him a dictionary," and then Phil Silvers took the mike and pondered

"This is truly America, Look, Jack Leminon here, and after that last notice he got in DAILY VARIETY . . . Archerd isn't the best writer in the world, but he's the politest. Who else says 'Good Morning,' to everybody?"

On early, Hal Kantor proved tough to follow and the writer-producer stayed right on target from the time he noted "wit is the salt of the earth and it's a pleasure to see so many on a salt-free diet." In hailing Archerd, he observed his 'column is as vitally important to

(Continued on page 54)



MIKE CONNOLLY

Nationally Syndicated Columnist,

"I saw PAUL ANKA at an early show at the Sands in Las Vegas, where he flipped the pablum set right out of their highchairs, and again at a late show, where he flipped the Scotch-on-the-rocks set right off their rockers. ANKA is always money-in-the-banka."

Cut Ticket Cost, Not Screen Ads

Manila, Dec. 10. Entrenched power of screen advertising interests in film theatres here was illustrated recently. Rather than suffer abolition of the much-hated and often-hissed commericals, one following the other ad nauseum, showmen have consented to a reduction in admission

Theory is that the general public will be mollified and the Mayor of Manila will cool off with reduction of admissions and people will sit still willingly for the bombardment of commercial messages on the screen.

Americans who experience little or no advertising on their screens probably have no notion of how numerous, heavy-handed and hard-to-endure these commercials

Bob Hope's Eye Better; LBJ Urges Xmas Tour

San Francisco, Dec. 10. Hope can make his Christmas tour despite his eye allment, according award ceremonies, contracted for to doctors' report. Physicians say some days earlier. Concellation Hope's eye is responding so well was explained by the fact that the to light-beam treatments for repicture has no N.Y. license, though moval of blood clot that comedian's our of eastern Mediterranean may

A handwritten note to Hope from President Lyndon B. Johnson said "Christmas without Hope is simply not Christmas" and closed, "God be with you."

Fear For Sinatra Jr.

Reno, Dec. 10.

The FBI guardedly admitted here that they "feared" for Frank Sinatra Jr. who was kidnapped at gunpoint Sunday (8) by two thugs from his cabin adjacent to Har-rah's, Stateline, Nev. He was fulfilling a booking there. Snows in the area hampered the search.

Father of the 19-year old abducted singer came to Reno where Sinatra Sr. registered at the Mapes Hotel awaiting "contact" from the abductors.

It's believed that the Tahoe snows have prevented the kidnap-pers from fleeing the area and search is concentrated near the scene of the crime.

Deval in Madrid

Madrid, Dec. 10.

French playwright Jacques Deval was here to attend the premiere last week of his drama, "Venus de Milo," as adopted for the Spanish stage by Edgar Neville.

The play was presented by Maria Fernanda d'Ocon and her resident company at the Teatre Reina Victoria to a capacity audience that included a turnout from legit and letters to honor the author. "Venus" is his fourth work staged

Tony Martin-Cyd Charisse Two-Acting In Both Spanish Pic and Niteries

MPRF's \$40-Mil. Program

Hollywood, Dec. 10.

Motion Picture Relief Fund has launched a \$40,000,000 endowment program to under-write a 15-year master plan for expansion, renewal and supplemental financing.

Under program, similar in concept to those of major foundations and universities, according to prexy George Bagnall, the fund will seek capital gifts and bequests from individuals, estates and trusts.

Moscow Circus' Overcame Red Tag, TV, JFK Mourning For OK \$1,539,000 Gross

Anti-Russian sentiment caused by the arrest in the USSR of Yale's Prof. Barghoorn plus time lost during the mourning period for President Kennedy were two fac-tors which cut the takes of the recent American tour of the Mos-cow State Circus. Another item which slashed the gross was the Ed Sullivan showing of a taped Moscow Circus Show on CBS-TV that had been made earlier in London It was claimed many be-lieved this was the version then touring the U.S.

Despite these handicaps, the first U.S. junket by the Moscow show was profitable. Gross of \$1,539,000 was scored during its 10-week tour. Peak take came out of New York which gave the show \$600,000 during a 15-day run

(Continued on page 63)

LOCKED OUT, AWARD MADE ON CURB, 2 A.M

Jack Smith, director of the New York avant garde feature, "Flam-ing Creatures," was presented with Film Culture's annual award for his "most original contribution to the cinema" in an impromptu ceremony held on top of a car in front of New York's Tivoli Theatre at 2 a.m. Sunday (8) morning.

The open-air ceremony was necessitated when one of the co-owners of the Tivoli, ordinarily an San Francisco, Dec. 10. Eighth Ave. nudie house, at the There's a good chance that Bob last minute cancelled Film Culone is not required for a private screening.

> Ceremonies had attracted sev eral hundred film buffs who, on arrival at the theatre, found themselves locked out. FC editor Jonas Mekas finally made presentation sous marquee.

Tony Martin and Cyd Charlese, who haven't worked together since they were in Metro's "Till the Clouds Roll By" in 1947, have slated dual appearances in a picture which Martin will coproduce with Jean Negulesco, "Follies," and also 15 weeks of bookings throughout the world.

Pic, based on E. P. Oppen-heimer's book, "Treasure House of Martin Hewes," is slated to get away in Madrid next year. Negu-lesco currently is in Madrid talking coproduction and distribution deal with Samuel Bronston.

Couple will open a five-week stand at the Riviera Hotel, Las Vegas, Dec. 20, marking Miss Charisse first nitery appearance. Tabbed "Two Act Revue," Riviera is paying \$45,000 per week for act, which Robert Sidney is producing-directing, with words and music by Sammy Cahn, Jay Livingston and Ray Evans.

Bookings for man-and-wife team include Fontainbleau, Miami, Feb. 27, and Harrah's, Lake Tahoe, Latin Casino, Merchantsville, N.J. Talks also are on for package show, to include Johnny Carson and Four Step Bros., at Palace, N.Y., during World's Fair, and Olympics show in Japan, several clubs or theatres in London.

In between, Martin will continue his regular appearances as a sin-gle, has dates skedded for Harrah's, Tahoe, and Cocoanut Grove,

NEGRO OPERA STAR'S INTEGRATED B'HAM BIZ

Birmingham, Dec. 10. Crowd estimates of Negro opera star Mattiwilde Dobbs' recent concert here may have varied. But, one thing was certain: this was precedent-shattering event, at least for Birmingham, U.S.A.

The celebrated coloratura's recital not only was integrated, with approximately 50 white musiclovers in attendance, but also it was sponsored by the local Negro college here.

Miles College in the past has presented artists at its own grounds but doesn't have adequate auditorium facilities. This was the first time the college used the Municipal Auditorium which seats 5,200 and only was remodeled a couple of years ago. Attendance varied from 2,500-3,500, which is a sizeable crowd for a musical pro-gram in this city.

Miss Dobbs received an extremely warm ovation from the audience. She sang selections from the classics but when she gave a very moving rendition of Negro spiritual, "A City Called Heaven she received a five-minute stand-ing ovation.



FOUNDED 1905 by SIME SILVERMAN, Published Weekly by VARIETY, INC. 6404 Sunset Boulevard, Hollywood 9-1141 Washington, D. C. 2004 784 National Press Building, STerling 3-5445 Chicage, III, 49411 400 No. Michigan Ave., DElaware 7-4984 49 St. James's Street, Piccadilly, HYde Park 4561-2-3 SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents ABEL GREEN, Editor Volume 233 INDEX Bills 54 New Acts Night Club Reviews Casting 60 Obituaries Chatter 62 Pictures ... Film Reviews Radio Record Reviews .. House Reviews Inside Radio TV Television International 19 TV Film . Legitimate Television Reviews . Literati Vaudeville Music ... 43 Wall Street Published in Hellywood by Daily \$20 a year. \$25 Foreign

ANYONE ELSE FOR 'SHOWCASE'?

RKO Creating Elite Inner Circuit; All to Be 'International 70 Theatres'

million dollar renovation program on its national circuit aimed at creating a "circuit within a circuit."
A group of houses in several cities have been selected for curbstone to screen remodeling, the final touch being the renaming of each situation as "RKO International 70 Theatre." creating a "circuit within a circuit." Theatre.'

In most cases, this program in-volves the renovation of large downtown "gingerbread" houses of early epoch. Modern decor will be introduced into the theatres, with seating capacity cut down to en-able the placing of the chairs at comfortable positions from one another. New marquees conform-ing with the International 70 motif will be installed in each house and all will be equipped with screens which can handle any ratio except three-panel Cinerama.

What this means to the circuit is a large group of houses in several cities which can at any time play roadshow attractions as well as standard fare. With the new 70m screens, the theatres on the circuit will now have an increased range and capacity to handle what-ever product is available and it is acknowledged to be the most progressive move ever undertaken by the chain on a nation-wide basis.

The first theatre to get the International 70 treatment is already being worked on. It is the old Orpheum in Denver and will re-open under its new handle Dec. 25 with "The Cardinal." Plans are definitely in the works for RKO houses in Boston, New York, New Orleans, Cincinnatti, Dayton, Co-lumbus, Syracuse, Rochester and a few others. Many of these ren-novations will be made in the coming year.
RKO execs characterize the ex-

pensive move as a preparation for the future. This International 70 program is only part of an overall, chain-wide rennovation program Every Man Expert On that has been going on for some time now. What sets this apart from the rest of the remodelings is the new name and concept of equipping all International 70 houses with 70m screens and such completely revised decor and de-

Naturally the International 70 scheme will be widely trumpeted in the areas in which the new theatres are converted, all of which is also aimed at giving RKO a fresh, modern look and public image. It will also be directed at eventually establishing the Inter(Continued on page 12)

'McLintock' Makes It Big For UA

As the campaign says, United Artists "McLintock" is actually turning out to be "McNificent." What started out to be a quick kill Thanksgiving release has broad-ened to wider bookings. John Wayne starrer is turning out to be one of UA's hottest grossers. Even the company is surprised.

In New York as a "Premiere Showcase" release, the picture topped the \$377,000 mark during a three-week stand. It is now play ing off in 54 other houses in the area. In Los Angeles on a 28-house multiple run, the film grossed a sturdy \$369,938 in its first 12 days. Playing six houses. in Cleveland, the Batjac produc-tion took in a hefty \$48,980 in five days and at the Oriental Theatre in Chicago, "McLintock" regis-tered a strong \$61,921 in 17 days.

A host of other hotsy perform-ances were turned in by the western, in many cases topping previous UA records even for road-show pictures. Not only did the picture register strongly in the major areas like those already mentioned but it was equally strong, on a comparative basis, in situations right down the line. Some examples: \$14,863 for five days in Boise; \$14,600 in five days in Salt Lake City; \$8,120 in five days in Idaho Falls; \$11,538 in five (Continued on page 18)

Film Columnist

SHEILAH GRAHAM gives accent to her peripetetle coverage in a bright place,

Hollywood Is Where I Find It

> one of the many Interesting Features in the upcoming

58th Anniversary Number

VARIETY Plus other statistical and data-filled

Metro Producer

Hollywood, Dec. 10. George Englund, expanding to producer status for the first time. has signed a three-picture exclu-sive producer-director deal with Metro.

New contract, which is in addition to his current directorial as-signment on "Signpost to Murder" for the Culver City lot; follows one prior commitment to direct a Universal picture, not yet selected. Englund earlier made his direc-

torial bow on "The Ugly American" for Universal and is now on only his second director duty on "Signpost."

Others Booking Jobs: New Credo of Mandel

RKO Theatres is innovating in the field of its booking of pictures. This was explained this week by Harry Mandel, president, and Matty Polon, v.p. Both execs told of the new approach at a meeting with salesmen and execs of the film companies at a meeting at the Warwick Hotel last Thursday (5).

It's principally Polan's department and he made with the de-tails. Setup calls for division of the country into thirds. Marty Perlberg, Ida Cohen and Bernie Friedman will supervise one-third each for four months. And then each will be rotated to another

The idea is to give each of the three a working knowledge of the entire country over the course of

RE-EDIT CINERAMAS

Loew's Cinerama Theatre on Broadway, formerly the Capitol and some seven months ago converted for the showing of C'rama product, is now set for an unique reissue. This house has booked an anthology of C'rama pictures, in a sense, and the playing is to be on a reserved-seat basis.

Theatre, which is now offering 'How the West Was Won," on Dec 25 will bring in a feature-length compilation of the standout scenes from five previous C'rama productions.

Pieced together are the highspot scenes from "This Is Cinerama,"
"Cinerama Holiday," "Seven Wonders of the World," "Search for Paradise" and "South Sea Adventure."

There are 32 scenes in all from the Crama backlog of five fea-tures and included is the roller-coaster item from the first, "This Is Cinerama," which first went on view in September, 1952.

Latest eruption of "showcase" talk in New York has an affect on almost every major film interest. Universal and Paramount show concern as do Metro and Warners which are now setting up "show-

which are now setting up "show-cases" of their own design. United Artists and 20th-Fox have been using the idea for some time, UA being the original thinker.

Universal gets involved via RKO Theatres. This circuit is presently in discussions also with Warner Bros. RKO is taking refuge in the "no comment" hocus-pocus so dear to the New York circuits, though everybody is in on the "secret". Universal has been using RKO's everybody is in on the "secret".
Universal has been using RKO's
Palace and Albee theatres, on
Broadway and Brooklyn, respectively, as flagships for its pix and then later playing the RKO circuit with the product.

Each To His Own
Universal conceded last week
that "changes are in the discussion stage" involving the distrib's re-lationship with RKO. Delicacies are involved. Universal doesn't like to share its sales strategies and if WB arranges a "showcase" with RKO, it would virtually take top position among the circuit cus-

Also effected is Allied Artists which also preems pix at the Palace and Albee and later plays the circuit. Since Warners hasn't used the Palace much, its arrival there along with Universal, Allied and Buena Vista, which also uses it from time to time, could create something of a log jam on Broad-way, not to mention on the circuit itself. UA and Fox have already proved that such can happen with "showcase" at the Astor where twice there have been conflicts, once even pushing a UA picture off Broadway entirely.

Although Paramount isn't ready right now, it is said to be "close" to a plan for multiple firstrus in metropolitan New York playoff. Revealed is the fact that the distrib is presently talking with several circuits about the possibili-ties of such a scheme, among them Loew's, Century and American Broadcasting-Paramount Theatres. Century is an old hand at "show-case" participation, it being involved for some time now with (Continued on page 53)

Mirisch & Sellers Crash Music Hall

Mirisches have made it, for the first time, with one of their pic-tures going into Radio City Music Hall. It's "The Pink Panther," the first film United Artists has had in the Music Hall since 1950 when "The Men" played there.

Edwards has been represented there on several occasions.

Following the Music Hall, "Panther" will go into a "Golden Showcase" multiple release in New York and will fan out in key cities around the country. UA has an-other Sellers starrer set to follow closely on the heels of this one, a picture called "The World of Henry Orient," and the Music Hall booking is seen helping this one. Columbia likewise has a Sellers film but it will be issued in January. It's "Dr. Strangelove, Or How I Stopped Worrying and Learned to Love the Bomb." Learned to Love the Bomb.

Also of interest is the fact that the protean British performer is currently making "Shot In the Dark" for Mirisch-UA, again with Edwards directing. This is being vastly restyled from its Broadway original, being tailored as a fol-lowup to "Panther," UA has held high hopes for the latter pic and the Music Hall booking will doubtless help the company realize its aspirations.

Spread of 'Showcasing' Concept **Further Reduces the Traditioal** Importance of Broadway Stands

EDDIE CANTOR

from his vest penorame of experience projects some

Show Biz Closeups In Sharp Focus

or Interesting Editorial in the upcoming

58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Carl Foreman Churchillizing

Carl Foreman, who is writer, producer and director, has acquired rights to two autobiographical books by Sir Winston Chur-chill and hopes to go into production with a scenario based on the properties next summer. Foreman, who whas in New York last week, said he figures on making the pic-ture in England, South Africa and

Anthony Montague Brown, Churchill's personal representative, journeyed from London to Gotham last week to wrap up the deal. It covers the rights to Churchill's "My Early Life" and "The World in Crisis," both published in the United States by Scribners United States by Scribners.

Columbia is to finance the pro-ject as well as taking the distribu-tion rights.

Ferrer Set for 'El Greco'; Winds 'Sex & Single Girl,' Then Off to Switzerland

Picture will be produced by Jose Vicuna of Impala Films and is planned to begin lensing in Madrid late in March, Guy Elmes will write the screenplay based on Gregorio Maranon's book, which Ferrer and Impala acquired early this year. Claude Renoir has been signed as cinematographer for the It will go into the showplace around March but will not be the theatre's Easter attraction. This will also introduce Peter Sellers to the Music Hall. Director Blake cus World" for Samuel Bronston, she getting \$1,000,000 for her role will begin planning "FI Greece" in "My Fair Lady" but it is will begin planning "El Greco" immediately following his present assignment.

> Ferrer winds his work in "Sex and the Single Girl" Dec. 20 and wings to Switzerland to spend the holidays with his wife, actress Audrey Hepburn. On Jan. 2 he planes to Madrid to huddle over "freco" before returning to the States Jan. 12 for process lensing on "Single Girl." Following this, he goes back to Spain for pre-producgoes back to Spain for pre-produc-tion work on "El Greco."

LEVINE DOES PLENTY FOR H'WOOD & ROBBINS

Hollywood, Dec. 10. Joseph E. Levine at a luncheon hosted by Paramount head Jack Karp and production chief Martin Rackin last week reported he is planning seven or eight Hollywood projects within the next year. Simultaneously, producer re-(Continued on page 17)

Importance of first-run engage ments in Broadway theatres, the arch of the gate to the national playoff market in times past, is further diminished by the current spread of "showcasing"—the metropolitan New York pattern whereby a film goes into up to 20 theatres right off, one of them possibly, but not necessarily a Times Square stand.

Road show films showing twice daily on reserved seat policy are a separate category and it is not supposed that hard tickets will vanish. There is prestige still in road-showing, a buildup for a given "big" picture which nothing to date has replaced. However, even as to road shows if is necessary to remark that the contrasting togets of roadshowing as against costs of roadshowing as against showcasing are invidious. Re-served seat policy carries burdens of special overhead, staff and selling which are typically glossed over for the sake of other intangi-

Point is that, excepting the road-show films, which are not too fre-quent, the big, important Times Square theatres apparently no longer will plays pictures on an exclusive basis, as they have for 50 years.

The change is within the framework of the move toward "show-case" presentations, this being the switch to openings of new pictures in 17 to 20 theatres around the New York exchange area. Broadway loses its exclusivity.

The de-luxers on Gotham's Main Stem, it's apparent, starting shortly will play either a roadshow picture, such as "It's A Mad, Mad, Mad Mad World," which is now current at the Warner Theatre, or a Ciferama entry, as now at Loew's Cinerama (formerly the Capitol). Except for these hard-ticket offerings, the exclusivity will be gone. The Paramount, State, Astor, Victoria, Criterion, DeMille, Forum, Palace and Rivoli will play roadshow or they are to be relegated to playing pictures day-date with boroughs and suburbia situations, all of them proclaiming firstrum at the same time.

Another significant exception: Radio City Music Hall. It's clear

A Spanish-Italian-American coproduction based on the book "El Greco and Toledo" about the life of the painter El Greco is planned. Mel Ferrer will be executive producer of the project and play the title role in the film to be titled simply "El Greco."

Radio City Music Hall. It's clear that no film distributor would go for the multiple-run if there's a chance of snaring a Hall booking. The Hall will insist on exclusive run, as it always has done, and the distribution will obviously oblige because of the high rentals this theasimply "El Greco."

In \$-Stratosphere

she getting \$1,000,000 for her role in "My Fair Lady," but, it is learned, she is in for a participa-tion in the profits of "Charade," her costarrer with Cary Grant cur-rently playing the Bedlic City rently playing the Radio City Music Hall with record biz.

The last femme to be in on a percentage as costar of a Grant film for Universal was Doris Day who is topping the \$1,000,000 mark in earnings from "That Touch of Mink," which also opened at the Music Hall. Since U is projecting "Charade" to do every bit as well as "Mink," if not better, Miss Hepburn could find 1964 a.banner economic term.

"MFL" is currently lensing under the personal supervision of Jack Warner in Hollywood. Cha-rade" will open in about 200 national situations during the Christ-mas holiday period. Although it is not known just what her percentage of the film is, it is figured that Miss Hepburn can earn a tidy sum from the picture, especially if it lives up to the expectations of Universal.

Tours Short Films Festival Suffers Quality Scarcity of Most 1963 Fests

Tours, Dec. 10.
Tours International Short Film Testival, with French government and local subsidy, held its ninth annual unspooling Nov. 28 to Dec. 2. It was like so many of the feature-length film fests of 1963: desperate for quality. Against this there was lively interest and high attendance, including some 100 in-vited journalists and a fair delegation of those who trade in this commodity, more important in European than American playoff.

American product was rated ordinary and did not command any of the big prizes.

Only unusual U.S. short was not in competition, namely "The Outriders," of G. W. Clark, an incisive look at motorcycle enthusiasts. It counterpointed interviews with views of those who ride bikes to escape convention but find this eventually closed to them when clubs take it up as a fad. Pic had solid imagery and good color and a comment on American youth. This was missing in other U.S. films which were mainly commercial pix or esthetic studies of kites or falling leaves. Eastern countries showed less telling shorts than usual and Italy delved into realistic comments on old age or delinquents but without the depth and incisiveness displayed at other

There were special jury nods to Barnaby Conrad's "The Day Molete was Killed", "Dan Brasin's "Sunday" and Cliff Roberts "Litho".

Denis and Terry Saunders short,
"Time Out For War", was given a Film Club Award.

Jury comprised these persons: French writer Claude Aveline, who was also jury prexy, Soviet animator Ivan Ivanov-Vano, Yank journalist Merrill Cody, Italian filmmaker Gian Vittorio Baldi, French writer Robert Escaprit, French politico Raphael Deherre and French actress Francoise Brion.

Audiences Sounded Off French aud was vociferous in manifesting likes and dislikes. Nor did it completely endorse the awards handed out by an inter-national jury in competitive fests,

be they for features, shorts or specialized pix of any categories.

Hungary's Grand Prix

Grand Prize went to Hungary for "Te" (You', of Istvan Szabo, a gentle look at a winsome waif-like petress going about town. gentle look at a winsome want-ine actress going about town, primping in front of mirrors or falking to her lover. The charming girl actress, Cecilia Estzergalyos, was the mainstay of the pic but it had no unusual filmic qualities to make it of top kudo status.

There was general accord on the first of three special jury prizes which went to "Renaissance" made by a Polish filmmaker Walerian Borowczyk in France. Via reverse stop motion pic displays a room blown up by some sort of ex-plosion and then reinstated to show it was grenade that did it. Pic includes masterful technical effects and manages to make a dramatic statement on violence by the mounting, music and texture of the articles as they are recreated. An unusual offbeater that was generalfelt to have been deserving of

the top award. Other jury nods went to "I Dui Castelli" (Two Castles), of Italo animator Bruno Bozzetto, a comic line drawing cartoon pic, and "L'Homme Seul" (The Lone Man), Reis sober look at Nazism and resistance

via old footage tellingly mounted. "Castles" was a witty look at belligerence getting its come uppance if derivative of other and more effective pix of this kind.

Internat'l Critics

An International Critics prize went to the French short "Dans Le Vent" (In the Wind), of Jacques Rozier, a fair, racy compendium of fashion and commercial models at work. However it was skimpy in substance and merely sleek.

Several worthier pix were per-

haps neglected.
There was "Arme Leute" (Poor People) made by Yugoslav director in West Germany taking a look at mob violence by enactments of pointless actions by mobs against anybody different. If uneven in impact, it had an original outlook in applying animated gags, movements and mob inviets to real ments and mob insight to real groups of people. Director was Vlado Kristal. A clever French comedy of a

(Continued on page 14)

B. A. Won't Keep Mar Del Plata Fest?

Argentine delegates to the just-concluded fest here report that although their annual Mar Del Plata Fest has been officially switched to Buenos Aires for 1964, they expect that order to be

They report that most members of the Argentine film industry feel they would be throwing away all the good will and reputation built up in Mar Del Plata over the last five years should the locale be changed to B.A. Also, they point out that if the change is made, for the purposes of economy, the fest will still suffer. By moving to B.A., fest would have to give up the financial support it receives from the Mar Del Plata gambling casinos, roughly estimated at \$100,000 annually. This is roughly two-thirds of the annual Mar Del Plata budget.

Lucas Demare, repping the Argentine directors association, is to be prez of the 1964 fest.

ONE AGAINST DICTATORS

Metro Docu Carries Track By-Harvey, Bellamy

Hollywood, Dec. 10. Laurence Harvey and Ralph Bellamy will both be narrators on "The Con Man," Metro documentary being produced by Henry Weinstein for the Defense Dept. Both thesps will work for scale.

Half-hour anti-totalitarianism docu has in its cast Tom Ewell, Jim Backus, Eddie Foy Jr., Henry Silva and Alvy Moore. Weinstein, also producing "Joy In the Morning" for Metro, has received a first draft screenplay from Albert

Put San Sebastian Back on Big Time

San Sebastian is back in the big leagues again on equal footing with Cannes, Venice and Berlin as an international film festival. Reversal of last year's decision taken by the International Federation of Film Producers Assns. (FIAP) was revealed here by Miguel Echarri, Uniespana representative, to the Echarri attended the FIAP meeting in Paris that was called primarily to select a successor to the late Eric Johnston and, after selecting Ralph Hetzel to preside until October 1, 1964, the FIAP delegates added festivals to the agenda.

According to Echarri, fest rules were flexed to authorize Big Four fest screenings not only of unreleased pix but also of features in early exploitation outside the countries of origin. Included in the top fest bracket on a bi-annual basis are Moscow and Karlovy-Vary as well as Mar del Plata and Buenos Aires.

L.A. to N.Y.

Serge Bourguignon Samuel J. Briskin Donald Buka Gil Cates George Campbell Frank Cooper Harry Guardino **Audrey Hepburn** Charlton Heston Robert I. Kronenberg Nat Lefkowitz Jerry Levine Martin Manulis Walter Matthau Gene McCabe Mary L. McKenna George Murphy James H. Nicholson Maureen O'Hara George Peppard Edward G. Robinson Honey Sanders Sherman Tankel Tom Tannenbaum Charles D. Young Max E. Youngstein

Europe to U.S.

Heather Allan David Bader Daniele Delorme Hy Hollinger Ben Kamsler Beatrice Lillie Radley H. Metzger Yves Robert

France Dominates Vancouver Wins

By SAM SHAW

Vancouver, Dec. 10. France took away the major share of awards at the conclusion of the sixth annual Vancouver of the sixth annual Vancouver International Film Festival, cop-ping the best short non-fiction prize for "Verre Textile," directed by Carlos Villardebo; earning a special jury award for its entire short film selection; and gaining the Canadian Federation of Film Societies' nod for "Les Abysses,' director Nico Papatakis' controver sial (in France) first feature.

Three-man judging panel of George Bluestone, Guy Cote and Roy Little created the special jury award given to the French short films and cited the selection for the inventiveness and technical excellence of its productions."
Included in the group, in addition to "Verre Textile." were "Berthe Aux Grand Pieds" (Guido Bettio), Aux Grand Piecs: (Guido Bettiol), Stefano Lonati, It alo Bettiol), "Concerto Pour Violoncelle" (Monique Lepeuve), "Maitre" (Manuel Otero & Jacques Leroux), "Merci Monsieur Schmtz" (Albert Chamnaux & Pierre Watrip), "Le Nez" paux & Pierre Watrin), "Le Nez" (Alexandre Alexieff & Claire Par-ker), "L'Ocuf A La Coque" (Mare Andrieux & Bernard Brevent), and "Riviere De Vie" (Mare Mayet-Tissot & Alberto Ruiz).

Film Societies award is made annually to the feature which demonstrates the most outstanding advance in content, technique and means of expression. Choice of "Les Abysses," a surrealist look at servant-master relationships, was not too surprising in this context. Film is a Lenox production and release

Czechoslovakia, which has gar-nered top honors in the animated (Continued on page 14)

U.S. to Europe

Jay Presson Allen Lewis M. Allen Jerry Bock Robert Cravenne Robert Favre LeBret Leonard Lightstone Harold Prince Madlyn Rhue David Schoenbrun Andrew Stone Virginia Stone Gordon Wiles Tony Young

N.Y. to L.A.

Judy Cannon Al Hirt Robert S. Levy

Filipino Trade Front

Manila, Dec. 10.
Philippine Motion Picture
Producers Assn. was formed in Manila recently as an amalgamation of the prior and re-spective trade associations of (a) the old-line producers and (b) new independent film-makers. Longtime industry executive Manuel de Leon was elected president, Albert R. Joseph first v-p, Espiridion Laxa second y-p and Mrs. Azucena Vera Perez treasurer. It is anticipated that new body will present a solid front for lobbying for financial assist from the government.

Acapulco Festival Spray

Luis Anicola, director of CIMEX, which distributes Mexican product in Europe, talking a longterm film exchange deal with the USSR, with approximately 50 pix up for sale to the Russians... Cannes fest chief Robert Favre LeBret, proceeding from here to L.A., thence to N. Y. and home. Ollao Rubio, the guy who misrepresented himself in Hollywood as a Mexican National Tourist Council exec when he invited Richard Beymer to the fest, braved the scene several days after Beymer dunked him in the El Presidente pool, but he was strictly from embarrassment.

Young and pretty Julie Foster, of the British "Loneliness of The Long Distance Runner," getting a big play from the local photogs, bull fighters and rock 'n roll stars. She wants to know the real people.

"Lonliness" star Tom Courtenay goes from here to N.Y. to discuss a deal with Morton Gottlieb for him (Courtenay) to star in the London edition of "Enter Laughing." He'll also tub-thump his "Billy Liar."

French star Maurice Ronet, of "Le Feu Follet," also due for a New York stopover to discuss his two-picture pact with Columbia. Cork. fest chief Dermot Breen's comment on his invite to Acapulco: "The Cork of my ticket would represent on his invite to Acapulco: "Cork cost of my ticket would represent one-eighth of the entire Cork festival budget". Mrs. Sidney Solow, wife of the Consolidated Labs exec, a convert to scuba diving as a result of this fest . . . Cantinflas, whose interest in Acapulco extends to real estate, very much on the

Argentine producer Hector Olivera planning a New York trip shortly after the first of the year, taking with him prints of his two latest pix directed by Fernando Ayalla . . . Lots of European cheesecake around the El Presidente pool, including the French Anna Karina, Patricia Viterbo, Valarie Lagrange and the Italo Sandra Mile and Recents. Rosanna Podesta.

The Mexicans, Spaniards and Argentines continuing their talks here looking towards a tripartite coproduction deal. The major difficulty—the lack of a production subsidy in Mexico to bring this country on a

par with Spain and Argentina—is expected to be rectified shortly.

N. Y. Indie producer-director Larry Moyer (meanwhile made an IATSE villain) telling reporters of his plans to do a film about the

American revolution—in two versions: one in which the U.S. wins, and the other in which the British triumph. . . . Our Own Baedeker: in Acapulco the off-limits places are located in El Zono, lovely name. Reports heard here have it that Janus Films and Unifrance are planning to launch Andre Cayette's two-feature "La Vie Conjugal" with unusual preems in N. Y. and Hollywood early next year. Pic, actually two separate features which tell the story of the same divorce, first from the huckard's point of given and the feature in the story of the same divorce. first from the husband's point of view and then from the wife's, will be preemed in two theatres (in each city) at the same time, with ladies in one and men in the other.

Assassin-Delayed Acapulco 'Resena' A Confused But Lovely Occasion; Eye 'Lawrence' as British Film

By VINCENT CANBY

Acapulco, Dec. 10.
Yank delegation to the sixth annual film festival review here, exceedingly short on "names" as the fest got underway, was finally brightened by the late arrivals of stars Robert Stack and Robert Wagner, and directors George Roy Hill and Franklin Schafner. None were on hand for the screening Satur-day (30) night of the official Yank pic, Sam Spiegel's Oscar-winning "Lawrence of Arabia, but that may have been just as well.

One of the thorniest questions re-One of the thorniest questions repeatedly asked by the Latino reporters: how come the British directed, written and (principally) acted "Lawrence" had been closen to represent Hollywood? The answers were largely doubletalk about Columbia's financing and Spiegel's citizenship.

Nationality aside, "Lawrence" was a smash, exhibited in all its "Lawrence" was a smash, exhibited in all its stunning 70m color in the fest's open-air ampitheatre, the 16th Century Fort San Diego situated on a mountainside overlooking the Acapulco harbor. The setting was a natural for "Lawrence," but the scenic beauty somewhat over-whelmed some of the other pix, particularly France's toughly philosophie "Le Feu Follet" and Italy's long, long, long "Leopard." Of the 16 pix exhibited in resena

(review), "Lawrence" was certain-ly one of the best received. Also ped with the old AC-DC.) Again, striking a warm response were Mexico's own "The Paper Man," the Czech "One Day, A Cat" and Italy's "Hands Upon The City." Though the fest is, by definition, a non-competitive review of prize-winners at earlier 1963 fests, Acawinners at earlier 1905 lests, Acapulco initiated something new this year setting up an informal jury designed to cite some particularly arresting aspect in each film shown.

Repeaters

The high percentage of "repeat"

delegates from abroad at this year's fest is testimony not only to the charm of this Pacific Ocean resort but also to the promotion-publicity value accruing to those pix making their debut on the Mex market. Though the resena seems to get little or no coverage north-of-the-border, it's big news in Mexico and, to a lesser extent, south of Mexico, though understandably reporters from other Latino nations seem to concentrate on "their

Fest this time got off on an un-certain footing with the three-day Dec. 31.

delay caused by the assassination of President Kennedy. At first it was planned to extend the fest by three days, then, in mid-fest it was decided to start double-featuring the pix in order to finish on the scheduled date. This kind of im-promptu organization seemed to be the order of each day thereafter. It was impossible to get a program of events more than one day in advance. Press conferences were called and cancelled at will, or, if not cancelled, the locations were changed with no advance warning.

The U.S. delegation was subject to a particularly confusing situation. Some of its members—Stack, Wagner, Prof. Robert Gessner and indie producer-director Larry Moy-er-were asked to be on hand for a press meeting Tuesday (3) afternoon, though Lou Greenspan, repping the Screen Producers Guild; San Francisco Irving Levin; Nathan Golden, former Commerce
Dept. official; and directors Hill
and Schaffner were left uninwere left unin-delegation chief formed. (U.S. delegation chief Robert Corkery had had to leave for N.Y. the day before.)

The U.S. press conference was further confused when an earlier French conference ran overtime, leaving the norteamericanos holding their meeting in the pitch dark. (Location of the conference was El Presidente's Focolare openair it was probably just as well there was such poor lighting. Questions ranged from "What is your opinion of the assassination of President Kennedy?" to (directed at Wagner) "What is your opinion of Netslie, Wood as an extress and Natalie Wood as an actress and as a woman?" and (to Gessner) 'How come if Lawrence wanted to form one united Arab nation, the Arabs collaborated with Nazis?"

Mexican hosts generally did a gracious job of public relations. The only thing they couldn't do was to eradicate those Anglo-Saxon feelings of guilt—to be enjoying such warm weather and scenery.

MCA Pfd. Pays 37½c

MCA board of directors this week declared a 37½c dividend on its outstanding convertible preferred stock to stockholders of record on Dec. 19, it was announced Monday (9), Dividend will

G.SKOURAS-NAIFY DEAL AS IS

Festival Directors Need Own Unity

Levin Urges Organization—Sees No Conflict With Federation of Film Producer Assns.

Acapulco, Dec. 10. Talks were initiated here, during the just-concluded sixth annual film fest resena (review), looking towards the establishment of a permanent organization of film festival chiefs. Architect of the plan is Irving M. Levin, head of the San Francisco fest. A similar plan was put forth five or six years ago at the Venice fest but never gathered momentum.

According to Levin, a fest organization would not in any way compete with—or usurp any of the prerogatives of—the International Federation of Film Producers Assns. By definition, he says, the International Federation is concerned with the needs of producers which, obviously, are not always the same as those of fest chiefs.

In addition to Levin, other festival heads who were available here were Miss Carmen Baez, Acapulco fest chief who is also director-general of the Mexican film industry; Robert Favre Le-Bret, Cannes; Dermot Breen, Cork; Vinicio Beretta, Locarno, and Atilio Mentasti, prez of the Argentine Producers Assn., who participated in the first talks.

As Levin envisions it, the fest association would serve as a clearing house for all information relating to fest members. Plan would be to set up a small office, probably in Europe, to receive all news re upcoming fests—entries, jury membership, dates, accredited press people, etc. The office would, in turn, send copies of the info out to its members. A not unimportant function, he says, would be to spotlight some of the phony or fringe newsmen who manage to gate-crash fests throughout the year without ever writing a line.

It would not be the purpose of the org to either encourage or discourage fests, though it would not go out of its way to aid fests ex clusively designed and prompted by tourism interests.

Paramount's Four In 'Orphan Period'

Paramount makes a gesture to orderly release with the scheduling of four pix for release during the so-called orphan period of April-May. In addition to the four regular releases. "Fall of the Roman Empire" and "Becket" will be opening roadshow bookings during the period as well.

The four features set for distribution include two major productions and two others. In the for-mer category is "Paris When It with William Holden an Sizzles." Audrey Hepburn toplined, and "Lady in a Cage," with Olivia de Havilland getting top billing. The other two are an A. C. Lyles oater called "Law of the Lawless" and "Son of Captain Blood," with Sean Flynn attempting to retrace his father Errol's swashbuckling footsteps.

Discussing the release plan, Par-sales chief Charles Boasberg noted that the pix are not to be issued on a hit-or-miss basis but rather with special campaigns designed for each. He stressed that the April-May period was not being used as a dumping ground but, in-stead, that each pic had "wide audience appeal."

As far as "Empire" and "Becket" are concerned, they are presently planned to begin their hardticket dates in the very early spring, perhaps both starting initial bookings in March. No definite scheme has yet been arrived at but plans are naturally in the works.

Metro Pays Usual Divvy

Despite the severe loss incurred for fiscal 1963, Metro is continuing its dividend rate without letup and apparently there's little likelihood of any divvy change in the foreseeable future.

The board last Friday (29). declared the regular quarterly melon of 37½c per common share, payable Jan. 15 to stockholders of record on Dec. 20.

Youngstein Sets Novel; Seeking Warren Beatty

Hollywood, Dec. 10. Deal to produce a film version of John Updike novel, "Rabit Run," has been closed by Max Young-stein, who will ofter United Art-ists first refusal. Exec has a threepix non-exclusive productionfinancing-release arrangement with company with which he was once

Rights to tome were acquired by Jack Smight, tv director, and James Lee, scripter, who have com-pleted first draft of screenplay. Duo invited Youngstein to join them in venture and final agree-ment was reached last week during latter's visit here. Smight is skedded to make his feature director bow on Ross Hunter's "Richest Girl in Town" at Universal.

Youngstein plans a May or June start, and will negotiate with Warren Beatty for star role.

'Cleo' Makes 5 Towns

Twentieth - Fox's "Cleopatra" preems five more domestic road-show dates Christmas Day, raising the number of domestic openings

Chattanooga.

By LOU CEDRONE

Baltimore, Dec. 10. Judge Reuben Oppenheimer (as of Dec. 4) gave court approval to stock exchange unifying United Artists Theatre Circuit Inc., and United California Theatres, Inc., a West Coast circuit operated by the

Naify family.

In Circuit Court, he ruled that exchange plan sanctioned by UATC directors last August and hit by minority dissident stockholders group, was actually a fair plan, of benefit to UATC

group, was actually a fair plan, of benefit to UATC.

Plan, he said, will give Naify interests 46 1/2% of UATC but UATC, in turn, will get control of West Coast circuit, worth an estimated \$22,000,000.

George P. Skouras, head of United Artists circuit, has aimed for unification for past 10 years, Judge said in ruling, and only this year, won agreement of Michael Naify, head of Naify family.

Trial began Sept. 10, lasted two weeks, ran into 2,400 pages of testimony, and covered two issues. One was whether UATC could

One was whether UATC could legally issue 740,000 shares of common stock in exchange for interest in United California Thea-

Other concerned request of dis-sidents for special meeting of stockholders to oust present man-agement. Action was brought by Maxwell Cummings, Montreal in-vestor, who headed Committee for Better Management of UATC. Others on Committee were Walter Reade Jr. and Jerome Orbach of the Mercantile family. Other concerned request of dis-

Quality of Leadership.

Committee alleged that one of purposes of exchange of stock was to keep present management in control in face of proxy fight. Cummings testified that aim of Committee was to get rid of Skouras as president of circuit because it was not enjoying position in the avhibition in it should in the exhibition in-dustry and that whole dispute was a question of efficient and effective management.

Promotional Featurettes for TV (5 to 30 Mins., Up to \$25,000) **Enjoy Spreading Acceptance**

Reversing Trend to 'Big'

Robert S. Levy, 31, described as a business management consultant with Ernest L. Loen Assolcates of Los Angeles, was in Manhattan last week seeking release deals for "Lullaby," an eight-minute short starring Judy Cannon. Thus far the short has had eight weeks exposure at the Four Star Theatre in L.A. with the Danish feature, "A Stranger Knocks.

Levy has worked out a "lit-tle campaign for a little pic-ture" approach. It is not described as running eight min-utes but rather 480 seconds. Further descriptive: "A solid fiction drama with a beginning, a middle and an end and a cast of one."

Who produced the short? Levy did. George Spelvyn (sic) is down as director after a screenplay by Ken Rosen. Final touch: there's a three

inch by two inch promotional "handbill."

Melnick-Susskind Join With Boulting Freres

Hollywood, Dec. 10.
Talent Associates - Paramount, company in which Dan Melnick and David Susskind are partnered, have set a co-production deal with British producers John and Roy Boulting on "All in Good Time," a comedy.

Theatrical film will roll in London and northern England next spring, Melnick said. Melnick is here conferring with candidates to succeed Sam Rolfe as TA—Par's western exec. Rolfe resigned af-The new dates are in New Haven, Judge Oppenheimer said, in rul-Jacksonville, Norfolk, Toledo and Chattanooga.

Imanagement.

Judge Oppenheimer said, in rulfelt he didn't want to be an exec.

(Continued on page 16)

He is a writer-creator-producer.

Television continues to play an increasingly important role in film promotion. New expense is the tv featurette, a film which may run from five minutes to half an hour. It's part of the promotional

These featurettes got their biggest incentive from the American Broadcasting Co. Last season, the ABC web broadcast a film show in prime time on Sunday evenings, a feature of which was the showing of featurettes about upcoming pictures shown immediately following the main attrac-tion. Presently producers were demanding that such shorts be made for their films and the race-was on. The ABC show is off the air this season but the featurettes appear here to stay.

These items aren't cheap either. They can cost as much as \$6,000 for a five-minute film to \$25,000 and much more for a half-hour featurette. Aside from the cost, there are other dangers involved, company promotion execs point out. One is that the long featurettes sometimes tend to create an impression with the public that they have actually seen the picture after glimpsing the short. Or at least they feel they have seen enough to satisfy them. The pix are designed to stimulate not to satisfy, of course.

Shoot With Care Another danger lies in the way the featurettes are made. It is pointedly demonstrated that, should one of these films not be made just right, it can do more harm than good to its parent ship, If viewers get the wrong impres-sion—and estimated millions see

the tv "trailers"—then the feature

being plugged can be severely damaged at the start.

But dangers aside, the tv featurette seems now important in the promotion scheme of things. Paramount has one current for "All the Way Home," which has been used in over 50 cities. Rev. Norman Vincent Peale recently completed one for United Artists plugging "One Man's Way," his film biography. It shows production work in progress while the picture was being made, the format for many such featurettes. UA also has such films about "It's a Mad, Mad, Mad, Mad World" and "The Greatest Story Ever Told." Columbia has featurettes on "The Victors" and "The Cardinal" and, in fact, makes 'em for most of its (Continued on page 16)

MY SON, WHO ADVERTISES IN ANNIVERSARY

There is a kind of snobbery, let's face it, about being included in the Anniversary Edition. It's a way of counting, and being counted. This is the big check-off, once a year, of importance—individual importance, organization importance. You advertise you. You celebrate your achievements and foreshadow your next events.

The Anniversary Edition is a special value as it is a special occasion. The many editorial features, charts and summaries make this a special edition of lasting interest and importance. If you belong, if you rate, if you care about your prestige you belong in this issue.

Place your advertising copy immediately for

The 58th Anniversary Edition of



Where Fame and Fortune Meet

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street Piccadilly

HOLLYWOOD 90028 6404 Sunset Blvd.

> **PARIS** 80 Ave. le Neuilly de Neuilly-Sur-Seine

CHICAGO 60611 400 N. Michigan Ave.

> ROME 3 Via Sardegna 43

12 for Release By Fox in 1964

Twentieth-Fox lists 12 pix for release in 1964, plus continuing enspec, "Cleopatra," It's expected the sked as currently listed will be augmented in the future.

Now set are "Move Over, Darl-Now set are "Move Over, Darling," Doris Day starrer which is the company's Christmas-New Year's pic; "Man in The Middle," Robert Mitchum; "Shock Treatment," with Stuart Whitman, Lauren Bacall and Carol Lynley; "Third Secret," Stephen Boyd and Diane Cilento; the re-release of "The Longest Day," which is being taken out of release at yearend; "What A Way to Go," Shirley MacLaine Paul Newman Robert Mit-Laine, Paul Newman, Robert Mit-chum; "This Visit," Ingrid Berg-man starrer. Photography has been completed on all of these.

Deen completed on all of these.

Due to go into production shortly are the remaining pix, including "Fate Is The Hunter," Glenn Ford; "Cassandra at The Wedding," Natalie Wood; "Erasmus With Freckles,' James Stewart; "High Wind in Jamaica" and "Our Mother's House," being scripted by Eleanor Perry Perry.

Move Over, Darling (C'SCOPE-COLOR)

Het and cold remake of "My Favorite Wife." Good b.o. Favorite Wife." Good b blockbuster.

Hollywood, Dec. 3.

Twentight-Fox release of Aeron Rosenberg-Martin Melcher production. Stars Doris Day, James Garner, Folly Bergen, features Chuck Connors, Thelma Ritter-Fred Clark, Don Knotts, Elliott Reigh Directed by Michael Gordon. Screenplay-Hal Kanter, Jack Sher, based on screenplay by Bells and Samuel Spewack from story by the Spewacks and Leo McCarey; camera (De Luxe). Daniel L. Fapp; editor, Robert Simpson; music, Lionel Newman; sst. director, Ad Schaumer. Reviewed at Picwood Theatre, Dec. 3, '63. Running time, 163 MiNS.

Ellen Arden Doris Dames Garner Bianca Steele, Arden Polly Bergen Stephen Burkett—"Adam"

Chuck Connors Ritter

Blanca Steele Arden
Stephen Burkett — "Adam"

Grace Arden ... Thelma Ritter
Mr. Codd Fred Clark
Shoe Clerk Don Knots
Dr. Schlick Elliott Reid
Judge Bryson Edgar Buchanan
Prokey John Astin
District Attorney Pat Harrington Jr.
Bellboy Eddie Quillan
Desk Clerk Max Showalter
Walter Alvy Moore
Jenny Arden Pami Lee
Didi Arden Leslie Farrell

Twentieth has a sound money-making prospect in "Move Over, Darling," a reproduction of the 1940 romantic comedy, "My Favor-ite Wife," which then costarred Cary Grant and Irene Dunne. The Asron Rosenberg-Martin Melcher production is in the approximate mold of some big boxoffice blockbusters of recent years, and has as its chief marquee bait the phenomenally-popular Doris Daya combination that holds particular promise for this upcoming holiday release.

When "Move Over, Darling" relies for the most part on the inspiration of the past, it delivers comedy that is ageless and universal in appeal. When it breaks anchor and drifts from its moornigs, the reconstructed vesse winds up in turbulent, uncharted waters and starts to flounder. In short, the comedy inspiration and restraint that distinguished the original is missing in the embell-ishments with which the remake is adorned. In an apparent commercially-motivated effort to satisfy the tastes of the less sophisticated by going off on occasional slapstick tangents and thus broadening the base of appeal, the new creative unit has actually suc-ceeded in limiting the appeal of the picture by attaching heavyhanded and fundamentally irrelevant farce sequences to an intrinsically surefire premise.

Something old, something new, something borrowed, something blue is the nature of "Move Over, Darling." Its complicated history is revealed in the writing credit: screenplay by Hal Kanter and Jack Sher based on a screenplay by Bella Spewack and Samuel Spewack from a story Ly Bella Spewack, Samuel Spewack and Leo McCarey. And, somewhere in there, the ill-fated "Something's Got to Give."

The "old" is the basic yarn about the guy who remarries five years after his first wife is thought to have perished only to have his first wife turn up alive and kicking at the outset of his honeymoon. The "new" are the chiefly lacklustre embellishments tagged on. The "borrowed," to cite one example, is a telephone sequence that owes more than a little some-thing to Shelley Berman. The "Blue" isn't of a really offensive nature, but several remarks and activities may seem to border somewhat unnecessarily on that shade for less liberal minded audi-

Miss Day and James Garner play it to the hilt, comically, dramatically and last, but not least (particularly in the case of the former), athletically. What is missing in their portrayals is a light touchthe ability to humorously convey with a subtle eyelash-bat or eyebrow-arch what it tends to take them a kick in the shins to accomplish. It is this element of comedy definess that seems to have eluded scenarists Kanter and Sher, director Michael Gordon and his stars.

As a matter of fact, it has been a consistently elusive commodity in the romantic comedies of recent years, which more and more seem to have drifted into the right-uppercut or hit-him-over-the-head-with-an-umbrella school of comedy. Perhaps it is time to reevaluate, and stop underestimating modern

creased in sophistication over the years, that once staple of the screen, the sophisticated comedy, has given way increasingly to the farcical approach.

Others of prominence in the cast are Polly Bergen as the sexuallyobsessed second wife (it's never really much of a contest between her and Miss Day), Thelma Ritter as the understanding mother-inlaw, and Chuck Connors as the male animal who shared the small island hunk of real estate alone with Miss Day for five years. Their performances are satisfactory. Good comedy efforts are contributed by Fred Clark, Don Knotts, Edgar Buchanan, John Astin and Max Showalter. Appealing moppet characterizations are etched by Pami Lee and Leslie Farrell.

Daniel L. Fapp's photography is handsome and a helpful comedy factor. There are capable produc-Simpson, art directors Jack Martin Smith and Hilyard Brown and composer Lionel Newman, to cite a few. Moss Mabry's costumes are fashionable.

A title tune by Joe Lubin, Hal Kanter and Terry Melcher, sung by Miss Day over the titles, has a modern sound and beat that could make it a healthy commercial biscuit with the teenage set and, concurrently, serve as an exploitation stimulus for the picture. Lubin has also composed another ditty, "Twinkle Lullaby, the title of which tells the story. Tube.

Ladybug, Ladybug

Second effort of "David and Lisa" creators. Chilling but uneven study of children and adults in a nuclear crisis. Good arty prospects, but previous coin response is out of range.

Hollywood, Nov. 29.
United Artists release of Frank Perry production. No stars. Directed by Frank Perry. Surgessed by an article by Lois Dickert, based on an actual incident; camera. Leonard Hirschfield; editor, Armond Lebowitz; music, Robert Cobert; asst. director, Anthony LaMarca, Reviewed at Academy Awards Theatre, Nov. 29, 63. Running time, 31 MINS.

Mrs. Maxton. Jane Connell. Hollywood, Nov. 29. Running time, \$1 MINS.

Mrs. Maxton Jane Connell

	came commen
Mr. Calkins	William Daniels
Toursele Deissen	James Frawley
Truck Driver	James Flawley
JoAnn's Father	Richard Hamilton
	retary. Kathryn Haye
Mrs. Hayworth	Jane Hoffman
Mother	Elena Karam Judith Lowry
MOCHEL	Erella Matalu
Grandmother	Judith Lowry
Mre Andrews	Nancy Marchand
JOANN'S MOINER	Estelle Parsons
Carv	Doug Chapin Miles Chapin
	Wiles Chapin
J061	miles Chapin
Peler	BOZO DELI
T491	Dianne Higgins Alan Howard
OHI	Dianne Higgins
Luke	Alan Howard
Ctava	Christophen Howard
Dreve	Christopher Howard David Komoroff
Don	David Komoroff
Rrian	Donnie Melvin
Trudy	Susan Melvin
JoAnn	Linda Meyer
	Alian Diagram
Plairiet	Alice Playten
Sarah	Marilyn Rogers
Dettie	Tonnifor Ctone
Edition	Jennifer Stone

From the resourceful man-andwife creators of "David and Lisa" comes this second endeavor, a rather harrowing account of what might conceivably transpire were a falsely triggered alert of a nu-clear attack to be received at a small rural school. There is much in "Ladybug, Ladybug" of value, insight and significance, and Frank and Eleanor Perry are certainly to be commended for what they have accomplished with roughly \$325,000 and oodles of artistic integrity. But their film is only partially successful.

Gripping, disturbing and meaningful scenes alternate with sequences given to inexplicable lethargy or overly self-conscious artiness. And there is something radically wrong with the timing. the pace engineered by Perry, the producer-director. It is, in short, in the pas a film of strange contrasts, the look rosy. of its parts, inferior to others. As an art house attraction, the United Artists release has the timeliness and topicality (plus the Perry stamp) to do well, though it isn't likely to do anywhere near as well

is "David and Lisa."

It's an ordinary day at school, according to Mrs. Perry's scenario, which was suggested by an article by Lois Dickert that was based on an actual incident. The only dis-cord is the yellow light flashing and buzzing in the principal's office. It means "nuclear attack imminent within the hour." Since, among other things, "the news has been . . . well, not good," as news generally is, the children, as specified by Civil Defense orders, are formed into groups and dispatched home under the supervision of a

teacher-per-group. Fear begins to circulate. It begins to sift through from the adults, who are more or less able other lush musical track which is

emotionally equipped to deal with or even understand such circumstances. Much has been conjectured of the selfishness that might erupt with regard to bomb shelters in a time of nuclear crisis. In "Ladybug, Ladybug," this horrible prospect takes on an even more chilling tone as dramatized with children.

A cruel, officious girl who has taken charge of her parents' shel-ter in their absence refuses to allow a panic-stricken girl to enter. The latter hysterically races through the barren fields and finally crawls into a discarded, overturned icebox in the town dump and locks herself in. Her boy friend dashes through the fields after her. Hearing the sound of a plane, he begins burrowing, des-perately seeking sanctuary from that terrifyingly tangible "boogie man" of the mid-20th-century—the bomb. In his cries of anguish at the terror of his experience rests an indictment of the kind of world he is heir to—a world for which he is not, at the moment, responsible.

The children of "Ladybug" come off quite well-as characters and actors: Not so the adults. It seems that almost everytime the camera returns to the grownups a curious lag and an aura of melodramatic artificiality arises. For example, a scene wherein the school principal's secretary, who is pregnant, is observed in the act of tidying up a deserted kindergarten classroom as she awaits her fate. It is a false and interminable sequence. Assuming from her pregnancy she has husband, it seems more apt that she'd be busy attempting to make some sort of contact, not wandering aimlessly and tearfully around in a schoolroom. And another mystery of the picture is whatever happened to Conelrad?, or the Emergency Broadcast System, as it is now called. No one seems to have the presence of mind to check it out.

But these are balanced to some extent by the merits, notably the scenes in the bomb shelter and those in which the children discuss such matters as death:
Acting honors, as noted,

mostly to the children, with especially telling enactments by Mari-lyn Rogers, Christopher Howard Miles Chapin, Linda Meyer, Alice Playten and Donnie Melvin. Prominent in the adult department are Kathryn Hays, William Daniels, Jane Connell, Jane Hoffman, Nancy Marchand and Judith Lowry.

Much of Leonard Hirschfield's photography is quite artful—but sometimes too much so. Robert Cobert's melancholy score is con-veyed via flute and string. There is a lumpiness about the editing, for which Armond Lebowitz is credited but in which director Perry no doubt played a major role. Perceptively cut individual scenes alternate with ones of an annoyingly sluggish character. Tub•

Il Mondo di Notte No. 3 (World at Night No. 3) (ITALIAN) (Color)

Rome, Dec. 3.

Warner Bros. release of a Julia Film production. Directed by Gianni Proia. Commentary, Francesco Mazzie. Music Riz. Ortolani (C.A.M.). At Barberini, Rome. Running time, 118 MINS.

Julia Film has another winner in its pioneering "World at Night" series with this third installment. It has all the ingredients which belted across its predessors, and maintains a position considerably above most pix of its genre which have literally invaded Italo screens in the past year. Export chances

that many will some of the footage is lacking in taste and discretion, that other segments are over-violent and verging on the obscene and that some of the material is repetitious. Surely, too, censor shears will be em-ployed in various areas, depend-ing on local susceptibilities. In Italy, though banned for those under 18, it's a wonder how much of it came through unscathed.

Combination circus sideshow

nitery strip vehicle, and travel documentary, film touches on such varied subjects as: German University duels, Fakhir sticking knives through his body, a whale hunt with small boats off Portugal, Lapland reindeer roundup, British black magic sessions, with a built-in orgy, artificial insemination, plus several strip numbers set against various action and images. Riz Ortolani (who penned "Mondo Cane" score) has come up with anfilm audiences. It is, after all, adults, who are more or less able other lush musical track which is something of a paradox that as to cope with it rationally, to the a major plus. Technical credit filmgoers presumably have inchildren, most of whom are not generally are very good. Hawk, a major plus. Technical credits

Vancouver Festival Reviews

Open the Door and See All the People

Vancouver, Dec. 5.

Jerome Hill production and release.
Written, produced and directed by Jerome Hill. Cast: Maybelle Nash; Alec
Wilder, Jereminh Sullivan, Ellen Martin,
Lester Judson, Louise Rush, John Hol.
Lester Judson, Louise Rush, John Hol.
Lend, Susana De Mello, Charles Rydell,
Chris Schroll, Johanna Hill, Harry Rigby,
Tony Ballen, Paul Chu, Taylor Mead, Melvina Boykin, Day Tuttle, Douglas Ho, Chae
Li Chi, Gwen Davies, Gene Fallon, Astride Lance, Shellah Chang and Billy
Leavitt. Photography, Gayne Rescher;
music, Alec Wilder, Reviewed at Vancouver Film Festival. Running time,
71 Mins.

This new Jerome Hill comedyfantasy, given its North American preem at the Vancouver film fest, as some whimsical moments and several sequences of airy non-sense in its 91 minutes but not enough of these to offset the vague plot line and-sustain rapt interest throughout.

Film is ostensibly concerned with he differing social values and conflicting personalities of two New England families headed by 70year old identical twin sisters, one a wealthy, superstitious and dom-ineering hypochondriac, the other a happy-go-lucky grandmother who works as a cashier in a supermar-ket. Dual parts are handled expertly by Maybelle Nash, who was also in Hill's 1961 production of "The Sand Castle." Alec Wilder, who did the music for this as well as previous Hill pic, is cast as unemployed husband to the poor but happy twin sister and registers well in an ineffectual part. Background score is pleasant but not memorable. Newcomers of promise include Ellen Martin and Jeremiah Sullivan, who carry one of the two love interest sub-plots, and Susana De Mello and Charles Rydell, who manage the other.

Gayne Rescher's black and white lensing is sharp and other technical credits are competent but film meanders along too diffidently to establish itself as a major artie

Three Days After - Immortality (Troe Sutok Posle Bessmertiya) (USSR)

Vancouver, Dec. 4. Vancouver, Dec. 4.
Sovexport release of Dovzhenko Film
Studio, Kiev, production. Directed by
Vladimir Dovgan. Cast: Vladimir Zamansky. Nikolay Kriukov, Georgy Yumatov,
Galina Liapina, Lilia Kalatcheva. Screenplay, Konstantin Kudiyevsky: camera,
Vadim Vereshtchak: music, Yurl Shurovsky. Reviewed at Vancouver Film Festival. Black & White. Running time, 85
MINS.

Wartime heroism is theme of Russian entry in Vancouver Film Festival, Film is grandiose epic melodrama with old-fashioned visual flair that disappeared from Hollywood in the mid-thirties. Story begins on the 250th day of the bitter defense of Sebastopol by Soviet units against overwhelming German forces that resulted in official Red Army surrender of the city but resistance is continued by a small, mixed group of sailors, soldiers and civilians, including women, as they retreat stubbornly to the shores of the Black Sea. A romance that springs up between a female archeologist and seamanleader of the group ends when he watches from the beach while she sails away to possible safety and he stays behing to meet certain death with his comrades.

Film has all the melodramatic corniness the story line suggests but simple narrative style employed by director Vladimir Dovs a cort glory to the hackneyed plot. Vladimir Zamansky is almost a look-alike for Dane Clark as he enacts the brooding hero-leader, and Galina Liapina is a fetching hero-ine with her classically-blonde beauty. Nikolay Kriukov's part as the giant who sacrifices himself to gain time for the others is played larger-than-life along traditional script lines and subsidiary love interest that ends happily is taken by Lilia Kalatcheva and Georgy Yumatov.

Music, photography and lighting are suitably keled to the epic aspect and closing scene is a blazing visual criss-cross of facial front lighting for main characters while machine gun fire and rifle shots crack and background music swells sonorously to glorious fade-out in the grand manner. Film is technically okay and sub-titles read adequately against the black and white background but subject matter and production make it a limited import prospect. Shaw.

Twin Sisters of Kvoto (JAPAN-COLOR-SCOPE)

Vancouver, Dec. 6.

Shochiku Film production and release.
Preduced by Ryotaro Kuwata. Directed by
Nsboru Nakamura. Stars Shima Iwashita
(dual role). Seiji Miyaguchi, Teruo Yoshida.
Tamitsu Hayakawa. Screenplay, Toshidaide Gondo; camera (Eastmancolor & GrandScope), Toichiro Narushima; music.
Toru Takemitsu: editor. Hisashi Segara:
att dir., Junichi Ohzumi. Reviewed at
Vancouver Film Festival. Running time.
167 Mins.
Chieco & Naeko ... Shima Iwashita
(dual paris)
Takichiro Sada ... Seiji Miyaguchi
Ryusuke Mizuki ... Teruo Yoshida
Shinichi Mizuki ... Tamotsu Hayakawa

Grand prize winner of the 1963 Asian Film Festival in Seoul, "Twin Sisters of Kyoto" is a simple but dramatically effective story of Japanese traditions set in the modern day. Plot unfolds leisurely and tellingly around the only daughter of a well-to-do merchant in ancient city of Kyoto who suspects that her parents have been hiding something from her in their story of how she came to be adopted.

They have, in fact, avoided telling her that she had been abandoned as an infant in accordance with old superstition when twin girls were born. Twins were regarded as unnatural, unlucky, as socially outcast as the illegitimate child in Western society, and to be abandoned by one's parents is something to be ashamed of but worse still is the shame of being an abandoned twin. Custom has survived longest in the venerable and charming old capi-tal city of Kyoto and its surround-ing countryside.

When the rich girl comes face to face with a young peasant girl who is her exact image the chance encounter leads to the traumatic revelation that they are indeed twin sisters and film proceeds to examine the emotional conflicts that spring up in the two girls. The poor one, now an orphan, feels a particular sense of guilt in that her sister, the rich city girl, was the adandoned one, and ultimate resolution of the girls' feelings is handled with great sensitivity by director Noboru Nakamura. Running counter is love theme with rich girl sought by a modern, educated Japanese male and the poor relation yearned after by an obi weaver's son. Film ends on telling note that girls are living in a new Japan, in which women have a freedom of equality and choice unknown in the old tradition-ridden days.

Superb acting performance by Shima Iwashita in the dual role of the two sisters highlights pic and Toichiro Narushima's stunning color photography in Sho-chiku GrandScope is tourist bait to the last degree.

Music score is good and tech-nical handling of dual scenes is excellent with other credits up to standard of modern Japanese production. English sub-titles sometimes amusing in translation but story transcends the unconscious humor. On the plus side are the sequences detailing rich pageantry of traditional Japanese festivals and compelling way in which nature blends inherently into the Japanese way of life. Pic coms as distinct art houses pos-Shaw. sibility.

MANUA BANS 'FREUD': **TOO EASY ON SINNERS?**

Manila, Dec. 10. rected by John Huston, with Montgomery Clift playing the founder of psycho-analysis, has been denied license by the board of censors here. Exact rationale is not known but relates to film's "glorification" of the Viennese doctor.

It is believed that Roman Catholic authorities here hold to the view, once more general in the church, that Freud's teachings conflict with the confessional and allow sinners an easy out.

FEDERAL SANCTION GIVEN

Federal Judge Edmund L. Palmieri has approved American Broadcasting-Paramount Theatres' petition to construct a 1,200-seat theatre in the Oakbrook Shopping Center, Dupage County, Ill. Originally, the Federal judge had reserved decision to study the objections of six exhibitors in the area who had opposed the plan.

Balaban & Katz circuit will

operate the theatre for AB-PT.

MOURN, BUT ON STUDIO PAYROLL

How Much Real Meaning Remains In Term 'A Hollywood Picture?'

In today's motion picture business there is no longer such a thing as a "Hollywood" producer, in the opinion of Stanley Donen, a filmmaker who lives in London and makes pictures there, as well as in France, Hollywood and wherever. Although the product that results from his work is generally labeled "Hollywood," he doubts it has much meaning anymore.

Yet, though he lives abroad, he doesn't consider himhelf a European picturemaker. Producers do not "runaway." They merely "make a picture where it gets made," Donen declared in New York. He was visiting here to help promote the Radio City Music Hall opening of "Charade," a Universal release, which racked up over \$116,000 in its first four days at the Hall, the biggest such period in the showplace's history.

"Charade" itself is in point. It was made in France starring Cary Grant who lives in Hollywood and England, and Anglo-Dutch Audrey Hepburn whose mailing address is Switzerland. The picture was written by a Hollywood writer, Peter Stone, and out of this international came what is considered a "Hol-lywood picture." What seems to connote such a film is if its financing and distribution is handled by a U.S. company. This is an un-real definition, Donen believes.

Recently the Mexicans attending the Acapulco reviewing-of-festivals waxed ironic about the "Americanism" of "Lawrence of Arabia." Donen also alludes to "The Cardinal," "Paris When It Sizzles" and many of his own like "Grass Is Greener," "Funny Face,"
"Once More With Feeling" as examples of the dilution of "Holly-

Donen's next project will be "The Cypher" and it will be lensed in London for Universal. A treatment is now being prepared by John Mortimer and the film is slated to begin by June at the latest. The producer-director is also working on another project, an original screenplay being written by Michael Pertwee in which Grant may be involved.

Dual-Medium Contract: John Forsythe Makes Theatricals & Vidpix

Hollywood, Dec. 10. John Forsythe and Universal studios-Revue have reached agreement on a theatrical film-vidpix deal, calling for him to star in two theatrical films a year and for his Bachelor Productions vidfilmery to develop new series for Revue.

Forsythe's initial film for Universal is "Kitten on a Whip," in which he stars with Ann-Margret.

Star's telefilmery will develop vidpix series to be produced in association with Revue. His deal with Universal is non-exclusive, so that he is free to take other theassignments, but the Revue deal is exclusive. Forsythe starred in Revue's "Bachelor Father" series which had a long

Sal Mineo's Corporation

Albany, Dec. 10. Sal Mineo Productions Inc. has been chartered here to conduct a motion picture business. Capital stock is 200 shares at no par value. Recording attorneys are Schwartzman, Green & Harris.

Packaging Idea

Spokesman for actor Mineo, in Manhattan this week, said there's been talk about packaging an independent film production but main reason for the incorporation is the fact that Mineo has produced a record starring Bobby Sherman, a newcomer Californian. Platter has Sherman vocalizing "Nobody's Sweetheart" on one side and "I Wanna Hear It From Her" on the Cinema Satirist

HARRY E. PURVIS has written a bright discourse

The 'Otherwise' Lines and How to Use Them **Cinematurgically**

a Bright Feature in the upcoming 58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Who's Qualified To Censor Films In Pittsburgh?

Pittsburgh, Dec. 10. Local dispute over alleged screen erotica continued to simmer last week with city and county officials making less and less sense as they explain their stands on the issue that has closed the Cameraphone Theatre for the showing of "My Bare Lady" and "Nature Girls on the Moon."

Assistant District Attorney Peter Flaherty spent two four minute discussion periods with Nick. Perry on WTAE's "Take Four" and tried to explain the law that forced police action, in which he

"There is a difference between smut and obscenity," he said, "and we have learned to recognize it. You might say that you can't tell a book by its cover and inside a theatre you may see what has been advertised outside. We will tolerate smut but, under the law, we must take action when obscenity is shown on the screen."

"The theatre can," Flaherty added, "still remain open and show a cowboy and Indian picture but we will bring action against those possessing obscene films and confiscate the film itself to be used as evidence in the court trial."

Perry simply thanked Flaherty after extracting from him many statements such as "there is nothing wrong with burlesque because those fellows know when to stop,

Assistant Superintendent Lawrence Maloney, who was also part of the raid, explained the law to the Pittsburgh rep of VARIETY.

"The law only deals with pic-tures and images and does not specify films since that was covered in the state censorship code." This code has long been declared unconstitutional. Malo-ney added, "If this case goes be-fore the jury we have to get a conviction once we show these films in court . . . and the statute calls for two years in prison."

Win Fanning, entertainment editor of the Post-Gazette, spoke on the subject on his spot on "Lunch-eon at the Ones" on WHC. Fanning took the generally approved stand of both the newspapers and the industry in that the police of Pittsburgh are not the ones to be judging what film product should or should not be seen by the Pittsburgh public.

TV Ends Manitoba Stand

The Pas, Man., Dec. 10.
The Lido, only theatre in this northern community of 4,500, has closed.

Paul Rivalin, owner, said television had cut into business so badly it was no longer practical to run the 500-seater. Customers had in-cluded some 1,000 residents of nearby Indian settlements.

All film studios which closed Nov. 25, on the national day of mourning for President Kennedy, will pay their employes and IATSE local and other union workers who had originally been called to work on that day, it was revealed here by Ed Holly, administrative-financial veepee of Desilu studios. Decision of the studios came fol-lowing meetings with union reps in which an attempt to arrive at a unified share-the-mourning costs formula of compensation for the workers failed.

Producers association initially asked the unions and Guilds to work on the following Saturday (30) on a straight time basis, to make up for the day lost to production due to the national day of mourning. However, the majority of unions declined, some arguing of unions declined, some arguing it would not be "legal" inasmuch as their pacts call for double time on Saturdays. Following failure to work this out, the effort was con-tinued to work out some alternative form of compensation for Nov. 25, so that full burden of a national crises did not fall on management.

A union rep present at the producer-union meeting at which this was attempted said when this failed, the IA locals departed after telling the producers they expected them to live up to their contract—in other words, to pay employes on a five-day basis as called for in the pact, and that would include the Monday the studios closed.

Unions and guilds had various reactions regarding the un-precedented situation; with most feeling there should be some sort of compensation, but most hesitant to speak out because of the sensi-tivity of the situation, refusal of labor to take a wage cut for the mourning of all.

A Screen Actors Guild spokes-man said SAG at no time con-sidered asking pay for day players on Nov. 25. However, arrangement has been made in regard to weekly players, whereby if a thesp was to have reported on his pact Nov. 25, it would be set back to the next day, and if the studio shutdown came in the midst of his (Continued on page 17)

Censors Harass Distributors On Known-to-be-Invalid Points; Showmen Often Play the Coward

DICK RICHARDS

has written on incursive piece on Britain's hardy troupers, Lively Old Guys and Gals

of the many Editorial Features 58th Anniversary Number

VARIETY

Plus other statistics and data-filled charts and articles

Agrees to Re-Hear Viking Philly Suit

The U.S. Supreme Court agreed Monday (9) to hear the antitrust case brought by a Philadelphia theatreowner against three other exhibitors and the seven major distributors. The case was placed before the High Court by Viking Theatre Corp. which charged a conspiracy to divide the market was arranged by three firstrun chains and the distribs.

Viking, represented by Edward Bennett Williams, told the court that William Goldman Theatres and Stanley Warner, each owning three firstruns, and Fox owning one, conspired with the distribu-tors to drive Viking out of the market.

Viking is specifically asking the court to review the case which it unsuccessfully brought to the Federal district court in Philadelphia. The court only accepted as evidence films for which Viking bid. It then ruled the house didn't have enough evidence to prove conspiracy or claim injury, This ruling was upheld by the U. S. Third Circuit Court of Appeals.

"Local agencies often go out of their way to enforce laws they know to be invalid," according to attorney Ephraim London who has handled many a celebrated censorship case from the con position.

In several instances he has found agencies "fail to issue licenses on . grounds they well know will not hold up in court." The attorney reported that this has happened time and again in several areas, Maryland and Kansas being the biggest offenders. New York and Detroit are tough but not unreasonable.

A prime example of the inconsistency of censorship enforcement happened recently in Maryland, London reported. In that state, three Embassy Pictures imports, were refused licenses by the censor board. These were on an Ingmar Bergman Swedish pic, "Seven Capital Sins" and the French "Landru," which is now being sold as "Bluebeard."

As soon as licenses were refused, London began to prepare a case to free the films for exhibition. Presently the censor board reversed itself on the Bergman film and granted a license. Then London heard, through his local representative, that the board might agree to release "Landru" if Embassy would agree to make some cuts in "Severa Capital Sing". Severain "Seven Capital Sins." Spurning such "logic," attorney refused on behalf of Embassy prez Joseph E. Levine. He continued to prepare his court case. Eventually, the Maryland censors licensed all three on their own.

Phoney Bargains

To London this points up several aspects of censorship cases. For one thing, he questions what was behind the censoring in the first place if "a phoney bargain" could be proposed. "If a thing is illegal it is illegal," he reasons. Also, he pointed out, the incident underscored his contention that pix are often held up on trumped-up points that can't hold up in court which is why censors invariably have to retreat rather than face a court defeat.

Futile censorship blocks by perversely stubborn local agencies cost distribs considerable coin both in terms of lost playtime and legal fees. The Maryland case took over two months. The attorney pointed out that this threat of cost is why distribs knuckle under to un-warranted censor demands even though they know they can beat them. In many instances showmen simply don't have, or care to spend, the necessary time and money to mount a court battle.

Embassy, he said, is one of a few companies which refuses to cut its pictures. London has repre-sented the company on several occasions and is off to Memphis this Friday (13) to do battle over the blocking there of "Women of the World." In this case it is not merely a matter of cuts, the Mem-phis censors are against the film being shown at all, in any form.

There are currently four states and 30 cities with censorship bodies at work, not to mention many local police and other groups. These present a constant challenge. and an often unreasonable one, to distribs, the attorney noted. In the last analysis, he said, the most effective combatant against such regulation is the individual like Levine and others like him. For legislative matters the Motion Picture Assn. of America has and continues to play a major role. The big exhibitor organizations don't do much, he said. They do talk a lot, however.

The biggest ally of censorship is the cost of time and money in-volved in mounting a case to beat it, London believes, because most censorship rulings can be defeated if such a case is conducted. Most are simply legally unfounded, he said.

National Boxoffice Survey

Xmas Shopping Sloughs Biz: 'Tree' Again Champ, 'Cleo' 2d. 'West' 3d, 'Take Her' 4th, 'McLintock' 5th

restrunt theatres in key cities a week ago. "Incredible Journey" (BV) (5th.wk) is finishing ninth, same as last session. "Lilles of Field" (UA) (8th.wk) rounds out the Top 10 films. "Lord of Flies" (Cont), "Continual by the fact that it is the jugal Bed" (Embassy) and "Irma" round after the booming Thanksgiving holiday stanza.

Under Yum Yum Tree" (Col) (6th wk) again is No. 1, the same as last week. It is almost neck-and-neck with "Cleopatra" (20th) (24th wk) in total coin but is much stronger on individual key city showings. "Cleo" will be second as compared with third a week

"How West Was Won" (MGM) (50th wk), fourth last round, is taking third place. "Take Her, She's Mine" (20th) (4th wk) will be fourth as compared with sixth position last week.

"McLintock" (UA) (4th wk) again is finishing fifth, same as a week ago. "Palm Springs Weekend" (WB) is moving up to sixth posi-tion. It was eighth last stanza. "Fun in Acapulco" (Par) (2d wk) is taking seventh spot, same posi-tion it held last week.

"Wheeler Dealers" (WB) (5th wk) is dipping down to eighth as compared with the second spot it held pages 8-9-10).

ugal Bed (Embassy) and 'Irma La Douce" (UA) are the runnerup

films. They were the three big runnerup pix last week, too. "Charade" (U), which set a new high at the N.Y. Music Hall for the initial week of a Christmas pic there, looms as another big Cary Grant winner. It was helped in N.Y. by having the annual Xmas stageshow as great backer-upper. "It's a Mad World" (UA) continues its smash pace in the same four key cities—Boston, Chi, New York and L.A. It was virtually capacity in third round at the N.Y. Warner

"Soldier in Rain" (AA) continued very strong in second week in two N.Y. houses, "V.I.P.'s" (MGM) con-tinues trim on its extended-runs in L.A. and Philly. "Wuthering Heights" (Cont) (reissue) was rated good in Washington.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases. (Complete Boxoffice Report on

Chi Biz Off; 'Take Her' Okay \$18,000 In 2d, 'Dealers' Bright 14G, 'World' Good 22G, 'McLintock' 15G, 4th

theatres).

Chicago, Dec. 10. Most of the preceding week's holiday sizzle has evaporated and Chi firstruns are registering a modest session for most part. There's not a single newcomer at the de-luxers, and the few art house preems are not exciting. The Town has the many-times-retitled "Play-girl and War Minister," which shapes okay. The Monroe tandem of "Confess, Dr. Corda" and "Night Affair," is shaping for a fair Affair,"

Among the holdovers is "Take Her, She's Mine," is okay in second Woods frame. "Palm Springs Weekend" is faltering to a mild take in second Chicago session. Surf pair of "Hand in the Trap" and "Summerskin" is notching a fair second round. "Wheeler Dealers" is nabbing a

brisk third Roosevelt stanza, while "Incredible Journey" looks hefty in its Loop third. "Conjugal Bed" is pulling a good third Carnegie canto. "McLintock" looks lively in fourth at Oriental.

Longruns are faring well, with "Yum Yum Tree" posting a sturdy sixth United Artists lap, "Lord of Flies" registering another snappy session in the Cinema 11th round. "It's a Mad World" continues good in its third hardticket round at the McVickers. "Cleopatra" is firm in its State-Lake 24th stanza.

Estimates for This Week Carnegie (Brotman) (495; \$1.25-\$1.80)—"Conjugal Bed" (Embassy) (3d wk). Good \$3,750. Last week,

Chicago (B&K) (3,900; 90-\$1.80)-(2d wk). Tapering to mild \$14,-000. Last week, \$24,500. Cinema (Stan)

Cinema (Stern) (500; \$1,50)—
"Lord of Flies" (Cont) (11th wk).
Nifty \$4,000. Last week, \$6,000.

Esquire (H&E Balaban) (1,236; \$1.25-\$1.80)—"The Leopard" (20th) (7th wk). Fine \$5,900: Last week,

Globe (Teitel) (700: 90c.)— "L'Avventura" (Translux) (re-issue). Neat \$2,100. Last week, "Marriage of Figaro" (Pathe),

Loop (Brotman (606; 90-\$1.80)— "Incredible Journey" (BV) (3d (Continued on page 10)

Hours' Slow \$5,500 In Cleve.; 'Tree' Good 9G, 4

Cleveland, Dec. 10. It's nearly a 100% holdover situation here this session, and trade at firstrun reflects such condition. However, "Under the Yum Yum Tree" looks good at the Hipp in fourth round. "Take Her, She's Mine" shapes okay for the third week at Palace, "Stolen Hours" is slow on opener at State.

Estimates for This Week

Allen (Stanley - Warner) (2,866; \$1.25-\$1.50)—"Palm Springs Weekend" (WB) (2d wk), Thin \$6,500. Last week, \$9,200.

Colony Art (Stanley-Warner) (1.354; \$1.50) — "Lilles of Field" (UA) (5th wk). Brisk \$3,700. Last week, \$6,500.

Centinental Art (Art Theatre Guild) (925; \$1.50) — "Lord of Flies" (Cont) (m.o.), Fair \$2,100 for sixth week here. Last week, **\$3,300**.

Heights Art (Art Theatre Guild) (925; \$1.50) — "The Trial" (Indie) (2d wk). Routine \$2,200. Last week, \$3,100.

Hippodreme (Hipp Bldg. Co.) (3,500; \$1.25-\$1.50) — "Yum Yum Tree" (Col) (4th wk). Good \$9,000. Last week, \$12,000.

Ohio (Loew) (1,020; \$1.80-\$3.50) "Cleopatra" (20th) (25th wk). Okay \$7,500. Last week, \$8,500.

Palace (F&A Theatres) (1,254; \$1.25-\$1.50) — "Take Her, She's Mine" (20th) (3d wk). Okay \$5,500. Last week, \$9,000.

State (Loew)) (3,450; \$1.50) —
"Stolen Hours" (UA). Slow \$5,500.
Last week, "Wheeler Dealers" (MGM) (2d wk), \$6,000.

Westwood Art (Art Theatre Granada (Schine) (1,000; 90-Guild) (955; \$1.50) — "Trial" (In \$1.25) — "Wheeler Dealers" (MGM) die) (2d wk). Modest \$1,800. Last (3 wk). \$4,000. Fair. Last week, week, \$2,900.

Key City Grosses

Estimated Total Gross \$2,860,500 Last Year ... (Based on 25 cities and 293

This Week \$2,002,800 (Based on 22 cities and 257 theatres, chiefly first runs Lincluding N.Y.)

Pitt Sags Albeit 'Tree' OK 7G, 4th

There is little biz at Pitt firstruns this week. The entire preholiday picture is soft, with even "Cleopatra" tepid in 24th week, and conceivably could be ending the run now if it weren't for its long contract at the Penn. "Lilies of the Field" is just okay in fifth at Forum. "Under Yum Yum Tree" shapes passable in fourth week at

"Palm Springs Weekend" shapes sad in second at Stanley. "Wheeler Dealers" is drab in second at Gate-

Estimates for This Week

Forum (Assoc.) (380; \$1.75)— "Lilies of Field" (UA) (5th wk). Oke \$3,000. Last week, \$4,000.

Fulton (Assoc.) (1,900; \$1-\$1.50)
"Under Yum Yum Tree" (Col) (4th wk). Okay \$7,000 or close after \$10,000 last week.

Gateway (Assoc.) (1,900; \$1-\$1:50) —"Wheeler Dealers" (MGM) (2d wk). Drab \$5,000. Last week,

Penn (UTAC) (2,003; \$2-\$3.50)-"Cleopatra" (20th) (24th wk). Sad \$4,500 but will stay because of contract. Last week, \$6,500.

Shadyside (MOTC) (623; \$1.75) "Carry On Regardless" (Gov) (3d wk). Okay \$2,500. Last week,

Squirrel Hill (SW) (823; \$1.75)-"French Style" (Col) (2d wk). Fairish \$2,800. Last week, \$3,500.

Stanley (SW) (3,700; \$1-\$1.50)—
"Palm Springs Weekend" (WB)
(2d wk). Drab \$4,500. Last week,

Warner (SW) (1,260; \$1-\$1.50)— "Take Her, She's Mine" (20th) (3d wk). Good \$6,500. Last week, \$8,500.

Tree' Dandy \$9,000 In Buff; Take Her' Fair 6G

Buffalo, Dec. 10. Most pix here this stanza are in econd or third weeks, and few are doing well, many being off sharply from last week. However, "Under Yum Yum Tree" looks dandy in third round at Century. "Take Her, She's Mine" is rated fair in two smaller spots. "Fun in Acapulco" is also fair, being way down from opening stanza at Para-

Estimates for This Week

Buffale (Loew) (3,500; 90-\$1.25) "McLintock" (UA) (3d wk). Mild \$5,000. Last week, \$9,200.

Center (AB-PT) (2,500; \$1.40-\$3).
"Cleopatra" (20th) (24th wk). Down to \$3,500 or near. Last week, \$4.000.

Century (UATC) (2,700; 90-\$1.25) —"Yum Yum Tree" (Col) (3d wk). Dandy \$9,000. Last week, \$13,000. Paramount (AB-PT) (3,000; 90-\$1.25)—"Fun in Acapulco) (Par) and "Paris Pick-Up" (Indie) (2 wk). Fair \$6,000, way off from opener's

Cinema (Martina) (450; 90-\$1.49) —"Take Her, She's Mine" (20th) 2d wk). Fair \$2,500. Last week,

\$4.500. Amherst (Dipson) (1,000; 90-\$1.25)—"Take Her, She's Mine" (20th) (2d wk). Mild \$3,500. Last week, \$7,000.

4.46

Frisco; Tree' Tall 8G

San Francisco, Dec. 10. Firstruns here currently are showing little animation but holding fairly firm for pre-Christmas period. The heavy winner is "How West Was Won," smash in 41st-final week of eight days at Orpheum. "Lawrence of Arabia" is still hep in 46th session at the United Artists. "Under Yum Yum Tree" looms fancy in fifth stanza at Warfield.

Estimates for This Week

Alexandria (United Calif.) (1,444; \$5) — "Cleopatra" (20th) (24th wk).
Good \$11,000. Last week, \$15,000.
Coronet (United Calif.) (1,250;
\$2-\$2.50) — "Wheeler Dealers"
(MGM) (4th wk). Fair \$6,000. Last week. \$8.000.

Embassy (Dibble-McLean) (1,400; \$1.75) — "Take Her, She's Mine" (20th) (3d wk). Fair \$5,500. Last week, \$8,000.

week, \$8,000.
Geneva Drive-In (Syufy) (910 cars; \$1.25 person) — "McLintock" (UA) (3d wk). Good \$4,400. Last week, \$9,000.
Golden Gate (RKO) (2,850; \$1.25-\$1,50)—"Incredible Journey" (BV) (5th wk). Okay \$6,000. Last week, \$9,500.

\$9.500.

\$9,300.

Metro (United Calif.) (1,000;
\$1.75-\$2) — "8½" (Emb) (4th wk).
Fine \$6,000. Last week, \$8,000.

Orgheum (Cinedome) (1,439;
\$2.75-\$3.95) — "How West Was
Won" (MGM) (41st wk). Smash

\$36,000 or near. Last week, \$27,500. Paramount (Par) (2,646; \$1.50-\$1.75) — "Palm Springs Weekend" (WB) (2d wk). Slow \$8,500. Last

week, \$18,000.
St. Francis (Par) (1,400; \$1.50\$1.75) — "Fun in Acapulco" (Par) (2d wk). Dull \$5,000. Last week,

United Artists (No. Coast) (1,148; \$3-\$3.75) — "Lawrence of Arabia" (Col) (46th wk). Hep \$7,000, Last

'McLintock' Sock **\$12.000 in Denver**

Denver, Dec. 10. Entire slate here this round is on holdover, with overall total dropping down as a consequence. Best showing is being made by "McLintock," which shapes socko in fourth session at Paramount. "Take Her, She's Mine" is rated to the Aleddin Fourth. fine in third at the Aladdin. Equally trim is "Under Yum Yum Tree," also in third, at the Centre.

"How West Was Won" shapes fancy in 39th stanza at the Cooper. "Fun in Acapulco" is rated mild in second at the Denver.

Estimates for This Week

Aladdin (Fox) (900; \$1.45)— 'Take Her, She's Mine' (20th) (3d Fine \$6,000. Last week, \$9,000.

Centre (Fox) (1,270; \$1,25-\$1.45) -"Yum Yum Tree" (Col) (3d wk). Trim \$10,000. Last week, \$13,500. Cooper (Cooper) (814; \$1.65-\$2.50)—"How West Was Won" (MGM) (39th wk). Fancy \$10,000

Denham (Indie) (800; \$1.45-\$3)-'Cleopatra" (20th) (25th wk). Okay \$4,400. Last week, \$6,500.

or close. Last week, \$15,500.

Denver (Fox) (2,432; \$1.25)— Fun in Acapulco" (Par) and "Lassie's Great Adventure" (20th) (2d wk). Mild \$8,000 or less. Last week. \$14.500.

Esquire (Fox) (600; \$1.25)—"Incredible Journey" (BV) (m.o.) (2d wk). Neat \$4,500. Last week, \$8,500.

Orpheum (RKO) (2,690; \$1.45)—"Palm Springs Weekend" (WB) and "Black Gold" (WB) (3d wk). Slow \$4,000. Last week, \$5,000.

Paramount (Wolfberg) (2,100: 90-\$1.25)—"McLintock" (UA) (4th wk). Socko \$12,000 or near. Last week, \$19,500.

Towne (Indie) (600; \$1.25 \$1.45). "Wheeler Dealers" (MGM) (3d wk). Fairish \$3,000. Last week, \$3,500.

Vogue (Art Theatre Guild) (450: \$1.25) — "Stranger Knocks" (TL) (2d wk). Fine \$2,600. Last week, \$4.000.

West' Wham \$36,000 In D.C. Uneven; Dealers' Fine \$11,000, 'McLintock' Fat 10G, 3d; Tree' 9G, 5

Broadway Grosses

Estimated Total Gross This Week \$623, Based on 32 theatres) . \$623,700 .. \$512,000 Last Year ... Based on 32 theatres)

Take Her' Fat 11G, L'ville; 'Tree' 7G

Holdovers and reissues dominate this week's firstruns. Business is good although holiday shopping is providing the usual competition. "Take Her, She's Mine" in second at United Artists is hotsy. "Irma La Douce" and "Divorce, Italian Style" are rated good in first at Penthouse.

"Yum Yum Tree," in fourth at the Mary Ann is fancy. "Fun In Acapulco" in second at the Ken-tucky is okay. "How West Was Won" ended 25-week run at the Rialto with a potent final 11 days.

Estimates for This Week Kentucky (Switow) (900; 75-\$1.25)—"Fun In Acapulci" (Par) (2d wk). Oke \$5,000 after first week's \$6,000.

Mary Ann (People's) (1,100; 75-\$1.25)—"Yum Yum Tree" (Col) (4th wk). Neat \$7,000. Last week,

Ohio (Settos) (900; 75-\$1.25) "McLintock" (UA) (2d wk). Fair \$6,000. First week was \$7,500.

Penthouse (Fourth Ave.) (900; 75-\$1.25)—"Irma La Douce" (UA) and "Divorce, Italian Style" (Embassy) (reissues). Good \$6,000. Last week, "Cleopatra" (20th) (22d

wk), \$9,000.

Rialto (Fourth Ave.) (1,100;
\$1.25-\$1.75) — "How West Was
Won" (25th wk-11 days). Large
\$9,500. House will be closed for installation of new equipment for run of "It's a Mad World" (UA), Dec. 20.

United Artists (Fourth Ave.) (1,800; 75-\$1.25)—"Take Her, She's Mine" (20th) (2d wk). Hot \$11,000 or near after \$14,000 for opener.

'Cool' Fairish \$5,500, Port.; 'Irma' Hot $4\frac{1}{2}$ G

Portland, Dec. 10. Trade is holding up remarkably well this stanza considering the season of year and number of holdovers and longruns. "McLintock" is rated loud in second round at Laurelhurst. "Under Yum Yum Tree" looms fast in third at Cinema 21 while "Irnia La Douce" is snappy in 19th week at the Irvington. "Johnny Cool," lone newcomer, is fairish at Fox.

Estimates for This Week Broadway (Parker) (1,890; \$1 \$1.50)—"Wheeler Dealers" (MGM) and "Main Attraction" (MGM) (reissue) (3d wk). Nifty \$5,000. Last week, \$7,100.

Cinema 21 (Foster) (648: \$1.50) "Yum Yum Tree" (Col) (3d wk). Fast \$4,500. Last week, \$5,300.

Fine Arts (Foster) (421; \$1.50)-"Lord of Flies" (Cont) (4th wk). Okay \$2,500. Last week, \$3,000. Fox (Evergreen) (1,600; \$1-\$1.50)

—"Johnny Cool" (UA) and "Girl Hunters" (UA). Fairish \$5,500. Last week, "Take Her, She's Mine" (20th) and "Thunder Island" (20th) (2d wk), \$6,400. Irvington (Smith) (650: \$1.50)-

"Irma La Douce" (UA) (19th wk). Snappy \$4,500. Last week, \$5,800.

Laurelhurst (Crikshank) (650; \$1.25) — "McLintock" (UA) and "Mouse On The Moon" (Ind) (reissue) (2d wk). Loud \$7,000. Last week, \$8,400.

Music Box (Hamrick) (640; \$1-\$1.50)—"Fun In Acapulco" (Par) (2d wk). Slow \$2,500. Last week, \$4,100.

Orpheum (Evergreen) (1,536; \$1 \$1.49)—"Palm Springs Weekend" (WB) and "When Girls Take Over" (Indie) (2d wk). Modest \$5,000. Last week, \$8,000.

***Faramount (Port-Par) (1,406; \$2\$3.50) — "Cleopatra" (20th) (24th wk). Holding at \$7,000. Last week, \$7,800.

***Tric (Cockrill-Dolle) (1,000; \$1.50-\$3)—"Cleopatra" (20th) (24th wk). Oke \$6,000. Last week, \$7,800.

Trade is spotty this round with Christmas cutting in. Heading for hen rounds are "Wheeler Dealers," in third frame at Palace, "Murder at Gallop," in fourth at the Mac-Arthur, and "Under Yum Yum Tree" in fifth at Trans-Lux.

Hard ticketers "Cleopatra" figures to be good in 24th round at Warner and "How West Was Won" looms big in 39th at Uptown. "Mc-Lintock" looks good in third frame at Keith's. "Take Her, She's Mine" rates hep in fourth at the bandbox Embassy.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; \$1-\$1.49) — "Palm Springs Weekend" (WB) (2d wk). Fair \$7,000 after opening at \$10,000.

Apex (KB) (940; \$1.25-\$1.40)—
"Wuthering Heights" (Cont) (reissue). Mild \$4,000. Last week,
"Conjugal Bed" (Embassy) (7th wk), \$4,100.

Calvert (Mann) (900; \$1.25-\$1.50)
"Strangers on Train" (Par) and "Maltese Falcon" (Indie) (reissues). Fair \$3,000. Last week, "Devil and 10 Commandments" (Indie) (2d wk), same.

Dupont (Mann) (400: 90-\$1.55)— 'Knife in Water' (Indie) (2d wk). Potent \$5,000 after initialing at \$7,500.

Embassy (Loew) (567; \$1.25-\$2)

"Take Her, She's Mine" (20th)
(4th wk). Hep \$6 000 for six days. Last week, \$6,500.

Keith's (RKO) (1,838; \$1-\$1,49) -"McLintock" (UA) (3d wk). Loud

\$10,000. Last week, \$13,000. McArthur (KB) (900; \$1.25-\$1.40) —"Murder at Gallop" (MGM) (4th wk). Nifty \$8,500. Last week, \$10,-

Ontario (KB) (1.240: \$1-\$2) Ontario (KB) (1.240: \$1-\$2) —
"Der Rosenkavalier" (Indie) (reissue). Slow \$3,000. Last week,
"Lovers of Teruel" (Cont), \$2,400.
Palace (Loew) (2,360; \$1.25-\$1.80)
—"Wheeler Dealers" (MGM) (3d wk). Fine \$11,000 or near. Last week, \$14,400.

Playhouse (TL) (459; \$1.25-\$1.80) "Taylor and Lisa" (Cont) and "Wrong Arm of Law" (Cont) (reissues). Oke \$4.000. Last week, "Fantasia" (BV) (reissue) (6th wk), **\$**3.200.

Plaza (TL) (278; \$1.25-\$1.80)— "Sin You Sinners" (Indie) (2d wk). Brisk \$6,000 after \$8,600 opener.

Town (King) (800: \$1.25-\$1.80)—
"My Little Chickadee" (U) and
"Bank Dick" (U) (reissues), Soft
\$3,000. Last week, "20,000 Leagues
Under Sea" (BV) (reissue) (5th wk), \$3,000.

Trans-Lux (T-L) (899; \$1.49-\$2) -"Yum Yum Tree" (Col) (5th wk). Hot \$9,000. Last week, \$8.900. Untown (SW) (1,300: \$1.65-\$2.75) "How West Was Won" (MGM) (39th wk). Big \$8,000. Last week,

ditto. Warner (SW) (1,250; \$1.50-\$2.75) "Cleopatra" (20th) (24th wk). Good \$8,000. Last week, \$10,000.

Tree' Torrid \$6,000 In Indpls: 'West' 8G, 26th

Indianapolis, Dec. 10. Onset of Christmas shopping season seems to be helping firstruns here to some getting more people downtown. Best showing is being made by "Under Yum Yum Tree," hep at Keith's. "How West Was Won" continues to lead city in total coin for 26th week at the Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Palm Springs Week-end" (WB) (2d wk). Fair \$5,000. Last week, \$7,000.

Indian (Cockrill-Dolle) (1.100: \$1.25-\$2.50) — "How West Was Won" (MGM) 26th wk. Nice \$8,000 Last week, \$9,000.

Keith's (C-D) (1,300; \$1-\$1.25)— "Yum Yum Tree" (Col) (3d wk). Hep \$6,000. Last week, \$8,000.

Loew's (Loew) (2,427; \$1-\$1.25)-"Wuthering Heights" (Cont) and "Our Very Own" (Gold) (reissues). Slow \$3,000. Last week, "Wheeler

Dealers" (MGM) (2d wk), \$5,000.

L.A. Biz Off Sharply; 'X-Ray Eyes' Handy \$20,500; 'Jones' Boff 261/6; 'West' Solid 20G, 42d; 'Tree' 11G

L.A. firstruns are down sharply this stanza, with only a few worthwhile situations. "Man With X-Ray Eyes" leads the newcomers with handy \$20,500 for three theatres "Shotgun Wedding" is only fair \$12,000 or less in two houses, also

City's topper in regular runs is "Tom Jones," which is heading for smash \$26,500 on seventh Beverly week, second at Orpheum. "How West Was Won" shapes solid \$20,000 for 42d round at Warner Hollywood. "Under Yum Yum Tree" looks big \$11,000 in seventh session at the Chinese. Of hardticketers, "It's a Mad

World" is after a sock \$28,600 in fifth week at the Cinerama.

Estimates for This Week

Los Angeles, Hollywood, Loyola Metropolitan-FWC). (2,049; 856; 1,298; \$1-\$1.49)—"Man With X-Ray Eyes" (AI) and "Hercules and Captive Women" (AI). Handy \$20,500. Last week, Los Angeles with Iris, El Rey, "Fun in Acapulco" (Par), "Last Train from Gun Hill" (Par) (reissue), \$20,500. Hollywood, Loyola with Wiltern, "Take Her, She's Mine" (20th), various second

feature pix (2d wk), \$17,500.

Hillstreet, Pix (MetropolitanPrin) (2,752; 756; \$1-\$1.49)—"Shotgun Wedding" (Indie) and "Facts
of Life" (UA) (reissue). Fair \$12,-000. Last week, Hillstreet, Pix with Fox Wilshire, Baldwin, "McLintock" (UA), "Young Racers" (AI) (2d wk), \$22,400.

Vogue, El Rey, Baldwin (FWC-State) (810; 856; 1,800; \$1-\$1.49)—
"Thrill of It All" (U) and "For Love or Money" (U) (reissues).
Slim \$9,500. Last week, Vogue with Lido, "L-Shaped Room" (Col), "Walk on Wild Side" (Col) (ressue) (3d wk), \$7,000.

Wiltern (SW) (2,344; \$1-\$1.25)—
"West Side Story" (UA) (reissue).

Soft \$4,500.

Warner Beverly (SW) (1,316; \$2-\$2.40) — "Wuthering Heights" (Cont) (reissue) (2d wk). Slim \$4,-

500. Last week, \$9,000.

Music Hall (Ros) (720; \$2-\$2.40)

—"School for Scoundrels" (Cont) (Continued on page 10)

'Fun' Okay \$11,000 In Philly; 'Tree' Big 12G, 5th; 'Cleo' Good 15G

Philadelphia, Dec. 10. Only one new entrant here this round, as Xmas shopping already has started to cut into firstrun biz. "Fun in Acapulco" shapes okay for the first week at the Randolph. "McLintock" still is stout in third

frame at the Goldman.
"Under Yum Yum Tree" continues big for its fifth session at the Fox. "Conjugal Bed" is the Fox. "Conjugal Bed" is passable in third stanza, daydating two smaller houses. "Take Her, She's Mine" looks fine in third Trans-Lux week.

Estimates for This Week Arcadia (S&S) (623; \$1.20-\$1.80) "V.I.P.s" (MGM) (11th wk). Nice

\$4,000. Last week, \$5,00 Bryn Mawr (Goldman) (630; \$1.49)—"Conjugal Bed" (Embassy) (3d wk). Oke \$2,100. Last week,

Fox (Milgram) (2,400; 95-\$1.80) -"Yum Yum Tree" (Col) (5th wk).

—"Yum Yum Tree" (Col) (5th wk).
Big \$12,000. Last week, \$19,000.
Goldman (Goldman) (1,000; 95\$1.80)—"McLintock" (UA) (3d wk).
Stout \$9,000. Last week, \$16,000.
Lane (SW) (1,000; \$1.49)—"Lord
of Flies" (Cont) (7th wk). Neat
\$3,000. Last week, \$4,800.
Midtown (Goldman) (1,200; 95\$1.80)—"Lilies of Field" (UA) (5th
wk). Nice \$4,000. Last week,
\$12,000.

\$12,000. Randolph (Goldman) (2,200; 95-\$1.80)—(Fun in Acapulco" (Par). Okay \$11,000 or close. Last week, "Palm Springs Weekend" (WB), \$7,000.

Stanley (SW) (1,450; \$2.50-\$3)-"Cleopatra" (20th) (24th wk). Good \$15,000 or near. Last week, \$17,000. Trans-Lux (T-L) (500; 95-\$1.80) -"Take Her, She's Mine" (20th) (3d wk). Fine \$6,000. Last week,

World (Rugoff) (499; 95-\$1.80)-"Conjugal Bed" (Embassy) (3d wk). Fair \$2,700. Last week, \$3,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Tree' Fancy 17G, St. Loo; 'Fun' 13G

Only one important newcomer here this session. "Incredible Journey" looms fancy on opener at Loew's Mid-City. "McLintock" is rated trim in third round at State. 'Wheeler Dealers" shapes good in third at Esquire.

"Under Yum Yum Tree" is big in second at the Fox. "How West —"Cleopatra" (20th) (24th wk). Was Won" looks big in 35th round Swell \$13,000. Last week, \$14,500. at Martin Cinerama.

Estimates for This Week
Ambassador (Arthur) (2,970;
\$1.50-\$3.50) — "Cleopatra" (20th)
(24th wk). Okay \$7,500 or near.
Last week, \$8,000.
Apollo Art (Grace) (700; 90-\$1.25)

—"Maid for Murder" (Indie). Average \$1,400. Last week, "Nurses on Wheels" (Indie), \$1,500.

Esquire (Jablonow-Komm) (1,800; 90-\$1:25)—"Wheeler Deal-ers" (MGM) (3d wk). Good \$8,000. Last week, \$10,000.

Fox (Arthur) (5,000; 90-\$1.25) 'Yum Yum Tree'' (Col) (2d wk). Big \$17,000 or close. Last week,

Loew's Mid-City (Loew) (1,160 60-90)—"Incredible Journey" (BV) Fine \$10,000. Last week "Lilies of

Field" (UA) (2d wk), \$6,000.

State (Loew) (3,600; 60-90)—"Mc-Lintock" (UA) (3d wk). Neat \$9,000.

Lintock" (UA) (3d wk). Neat \$9,000.

Last week, \$12,000.

Martin Cinerama (Martin) (913;
\$1.25-\$2.50) — "How West Was
Won" (MGM) (35th wk). Big \$10,000. Last week, \$10,400.

Pageant (Arthur) (1,000; 90\$1.25) — "Advise and Consent"
(Indie). Solid \$4,000. Last week,
"French Style" (Col) (3d wk),
\$2.500.

Paris Art (Chernoff) (800: \$1.50)

Paris Art (Chernoff) (800; \$1.50)

—"Madame" (Indie) and "Strangers in City" (Indie). Fair \$1,200.
Last, week: "Greenwich Village Story" (Indie) and "Some Kind of Nut" (Indie), \$1,200.

St. Louis (Arthur) (3,800; 75-90)

—"Fun in Acapulco" (Par) and "Old Dark House" (Col) (2d wk).
Nice \$13,000. Last week, \$16,000.
Shady Oak (Arthur) (760; 90.
\$1.25)—"Lord of Flies" (Cont). Big \$3,500. Last week, "Woman of World" (Embassy) (4th wk), \$2,000. World" (Embassy) (4th wk), \$2,000.

West' Big \$10,000 In Omaha; 'Dealers' $5\frac{1}{2}$ G

Omaha firstruns are 100% holdover this round. Best were "How West Was Won," big in its 29th week at the Indian Hills and "McLintock," solid in third week for three spots. "Wheeler Dealers" shapes okay in second at the Cooper.

Estimates for This Week Orpheum (Tri-States) (2,870; \$1.25)—"Yum Yum Tree" (Col) (3d wk). Mild \$6,000. Last week, \$8,-

Omaha (Tri-States) (2,066; \$1.25) —"Fun in Acapulco" (Par) (2d. wk). Fair \$5,500. Last week, \$7,000. Cooper (Cooper) (687; \$1.25) — Wheeler Dealers" (MGM) (2d wk). Okay \$5,500 or near. Last

week, \$6,500. State (Cooper) (752: \$1.25)-"Inredible Journey" (BV) (2d 'wk). Nice \$6,000 or over. Last week,

Indian Hills (Cooper) (804; \$2.20) — "How West Was Won" (MGM). (29th wk). Big \$10,000.

Last week, \$9,500.
Admiral, Chief, Sky View (Ralph Blank) (1,000; 1,234; 1,112 cars; \$1.25)—"McLintock" (UA) (3d wk). Solid \$10,000. Last week, \$12,000. | \$11,000.

'Harvest' Loud \$8,500, Toronto: 'Fun' 15G, 2d Toronto, Dec. 10.

Only two newcomers here this round, "Shame of Patty Smith" heading for mild take playing five spots. "Small World of Sammy Lee" shapes slim on opener at Uptown. "Fun in Acapulco" looms okay in second round at Imperial. "Wheeler Dealers" is rated good in third at Loew's.

Estimates for This Week

Downtown, Glendale, Prince of Wales, Scarboro, State (Taylor) (1,059; 995; 1,197; 682; 696; 50-\$1)

—"Shame of Patty Smith (IFD) and "Strongroom" (IFD) Mild \$12,000. Last week, "Seducers" (Indie), \$14,000.

Eglinton (FP) (919; \$2-\$3)—
"How West Was Won" (MGM)
(37th wk), This week looks nice \$4,500 after \$4,800 last week.

Hollywood (FP) (1,080; \$1.25-\$1.50—"Bitter Harvest" (20th) (2d wk). Lusty \$8,500. Last week, \$11,000.

Imperial (FP) (3,216; \$1-\$1.75)— 'Fun in Acapulco'' (Par) (2d wk). Okay \$15,000. Last week, \$18,000.

Loew's (Loew) (1.641: \$1-\$1.50)-Wheeler Dealers" (MGM) (3d wk). Good \$8,000. Last week, \$10,000.

Tivoli (FP) (953; \$1.50-\$2)-"Eve ning with Royal Ballet" (20th) (3d wk). Sad \$4,000. Last week, \$4,500.

Uptown (Loew) (2,245; \$1.25-\$1.75)— Small World of Sammy Lee" (7 Arts). Dim \$5,000. Last week, "Lilies of Field" (UA) (2d wk), \$5,200.

Tree' Smash 10G **Paces Slow Cincy**

Yule shopping competition is hurting Cincy film biz currently. Of the holdovers, three are potent. 'Under Yum Yum Tree" in third week at Valley is smash. "McLintock" in second round at Keith's is rated big. "Take Her, She's Mine" in third frame at Palace shapes solid. "Palm Springs Week-end" looks mild in third canto at flagship Albee.

Capitol, shut in preparation for Dec. 19 preem of "Mad World," rounded out a light third week for Wheeler Dealers" on pop scale interlude after a longrun with "How West Was Won."

Estimates for This Week

Albee (RKO) (3,100; \$1.25-\$1.50)

"Palm Springs Weekend" (WB)
(3d wk). Mild \$6,500 after \$8,500 for second.

Capitol (SW - Cinerama) (1,339; \$1.25-\$1.50) — "Wheeler Dealers" (MGM) (3d wk). Light \$4,000. Last week, \$5,500. House suspends Dec. 11 to make ready for "Mad World" (UA) preem Dec. 19.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Magnificent Sinner" (In-die). Okay \$2,000. Last week, "French Style" (Col) (2d wk);

Grand (RKO) (1,396; \$1.80-\$3)— Cleopatra" (20th) (24th wk). Fair ast week, \$8,000, with tra matinees.

Guild (Vance) (272; \$1.25) "Devil and 10 Commandments" (Indie). Mild \$1,300. Last week, "Nurse On Wheels" (Indie) (3d wk), \$800.

Hyde Park Art (Cin-T-Co) (700; \$1.25)—"Magnificent Sinner" (Indie). Fair \$1,200. Last week, French Style" (Col) (2d wk), \$1.300.

Keith's (Cin-T-Co) (1,500; \$1.25-\$1.50)—"McLintock" (UA) (2d wk). Big \$10,000 after \$13,000 opener.

Palace (RKO) (2,600; \$1-\$1.50)-"Take Her, She's Mine" (20th) (3d Solid \$9,500. Last week, \$12,000.

Twin Drive-In (Cin-T-Co) (West side only, 800 cars; 90)—"French Line" (Indie), "Female Jungle" (Indie) and "Anatomy of Syndi-cate" (Indie) (reissues). No com-plaint, \$4,000. Last week, "Play-girls and Vampire" (Indie) and "Day Earth Froze" (Indie), \$6,000.

Valley (Cin-T-Co) (1,275; \$1.50-1.75) — "Yum Yum Tree" (Col) \$1.75) — "Yum Yum Tree" (Col) after \$14,500 for third week. (3d wk). Smash \$10,000. Last week, For Texas" (WB) is due in Dec. 25.

Yule Shopping Bopping B'way Albeit 'Charade'-Xmas Stageshow New High \$180,000, 'World' Sockeroo 43G, 3d

Current session on Broadway is | fellers) (6,200; 95-\$2,75) at the firstruns. In addition, the initial onrush of Xmas buying obviously is cutting into grosses. Milder weather also proved little help.

The big news, of course, is the landoffice business being done by the Music Hall in its first session of the Christmas stageshow and "Charade." Combo will soar to wham \$180,000 on initial week ending today (Wed.), which is a new high for first session of Xmas show at Hall Long lines both Saturday and Sunday helped, trade climbing to a mighty \$39,000 Saturday alone.

"Lilies of Field" is only fair \$15,000 or near in first round at the Astor. It is down to \$6,500 in 10th week at the Murray Hill. Odd booking of bringing pic into the Broadway house after many weeks at the east side arty is not shaping too well. "Under Yum Yum Tree" held with big \$33,000 in third session, daydating the State and Trans-Lux 52d Street.

"Soldier in Rain" still is sturdy with \$22,500 in second round, day-dating the Palace and Paris. "Who's Minding the Store" is down to a good \$12,000 in second stanza at the Victoria "City Lights" held with great \$17,900 in second week at the Plaza.

"It's a Mad World" is practically capacity \$43,000 for 10 shows in third week at the Warner. "Take Her, She's Mine" is fine \$16,500 in fourth session, daydating the Criterion and Trans-Lux 85th Street.

"The Cardinal" opens at the DeMille on hardticket tomorrow (Thurs.) night after getting six weeks out of "New Kind of Love." The Forum brings in "Love! on Pillow" on Dec. 16, daydating with Fine Arts, after an amazing run of 13 weeks with "Conjugal Bed." 'Bed" ran nearly as long at the Fine Arts.

Estimates for This Week

Aster (City Inv.) (1,094; \$1.25-\$2)
—"Lilies of Field" (UA) (2d wk).
Initial round ended yesterday
(Tues.) was fair \$15,000 or close. Also playing at Murray Hill, where now in 10th week.

Cinerams (Loew) 13,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (38th .wk). The 37th session ended Sunday (8) was nice \$20,000 on 10 shows after \$28,000 on 15 performances in 36th week. Finishes run here on Dec. 22, with "Best of Cinerama" (Cinerama) opening on Dec. 25.

Criterion (Moss) (1,520; \$1.50-\$2.50)—"Take Her, She's Mine" (20th) (5th wk): Fourth stanza was good \$12,000 or close after \$18,000 for third. Daydating with Trans-Lux 85th Street. "The Victors" (Col) comes in Dec. 19, daydating with Sutton.

DeMille (Reade) (1,463; 90-\$2.50) —"New Kind of Love" (Par) (6th wk). Completed run here yesterday (Tues.) afternoon with mild \$8,000 for final 6½ days. "Cardinal" (Col) preems here on hardticket Dec. 12, with house closed for previews. Advance seat sale now has better than \$60,000.

Embassy (Guild Enter (500; \$1.50-\$2.50) — "8½" Enterprises) (25th-final wk). The 24th frame completed Monday (9) was sturdy \$7,000 or close after \$8,000 for 23d week. House comes in with double bill on Dec. 14.

Forum (Norel) (813; \$1.25-\$1.80) "Conjugal Bed" (Embassy) (13thfinal wk). The 12th week finished Sunday (8) was smooth \$7,000 after wk). Sturdy \$6,000. Last week, \$7,500 for 11th stanza. "Love on \$8,000. Pillow" (Col) opens Dec. 16, day Park (Mann) (1,000; \$1.50) dating with Fine Arts.

Palace (RKO) (1,642; \$1.25-\$2) Soldier in Rain" (AA) (3d wk). Second session ended yesterday (Tues) was stout \$18,000 or near after \$27,000 for opener. Daydating with Paris. "Sword in Stone" (BV) opens Dec. 25.

Paramount (AB-PT) (3,665; \$1-\$2)—"Twilight of Honor" (MGM) (5th wk). Fourth round ended yes-terday (Tues.) was slow \$14,000

Radio City Music Hall (Rocke-

the one after the booming Thanks- rade" (U) and annual Christmas giving Day week, and biz shows it stageshow. Initial week ending today (Wed.) looks to hit whopping \$180,000 or close. Holding through the holdays, of course, and likely longer. Reserved seats have been sold out for virtually every show up to New Year's for many weeks.

Rivoli (UAT) (1.545; \$2.50-\$5.50)

"Cleopatra" (20th) (27th wk).

The 26th stanza finished vesterday (Tues.) was splendid \$33,000 or close after \$36,000 for 25th week, which had benefit of the holiday

State (Loew) (1,850; \$1.50-\$2.50) "Yum Yum Tree" (Col) (4th wk). Third round ended yesterday (Tues.) was sweet \$23,000 or near after \$27,500 for second. Daydating with Trans-Lux 52d Street, "Love With a Proper Stranger"

Par) opens on Dec. 25. (Par) opens on Dec. 25.

Victoria (City Inv.) (1,003; \$1.25-\$2)—"Who's Minding the Store" (Par) (3d wk). Initial holdover week finished yesterday (Tues.) was fine \$12,000 or close after \$22,000 for opener.

Warner (SW) (1,504; \$2.50-\$4.80)

—"It's a Mad World" (UA) (4th wk). Third session completed Sat.

wk). Third session completed Saturday (7) was virtually capacity \$43,000 on 10 performances after \$53,200 for second week, 13 shows.

First-Run Arties
Baronet (Reade) (430; \$1.25-\$2)—
"Ladies Who Do" (Cont) (3d wk). Initial holdover round ended Sun-day (8) was big \$8,500 after \$13,500

for opener.

Beekman (Rugoff Th.) (590; \$1.50\$2)—"Knife in Water" (Kana) (7th wk). Sixth session was okay \$4,300 after \$6,200 for fifth week.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2)—"Affair of Skin" (Zenith) (3d wk). This stanza looks

(Continued on page 10)

Mpls. Biz Big on H.O.'s: Tree' Great \$10,000, Fun' Mi'd \$4,500, 24

Minneapolis, Dec. 10. Indicative of the arrival of the pre-Christmas dull days is the fact, there's not a single Loop newcomer in the current stanza. Also holding back product is the fact that biz is brisk with many holdovers. Near blizzard on weekend.

however, hurt prosses.

Probable standout is "Under Yum Yum Tree." great in third round. "Take Her, She's Mine" also is solid in fourth. "Fun in Acapulco" is hev in second. The two roadshow films, "How West Was Won" and "Cleopatra," are in their 40th and 24th weeks, respectively.

Estimates for This Week

Avalon (Frank) (800; \$1)—"Her Bikini Never Got Wet" (Indie) and "Facts of Life" 'Indie) (3d · wk).

Okay \$1,000. Last week, \$1,200.
Century (Par) (1,300; \$2,10-\$3.50)
—"Cleopatra" (20th) (24th wk).
Nice \$6,000. Last week, \$7,000.
Cooper (CF) (905; \$1,25-\$2.59)—
"How West Was Won" (MGM) (40th wk). Great \$9,800. Last week, 10 500.

Gopher (Berger) (1,000; \$1-\$1.25) —"Palm Springs Weekend" (WB) (2d wk). Fair \$4,000. Last week, \$6 000.

Lyric (Par) (1,000; \$1-\$1.25)-"Fun in Acapulco" (Par) (2d wk). Moderate \$4 500 Teef week \$9.500. Mann 'Mann' (1.000; \$1.25-\$1.50)

"Take Her, She's Mine" (20th) \$7,000. Oroheum (Mann) (2.800; \$1.25-1.50) — "McLintock" (UA) (4th \$1.50)

Park (Mann) (1,000; \$1.50)—
"Nurse on Wheels" (Janus). Slow
\$2,500. Last week, "French Style".

(Col), \$3,000. State (Par) (2,200; \$1.25-\$1.50)-"Yum Yum Trec" (Col) (3d wk).
Robust \$10,000. Last week, \$16,000.

\$16,000. Suburban World (Mann) (800; \$1,25)—"Lord of Flies" (Cont) (8th wk) Healthy \$1,800. Last week,

\$2.500 World (Mann) (400; \$1,25-\$1.50-"Wheeler Dealers" (MGM) (4th wk). Sturdy \$1,000. Last week, \$5,000.

K.C. Solid; 'Tree' Sockeroo \$14,000, Take Her' Big 6G, 'McLintock' \$9,000

Despite the absence of any new-comers, business was rated unusually good for time of year. "Cleopatra" rated lusty in fourth Capriround. Three Fox houses and a Dickinson suburban held "Fun in Acapulco" for a second week and okay returns.

"Under Yum Yum Tree" continues wow in third at the Plaza. "Take Her, She's Mine" at Fox Brookside and Granada is rated plush. "Lord of Flies" is trim in fourth. "Mcl intock" looms good at Uptown in third.

Estimates for This Week

Brookside, Granada (Fox Midwest-Nat. Gen. Corp.) (800; 1,219; \$1.50)—"Take Her, She's Mine" (20th) (3d wk, Brookside; 2d wk, Granada). Plush \$6,000. Last week, \$8,000.

Capri (Durwood) (1,260; \$1.80-\$3)—"Cleopatra" (20th) (4th wk). Lush \$19,000. Last week, \$22,000. Empire (Durwood) (886; \$1.25-\$2.50)—"How West Was Won" (MGM) (37th wk-4 days). Sizzling \$12,000 or near in final 4 days. Last week, \$15,000.

Paramount (Blank-UP) (1,900; \$1.25-\$1.50) — "Palms Springs Weekend" (WB) (2d wk). Neat \$7,000; probably staying, week, \$8,500.

week, \$8,500.

Plaza (FMW) (1,630; \$1.25-\$1.50)

—"Yum Yum Tree" (Col) (3d wk).

Wow \$14,000. Last week, \$15,500.

Rockhill (Art Theatre Guild)
(821; \$1-\$1.50)—"Lord of Flies"
(Cont) (4th wk). Excellent \$3,000.

Last week, \$3,800.

Roxy (Durwood) (664; 75-\$1.50)—
"Wheeler Dealers" (MGM) (4th

"Wheeler Dealers" (MGM) (4th wk). Nice \$6,500. Last week,

Isis, Fairway, Vista (FMW) (1,360; 700; 700; \$1 each); Englewood (Dickinson) (850; \$1)—"Fun in Alcapulco" (Par) (2d wk). Pass-able \$8,000. Last week, 63rd Street (E&S) (1,500 cars), Fairy-land (Finkelstein) (1,500 cars), Shawnee and Leawood (Dickinson) (1,000; 750 cars); Hiway 40 (General) (1,000 cars); Hillcrest (Heath) 750 cars); Waldo (Rhoden) (1,000; \$1-\$1.25); Dickinson and Overland (Dickinson) (700; 700; \$1 each),

\$42,000. Uptown (FMW) (2,043; \$1.25-\$1.50)—"McLintock" (UA) (3d wk). Good \$9,000. Last week, \$10,000.

LOS ANGELES

(Continued from page 9) and "Battle of Sexes" (Cont) (re-issues) (2d wk). Okay \$4,000. Last

week, \$5,700.

Warren's, Crest (Metropolitan-State) (1,757; 750; \$1-\$1.49)

"Lawrence of Arabia" (Col) (3d wk). Nice \$9,500. Last week,

Beverly, Orpheum (State-Metropolitan) (1,150; 2,213; \$1-\$2.40)— "Tom Tones" (UA) (7th wk, Bev-

"Tom Tones" (UA) (7th wk, Beverly; 2d wk, Orpheum). Rousing \$26,500. Last week, \$33,000.

Iris (FWC) (825; \$1-\$1.49)—
"Fun in Acapulco" (Par) and "Gidget Goes to Rome" (Col) (2d wk). Tepid \$3,000.

Fox Wilshire (FWC)(1,990; \$1-\$1.49)— "McLintock" (3d wk) and "Wheeler Dealers" (MGM) (m.o.). Slow \$4,000.

Slow \$4,000. Lido (FWC) (876; \$1-\$1.49) —
"L-Shaped Room" (Col) (4th wk)
and "Sundays and Cybele" (Ind)
(reissue). Thin \$3,000.
Village (FWC) (1,535; \$1-\$1.49)—
"Irma La Douce" (UA) (7th wk).

Fair \$4,000. Last week \$5,800. Cinerama (Pac) (915; \$1.49-\$3.50) —"It's A Mad World" (UA) (5th wk). Socko \$28,600. Last week, \$28,-

Chinese (FWC) (1,408; \$2-\$2.40)

—"Yum Yum Tree" (Col) (7th wk).

Big \$11,000. Last week, \$17,500.

Egyptian (UATC) (1,392; \$2-\$2.40)

"Lilies of Field" (UA) (8th wk).

Pallid \$7,000. Last week, \$7,800.

Four Star (UATC) (868; \$1.49-\$2)

"Stranger Knocks" (Lux) (8th
wk). Wan \$2,000. Last week, \$2,700. Fine Arts (FWC) (631; \$2-\$2.40)
"Lord of Flies" (Cont) (8th wk).

—"Lord of Flies" (Cont) (8th wk).
Slick \$5,000. Last week, \$7,200.
Hollywood Paramount (State) (1,468; \$1.55-\$2.40) — "V.I.P.'s" (MGM) (13th wk). Trim \$5,000.
Last week, \$6,500.
Pantages (RKO) (1,512; \$2.50-\$5.50) — "Cleopatra" (20th) (25th wk). Slow \$21,000. Last week, \$30,-400.

CHICAGO

(Continued from page 8) wk). Stout \$13,000. Last week \$15,000.

McVickers (Beacon) (1,100; \$2.20 \$3.80)—"It's a Mad World" (UA) (3d wk), Good \$22,000. Last week, \$31,000.

Monroe (Jovan) (1,000; 65-90)—
"Confess, Dr. Corda" (Indie) and
"Night Affair" (Indie). Fair
\$4,500. Last week, "Ravaged" (Indie) and "Girl Fever" (Indie) (reissues), \$4,100.

Oriental (Indie) (3,400; 90-\$1.80) -"McLintock" (UA) (4th wk). Lively \$15,000. Last week, \$25,000. Roosevelt (B&K) (1,400; 90-\$1.80)

"Wheeler Dealers" (MGM) (3d)
k). Frisky \$14,000. Last week, wk).

State-Lake (B&K) (2,400; \$1.50-\$4)—"Cleopatra" (20th) (24th wk). Sturdy \$19,000. Last week, \$21,000.

Surf (H&E Balaban) (684; \$1.50-1.80)—"Hand in Trap" (Indie) and "Summerskin" (Indie) (20th pop). Fair \$2,900. Last week, \$3,200.

Town (Teitel) (640; \$1.25-\$1.80) —"Playgirl and War Minister" (Union). Okay \$3,000. Last week, "Prelude to Ecstasy" (Manson), \$3,000.

United Artists (B&K) (1,700; 90-\$1.80)—"Yum Yum Tree" (Col) (6th wk). Solid \$15,000. Last week, \$25.500.

Woods (Essaness) (1,200; 90-\$1.80) — "Take Her She's Mine" (20th) (2d wk). Okay \$18,000 or near. Last week, \$35,000.

World (Teitel) (608; 90-\$1.80)-"Seducers" (Brenner) (2d wk). Bright \$4,250. Last week, \$7,000.

Det. Fairly Good: 'Tree' Lofty \$11,000, 5th Wk; 'West' Boff 15G, 41st

Detroit, Dec. 10.

Good grossing conditions continue for most firstruns here this week, with only two newcomers. "Small Violent World of Sammy Lee" shapes nearly okay at the Madison. "Devil and 10 Commandments," new at the Trans-Lux Krim, looks good. Meanwhile, "Palm Springs Weekend" is fairly good in second session at the Michigan.

"Under Yum Yum Tree" still is big in fifth round at Mercury. "Cleopatra" is rated swell in 24th stanza at United Artists. "How the West Was Won" is wham in 41st week at Music Hall.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; \$1,25-\$1.49) — "Man With X-Ray Eyes" (AI) and "Hercules and Captive Women" (Indie) (3d wk). Fair \$8,500. Last week, \$12,000.

Michigan (United Detroit) (4,-926; \$1.25-\$1.49) — "Palm Springs Weekend" (WB) (2d wk). Good \$10,000. Last week, \$12,000.

Palms (UD) (2,995; \$1.25-\$1.49)
—"McLintock" (UA) and "Great
Van Robbery" (Indie) (3d wk).
Good \$8,000. Last week, \$10,000.

Madison (UD) (1,408; \$1.25-\$1.49)—"Violent World of Sammy Lee" (Indie). Okay \$7,000 Last week, "Incredible Journey" (BV) (m.o.) \$6,500 on moveover after two weeks at downtown Michigan.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Take Her, She's Mine" (20th) (4th wk). Hep \$7,000. Last week, \$8,500.

Adams (Community) (1,700; \$1.25-\$1.50)—"Wheelers Dealers" (MGM) (4th wk). Trim \$6,500. Last week, \$7,700.

United Artists (UA) (1,667; \$1.50-\$3.50) — "Cleopatra" (20th) (24th wk). Swell \$12,000 or close. Last week, \$12,700.

Music Hall (Beacon Enterprises) (1,213; \$1.25\$2.80) — "How West Was Won" (MGM) (41st wk), Wham \$15,000. Last week, \$19,300.

Mercury (Suburban Detroit) (1,468; \$1-\$1.80) — "Yum Yum Tree" (Col) (5th wk). Big \$11,000.

Columbus Biz Spotty; Weekend' Nice \$7,000

Columbus, O., Dec. 10. All downtown firstruns had hold overs, with spotty biz anticipated. Loew's Ohio curtailed its third week run of "Wheeler Dealers" for week run of Wheeler Dealers for fair returns to make way for the stage musical, "Camelot," in Dec. 9-14. "Palm Springs Weekend" is rated pleasing at RKO Palace in second stanza. "How West Was Won," concluding its eighth month at RKO Grand, shapes very good.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75)
-"How West Was Won" (MGM) (34th wk). Good \$7,000. Last week, \$8,100.

Ohio (Loew) (3,079; 50-\$1.50)— "Wheeler Dealers" (MGM) (3d wk-4 days). Fair \$3,800. Last week,

Palace (RKO) (2,845; 50-\$1.50)-"Palm Springs Weekend" (WB) and "Gun Hawk" (AA) (2d wk). Pleasing \$7,000. Last week, \$9,000.

BROADWAY

(Continued from page 9) fine \$4,500 or close after \$5,300 for second.

Cinema One (Rugoff Th.) (700; \$1.50-\$2)—"Tom Jones" (UA) (10th wk). The ninth stanza finished Sunday (8) was great \$29,600 after \$36,800 for eighth week.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2)—Film Fest opened here Monday (9). Last week, "Family Diary" (MGM) (4th wk), was mild

Coronet (Reade) (500; \$1.50-\$2) "New Kind of Love" (Par) (7thfinal wk). Sixth week completed yesterday (Tues.) was slick \$7,000 after \$8,000 in fifth. "Billy Liar" (Cont) opens Dec. 16.

Fine Arts (Davis) (468; \$1.80-\$2) —"Clear Skies" (Eagle) (3d-final wk). First holdover stanza finished Monday (9) was okay \$6,000 after \$7,500 for opener. "Love on Pil-low" (Col) opens Dec. 16, making only six days for final week. Daydating with Forum.

Guild (Guild) (450; \$1-\$1.75)-"Three Lives of Thomasina" (BV). Opens today (Wed.). In shead, festival of Bergman films.

Little Carnegie (Landau) (520; \$1.25-\$2) — "Naked Autumn" (UMPO) (4th wk). This week end-ing today (Wed.) looks big \$7,000 after \$8,200 in third round.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Lilies of Field" (UA) (11th wk). The 10th round ended Monday (9) was fine \$6,500 after \$7,500 for ninth week.

Paris (Pathe Cinema) (568; \$1,50-\$2)—"Soldier in Rain" (AA) (3d wk). Second week ended yesterday (Tues.) was fine \$4,500 after \$7,000 for opener. "America, America" (WB) opens Dec. 15.

Plaza (Lopert) (525; \$1.50-\$2)— "City Lights" (reissue) (Indie) (3d Second session completed Monday (9) for this oldie Charles Chaplin comedy held with wow \$17,900 after new high for house of \$25,600 on opener.

Sutton (Rugoff Th.) (561; \$1.50-\$2) — "Any Number Can Win" (MGM) (10th wk). The ninth stanza finished Monday (9) was hep \$5,300 after \$8,400 for eighth. "The Vic-tors" (Col) opens Dec. 19, daydat-ing with Criterion ing with Criterion.

Toho Cinema (Toho) (299; \$1.50-\$2)—"High and Low" (Toho) (3d wk). First holdover week ended Monday (9) held with sturdy \$10,-

Tower East (Loew) (588: \$1.50-\$2)—"Fantasia" (BV) (reissue) (6th wk). Fifth round completed Monday (9) was stout \$9,000 or close after \$17,000 for fourth, helped by vacationing youngsters.
Trans-Lux East (T-L) (600; \$1.25-

\$2)—"All Way Home" (Par) (7th wk). Sixth round completed Monday (9) was okay \$4,000 after \$6,500 for fifth.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Yum Yum Tree" (Col) (4th wk), Third session finished yesterday (Tues.) was big \$10,000 after \$15,000 for second. Daydating with State.

Trans-Lux 85th St. (T-L) (550: \$1.25-\$2)—'Take Her, She's Mine''
(20th) (5th wk). Fourth stanza
ended yesterday (Tues.) was nice \$4,500 after \$7,800 for third. Day-

dating with Criterion.

World (Perfecto) (390; 90-\$1.50)

"Traveling Light" (Vic) and
"Amorous Sex" (Mishkin) (6th wk). wk). Slow \$21,000. Last week, \$30,400.

Warner Hollywood (SW) (1,291;
\$1.25-\$2.80) — "How West Was Won" (MGM) (42d wk). Stout \$20,Won" (MGM) (42d wk). Stout \$20,In sixth week, "Fantasia" (BV), \$3,000
In sixth week, "for fourth."

Last week, \$30,
"Trans-Lux Krim (Trans-Lux) — "Traveling Light" (Vie) and "Amorous Sex" (Mishkin) (6th wk).
Fifth week finished Monday (9)

Was big \$7,500 or near after \$8,000 for fourth."

Pre-Xmas Hits Hub; 'Journey' Slow \$9,500, 2d; 'Tree' Lofty \$12,000, 5th

'Fun' Slight \$6,500 In Prov.; 'Tree' Hot 5G

Providence, Dec. 10.
Plenty of downtown traffic but it all seems to be geared to pre-Christmas shopping as most biz is down currently. Weekends are the only exceptions. Fairly good under the circumstances is about the only way to tab most of the pix. RKO Albee is okay with "Incredible Journey" but the State's "Fun In Acapulco," shapes sad. The Strand's 4th round of "Under Yum

Yum Tree," is rated happy. Estimates for This Week

Albee (RKO) (2,200; 75-\$1)-"Inredible Journey" (BV) and "Cavalry Command" (Indie) Okay \$6,500 or over, Last week, "Wheeler Dealers" (MGM) and "Gunfight Comanche (MGM) (2d wk), \$4,500.

Elmwood (Snider) (2,200; \$2.50-\$3)—"Cleopatra" (19th wk). Good \$5,000. Last week, \$5,300.

Majestic (SW) (2,200: 75-\$1)-"Alone Against Rome" (Indie), and "Witch's Curse" (Indie). Passable \$6,000. Last week, "Palm Springs Weekend" (WB) (2d wk), \$6,500. State (Loew) (3,200; 75-\$1)—

"Fun In Acapulco" (Par), Drab \$6,500. Last week, "Palm Springs Weekend" (WB) (2d wk), \$6,000.

Strand (National Realty) (2,200; 90-\$1.25)—"Yum Yum Tree" (Col) and "Critic" (Col) (4th wk). Happy \$5,000 after \$7,000 in third week.

Balto Biz Okay; 'Dealers' Fairish \$8,000 in 3d; 'Take Her' Tall 7G, 2d

Baltimore, Dec. 10.

Firstrum business is on the pleasing side again with holdovers showing strength. "Great Escape" is light in seventh week at the Senator. "Irma La Douce" is holding up in 21st session at the little while playing simultaneous. Little while playing simultaneous-ly at nabe houses. "Wheeler Deallooms passable in third at Stanton.

"Take Her, She's Mine" is solid in same at Mayfair. "Palm Springs Weekend" looks okay in second at the Town and "Fun in Acapulco" doing okay in second at the New. "Lilies of Field" is steady in third at the Five West .

Estimates for This Week Charles (Fruchtman) (500; 50-\$1.50)—"Conjugal Bed" (Embassy) (5th wk). Fair \$3,000. Last week,

\$4.000. Five West (Schwaber) (435; 90-\$1.50)—"Lilies of Field" (UA) (3d wk). Steady \$2,000. Last week,

Hippodrome (T-L) (2,200; \$1.50-\$3.50) — "Cleopatra" (20th) (24th wk). Good \$10,500. Last week, ditto.

Little (T-L) (300; 50-\$1.50) "Irma La Douce" (UA) (21st wk).
Okay \$3,000. Last week, \$4,300.
New (Fruchtman) (1,600; 50\$1.50)—"Fun in Acapulco" (Par)
(2d wk). Oke \$5,000. Last week,

Mayfair (Fruchtman) (700; 50-\$1.50)—"Take Her, She's Mine" (20th) (21 wk). Solid \$7,000. Last week, \$11,000.

(Schwaber) (365: \$1.50)-"Lord of Flies" (Cont) (3d wk). Nice \$2,000. Last week, \$2,500.

Stanton (Fruchtman) (2,800; 50-\$1.50)—"Wheeler Dealers" (MGM) (3d wk). Passable \$8,000. Last week, \$10,000. Senator (Durkee) (960; 90-\$1.50)

-"Great Escape" (UA) (7th wk). Light \$6,000. Last week, \$12,000. Town (T-L) (1,125; 50-\$1.50)—
"Palm Springs Weekend" (WB) (2d) Okay \$7,000. Last week, \$8,000.

HAWAII DIVERSIFIES

Honolulu, Dec. 10.
Consolidated Amusement Co., the island state's major circuit, is further diversifying its real estate holdings. Newly-opened Varsity building, a five-story circular office building near the U. of daily Tribune here has started a Hawaii campus, occupies a portion poll to determine the ten best and of the Varsity theatre's parking lot. ten worst films shown in this town Circuit not only owns the in the past calendar year.
uniquely-designed round office building, but also is operating it.

Testing reaction is film editor Fred Bonavita. Deadline is Dec. 16.

Biz is setting a slow, steady pace this week, lower receipts looming as the cinemas feel the competition from Xmas shopping. All big pictures are holding with no new product in this frame from majors. "Incredible Journey" is holding okay in second session at the Beacon Hill and Capri. "Fun In Acapulco" is mild in second at Paramount. "McLintock" looms good in third at the Orpheum.

"Palm Springs Weekend" is holdraim Springs weekend 'is note-ing so-so in third at the Memorial. "Mad World" is fine at the Boston in third. "Yum Yum Tree" shapes wow in fifth week at Astor. "Lord of Flies" continues to amaze with healthy grosses in 12th session at the Cinema, Kenmore Square. "Wheeler Dealers" is okay in fourth week at the Saxon.

Estimates for This Week

Astor (B&Q) (1,117; 90-\$1.50)— "Yum Yum Tree" (Col) (5th wk). Wow \$12,000. Last week, \$13,000. Beacon Hill (Sack) (900; \$1-\$1.80) -"Incredible Journey" (BV) (2d. k). Fair \$5,500. Last week, \$12,000.

Boston (Beacon Ent.) (1,345; \$1.20-\$3,95)—"Mad World" (UA) (4th wk). Fourth week started Dec.

10. Third session was fine \$14,000. Capri (Sack) (850; 90-\$1.50)— "Incredible Journey" (BV) (2d wk). Okay \$4,000. Last week, \$7,000.

*Center (E. M. Loew) (1,250; 90-\$1.25) — "Playgirls International" (Indie) and "Bikini Baby" (Indie). Oke \$5,500, Last week, "Promises, Promises" (NTD) and "Strong Room" (Indie) (4th wk), \$2,000 on four days.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90)—"Lord of Flies" (Cont) (12th wk), Sturdy \$4,000. Last week, \$5,000.

Exeter (Indie) (1,276; 90-\$1.49)— "Heavens Above" (Janus) (6th wk).

Nice \$3,500. Last week, \$4,000. Fenway (Indie) (1,300; 90-\$1.49) —"For Lovers and Others" (Indie) and "There's Still Room in Hell" (Indie). Okay \$3,200. Last week, "Babes in Woods" (Indie) and "Kipling's Women" (Indie) (3d wk),

Gary (Sack) (1,277; \$2-\$3.90) "Cleopatra" (20th) (m.o.) (4th wk). Good \$5,500. Last week, \$7,500.

Mayflower (ATC) (689: 90-\$1.50) "Mary, Mary" (WB) (subrun). Good \$4,000. Last week, "Irma La Douce" (UA) (subrun) (2d wk), **\$3**.500.

Memorial (RKO) (3,000; 90-\$1.50) — "Palm Springs Weekend" (WB) and "Gunfight at Comanche Creek" (AA) (3d wk), Fair \$6,500. Last week, \$10,000. Music Hall (Sack) (4,300; 90-

\$1.80) — Closed until Xmas day when "Sword in Stone" (BV) opens Last week, "Take Her, She's Mine" (20th) (3d wk), oke \$7,500. Orpheum (Loew) (2,900; 90-\$1,65) —"McLintock" (UA) (3d wk). Good \$6,200. Last week, \$10,000.

Paramount (NET) (2.357: 90-\$1.65)—"Fun in Acapulco" (Par) and "Operation Bullshine" (Indie) (2d wk). Fair \$6,000. Last week,

\$12,500. Pilgrim (ATC) (1,909; 75-\$1.25)-"Knockers, Up" (Indie) and "30 Years of Fun" (20th). Perky \$8,000, Last week, "World of Flesh" (In-die) and "Marilyn" (20th) (rerun) (2d wk), \$5,000.

Park Square (Indie) (300; \$1.80) "My Life to Live" (Union) (3d wk). Okay \$2,500. Last week, \$3,000.

Saxon (Sack) (1,000; \$1.50-\$2.75) -"Wheeler Dealers" (MGM) (4th wk). Oke \$5,000. Last week, \$6,000.

State (Trans-Lux) (730; 90-\$1.25) —"Europe in Raw" (Indie) and "Vice Dolls" (Indie) (2d wk), Peppy

\$8,000. Last week, \$11,000. West End Cinema (E. M. Loew) (500; 75-\$1.50) — "Conjugal Bed" (Embassy) (5th wk). Fifth week started Friday (6). Fourth week was good \$4,000.

POLLS PUBLIC PREFERENCES

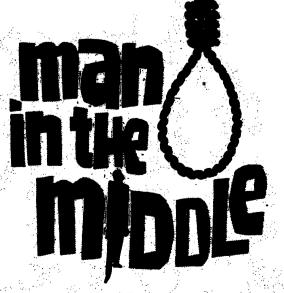
Albuquerque, Dec. 10.
For the first time in many years, the Scripps-Howard afternoon

the picture with something to say-

This is the story of a man asked to defend a confessed murderer. But this is only the surface drama. The repercussions could be heard from the Far East to the United States Senate. Most of all, it is the story of the "man in the middle"—torn between convictions and a career, between a woman and a way of life.

a TALBOT-PENNEBAKER PRODUCTION

ROBERT INITCHUM FRANCE DUYEN BARRY SULLIVAN GUEST STAR TREVOR HOWARD



FROM 20th IN JANUARY

ALSO STARRING

KEENAN WYNN

SAM WANAMAKER · ALEXANDER KNOX · Produced by WALTER SELTZER · Directed by GUY HAMILTON · CINEMASCOPE Screenplay by KEITH WATERHOUSE and WILLIS HALL · From the novel by HOWARD FAST · Music by LIONEL BART

Mexico's Indie Producers in Attack On Yanks for 'Monopoly' Although Mexico Rife With Own Shutouts

Mexico City, Dec. 10. Current film scene here is a complex of uneasy alliances and uncertain emnities. This was apparent last week when the Union of Independent Mexican Film Distributors took a full page ad in El Universal, most influential local daily, to call the government's attention to what the indies charge to be new attempts by Yank distribs to monopolize the Mex film

While the lead paragraphs of the open letter accused the Yanks of trying to impose "new contract terms" (see separate story), on exhibitors, some of the bitterest accusations were directed against the government-backed domestic distrib, Pelicular Nacionales, especially the latter's practice of acquiring foreign film product,

It's reliably reported that the indies' open letter was co-drafted with the help of Operadora de Teatros, the government-backed exhibition combine, which itself has dabbled in distribution, notably via its acquisition of a block of old Selznick films, a practice forbidden by law here.

As Yank observers see it, the in dies are gettting desperate. With the decline in domestic production, Peliculas Nacionales is now taking product formerly handled by the indies, and Operadora, which likes to keep all the bigger distribs off-center, is going along for the ride.

The indies charge of "monopoly" against the U.S. companies somewhat startled the Yanks. Mexican indies released 12 pix in all of 1962, and this year will have put into release almost 50, largely as a re-sult of the 86-day strike against the Yank exchanges. The Yanks also point out that although their businesses were the only ones struck, the benefits of the final strike settlement were shared with both the Mexican indies and Peliculas Nacionales.

Also questioned by the Yanks Is how long the government-opera-ted circuit and the indic producers of Mexico can remain friends. For one thing, in the strike period, only nine out of 24 Mexico City firstruns made money on product largely supplied by these native film-makers. If the indies are going to charge "monopoly", can they consistently ignore Mexico's own national film bank, national studios. national distrib org and national theatres?

U INSPECTOR-GENERALS TO ROME, BARCFLONA

Berlin, Dec. 10. Universal prez Milton R. Rack-mil and veep-foreign general man-ager Americo Aboaf wound up the second of their four projected continental sales meetings here Friday (6) and moved on to Rome and

As at the previous meeting in Paris, the U execs tub-thumped their "14 completed pix" set for 1964 release here. Assistant for-eign manager Ben M. Cohn is accompanying them.

Govt. Diminishment Of Business Agent, as Such

Hollywood, Dec. 10. Membership of IATSE camera-man's local 659 has unanimously approved a change in its constitutional bylaws, to conform with an agreement with the Government regarding elections for a business

In negotiations with the U.S. Justice Dept., and Dept. of Labor, agreement was reached that the exec board will have the right, should it see fit, to order the election of a business rep, but it has also the right to employ one without an election, if it so desires. The board cannot delegate any of Its duties to the agent under terms of the agreement.

Milt Gold, an IA member here. had complained to the Government regarding the status of Herb Aller, b.a. for the lensers.

Paris-based

WOLFE KAUFMAN

es a longtime resident abroad observes whether

Tourism Is A License

To Gyp

one of the many Editorial Features in the upcoming

58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Priests' Sermons On 'C' Pictures; Bishop Rues 'B's'

Albany, Dec. 10.
The Legion of Decency pledge taken by Catholics at mass this week has been given new and more stringent interpretation. In many churches, the parish priests are sermonizing on the matter to the extent that adherence to the Legion's classification of pictures in itself is not enough.

In past, there was just the recital of the pledge to avoid motion pictures which were condemned by the Legion. Now there's the promise to avoid theatres which at any time play a "C" feature—that is, stay away entirely even when an unobjectionable rum is properly if the given theatre has at any time offered a "C" entry.

Albany Rishop William A.

In Albany, Bishop William A. Scully, chairman of the Catholic Bishops' Committee on Motion Pictures, Radio and Television, announced that product rated in the "B" category, as well as the "C," should be avoided.

In some areas the local priests also hit out against exhibitors who endeaver to lure the public with

In any event, it's clear that the Catholic Church this year has become more militant in its stand against films regarded as morally

British Board Won't License Kather Indie Right Hand of Devil

Hollywood, Dec. 10. British Board of Film Censors n a letter signed by secretary John Trevelyan, has refused a release certificate on Aram Kather's indie film, "The Right Hand of the Davil."

found "Devil," "A singularly nasty film which is thoroughly sadistic without any justification." Censor stressed board had considered cut-ting film, but found it "not prac-

"the final sequences disgusting."
Emanuel Barling, prexy of
Cinema Video International, distributors of the picture, said film
has been running in 800 U.S. houses, also is booked in Italy, Philippines, Mexico, Hong Kong, Germany, Switzerland and Australia. Latter country is not governed by British censor board.

Barling also said he is appealing British board's request for cuts of scenes involving a prostitute pick-up in Milton and Edward Mann's "Hot Head," which CVI also distributes.

Frank Tashlin, who directed and co-scripted Jerry Lewis' "Who's Minding the Store?" will script and direct comedian's upcoming Paramount release, "The Disorderly Orderly," again produced by Paul Jones by Paul Jones.

B'way First-Runs

Continued from page 3 tre yields and, too, the prestige of

a Hall outing.
United Artists started the show-case marketing approach and 20th-Fox joined in, somewhat limitedly. Metro last week disclosed it was joining the parade. There were strong indications all over Manhattan within the last few days that other picture outfits are just about ready to also participate.

The Loew's and RKO circuits,

which are predominant in N.Y., so far have remained aloof from the showcase idea. But it's now likely that both will go along, offering their borough firstruns and locations out of the city for pres-

entation of showcase pictures.

It's felt in some quarters that this is not the bodyblow to the firstruns on Broadway that originally had been feared. Several of these sites have been fiscally hurting. Veteran Broadwayite Harry Brandt went on record as saying they just couldn't last.

Their new lease in life comes in the form of reduced rental obligation to any given distributorthat is, the Paramount, for example, will not feel the compulsion to offer the same kind of rental guarantee if playing a picture on a day-date basis with nabe runs as if playing same picture exclu-

And if the UA experience can be taken as a criterion, as indeed it should be, these heretofore firstruns shouldn't be too much impaired at the boxoffice. The Astor, Victoria and DeMille have been a part of the UA showcase picture in past and other houses playing day-date haven't noticeably taken away any substantial amount of these Broadway houses' b.o. take.

As for the neighborhood runs taking a role in showcase, they move up in status, are encouraged to raise admission prices (to \$2) and the revenue has proved the wisdom of the move. When a Century Theatres house in Brooklyn. (the Kingsway) can gross \$50,000 in a single week, well, that's big-

As for the film companies, the showcase thought is a boon, too. A significant part of their investment is in the form of advertising

RKO Elite Stands

Continued from page 3

national 70 tag on a national basis as the place to go to see the best, thereby hopefully stimulating biz for all concerned.

Remodel Denver House

Denver, Dec. 10.

RKO Orpheum here closes to-night (10) to undergo a remodel and refurbish job and will reopen Christmas day under a new name —RKO International 70 Theatre. Details were given by Harry Man-del, chief of RKO Theatres in New York. William T. Hastings is local manager. Charles F. Horst-man of New York, manager of maintenance and construction for RKO has arrived to begin the changeover.

The cost will approximate \$200,-000, Horstman said, and will be Davil."

In notifying Tony Tenser, of Compton Films, which is handling picture for United Kingdom release. Trevelyan said the heard the board ready wide screen will be enlarged to 30 x 60 feet size. The seating capacity of the theatre, which is now the largest in Denver (2,690) will be reduced to 1,200. New seats will be installed in the loge section.

A new front, marquee, and curtain will be installed and the lobby, interior and restrooms will be redecorated and modernized in keeping with the planned trans-formation of other theatres in the RKO chain which will see RKO houses in San Francisco, Boston, Cincinnati, Dayton, Columbus, Syracuse, Rochester and in the New York area remodelled, Mandel in-

The present RKO Orpheum was constructed in 1932 on the site of the old Orpheum vaudeville theatre built in 1903 at which time the shows were moved from the old Lyceum theatre, where Orpheum vaudeville got its Denver start in 1899 by M. Meyerfield and Martin Beck.

Otto Preminger's "The Cardi-nal" will open the new RKO In-ternational 70 Theatre.

50 Trading Stamps in Movie Book **Worth \$1 at Cooperating Boxoffices**

DIMITRI TIOMKIN who knows the Hollywood, Rome and Madrid film scene puts Accent on Maturity:

There's No Short Cut to Experience

another Interesting Feature in the upcoming 58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Trading Stamps Redeemable For **'Cleo'** Admission

now being used to obtain reserved seat tickets for the Albuquerque booking of Fox' "Cleopatra."

Plan, which went into effect here last week, allows persons to trade three-fifth of a book of Top Value stamps for one \$2.50 ticket to the Liz Taylor film, now being shown at the Sunshine Theatre here.

Stunt was worked up by Lou Avolio, resident manager for Frontier Theatres (which owns the Sunshine), along with officials of the Top Value company and of Barbers Super Markets locally.

Barbers has 10 locations here and distributes the stamps. All stores, currently have displays plugging the pic.
Super market chain last week

also plugged the idea in their double-truck grocery ads in both dailies here.

"Cleo" is now in its ninth week at the Sunshine.

Writers Want 'Principle' Of Toll Stake Agreed: Strike Phantom-Biz?

Hollywood, Dec. 10. Writers Guild of America West, whose negotiations with the Assn. of Motion Picture Producers for payment for features which may hereafter go to feevee has raised a roadblock in new contract talks, voted at meeting Thursday (5) by a 92% majority authorization for strike against the producers. Scripters were informed in report by James Webb and Mel Shavel-

Producers countered by asserting they didn't want to even discuss this issue until 1968. Since there is no tollvision now, why bother with it? To this, the writers argued if the producers felt feevee was so unimportant now why wouldn't they at least recoga principle for payment if

and when there is such a medium.

Fear was expressed by some writers that if the producers win on this issue it would mean any pix made between now and 1968 when subsequent negotiations would come up — might go toll cuffo as far as the writer is concerned. Writers argued to producers they now get a percentage of theatrical films which are sold to commercial tv, so why not apply this principle to feevee. This proposition was chilled by the producers.

Some sentiment also was expressed at the writers' meeting that they didn't feel AMPP was utilizing its first-team of negotiators in the current talks.

There were 125 writers at the meeting. WGAW screen branch is not asking for any hike in minimums this time around and it had been expected the negotiations would not run into any serious obstacles. Guild is making demands in certain other areas such

as rights and credits.

Strike vote does not apply to Universal since Guild's pact with that studio doesn't expire until February of 1965.

major factor (and/or nuisance) in retail food, drug and gasoline businesses, is now creeping into exhibition. It is meeting succes, according to a report from a Missouri theatreman who created and developed a theatre stamp plan that he says has stirred some excite-ment in its initial midwest test

Thomas James is the showman. A St. Louis exhib, he heads an outfit called Thomas James Entertainments. The way his plan works, it is supposed to benefit the theatre, the local merchant and patrons, all.

One stamp is issued to a customer by a local merchant par-ticipating in the plan for each dollar of purchase. When a total of 50 stamps is collected by the customer and pasted in an available movie stamp folder, the completed book may be presented at the boxoffice of a cooperating theatre, representing one dollar toward the purchase of a theatre ticket. Ducats are sold at the pre-vailing rates and any change com-ing from the dollar (oh to be in St. Louis after New York's prices) is returned in cash to the patron.

Display cards saying "We Accept Movie Stamps... Good For Admission or Cash" are furnished for participating theatres and similar cards stating "We Give Movie Stamps" are available to merchants involved. No fractional stamps, for purchases less than one dollar, are issued by merchants and no fractional books, ones with fewer that deemable. than 50 stamps, are re-

Thomas James Entertainments maintains on deposit in escrow funds sufficient to be presented to an exhibitor on the presentation of filled and redeemed stamp folders. Sometimes company agents call at the theatres at regular intervals to redeem the filled books. Merchants are given the incentive of non-licensing for stamp issuance any competitive firms within an agreed area. Retailers are also kept advised of theatres accepting stamps, thus setting up other possible future theatre-merchant tieups.

Another advantage, although a less predictable one, is the fact that inevitably the refunded cash a patron gets when he buys a ticket generally ends up being spent at the concessions counter. The idea is proving popular in the areas tested, it's reported. This is con-sidered so because of the minimal requirement of 50 stamps to fill a movie book, whereas most stamp plans require several times that amount to qualify for much of a payoff. Also, the immediate redemption quality of the scheme in terms of theatre admission and/or cash is considered another lure.

At any rate, the idea is catching on in the midwest. It apparantly has the blessing of Theatre Owners of America also, in that it was via. TOA sources that the information about the idea was made available. At the recent TOA and Allied States Assn. national conventions in New York, much was made of the need for more theatre showmanship both on the local and national level. This idea apparantly fits nicely into that much-needed

MALAYAN FEATURE'S HONOLULU FIRSTRUN

Honolulu, Dec. 10.
Consolidated circuit gave Malayan-made "Empress Wu," a Shaw
Brothers Chinese dialogue feature, a first-run booking in its downtown Princess Theatre. Film's current on a limited run basis.

Ad copy halls it as being the "greatest of all Chinese motion pictures." It's in ShawScope and Eastman color with English titles. Li Li-Hua and Chao Lei top "a cast of thousands."

Special Promotion Chief For WB's 'My Fair Lady'

Myron Weinberg has been appointed national sales promotion manager for Warners' "My Fair Lady" and in this capacity will work under Ernie Grossman, WB's

work under Eine Grossman, who national promotion manager.
Weinberg did a similar job on "Cleopatra," "Lawrence of Arabia," "West Side Story," "Judgment at Nuremberg" and "Exodus."





TD

METRO-GOLDWYN-MAYER presents A LAWRENCE P. BACHMANN PRODUCTION STATE OF THE PROPERTY.



ALAN BADEL - BARBARA FERRIS - JACK BRILEY - BEN ARBEID - ANTON M. LEADER



from the makers of "VILLAGE OF THE DAMNED"

Another excursion into Terror Supreme and

PROFITS GALORE

M-G-M IS ON THE MOVE

Town's Two Situations 100% Unionized

Albert Lea (18,000) a Disturbing Precedent For Minnesota Theatremen

Minneapolis. Dec. 10. The first Minnesota theatres to have all of their employes unionized, other than the booth operators, now are at nearby Albert Lea, Minn. This is not an example which glitters with Christmas cheer for other Minnesota showhouses.

Albert Lea is a town of 18,000 population, There is one hardtop, one drive-in. Minneapolis, the owner of both, capitulated when the AFL waitresses and bartenders union took the cashiers, tickettakers, janitors and concession stand employes into its fold and demanded he hereafter hire only union members.

However, while agreeing to unionization of the theatre all down the line, exhibitor resisted the union's demand to boost the pay for these aforementioned employes, now unionized, from 80c to \$1 per hour. A state labor conciliator was brought into the dispute and presided at hearings which extended over several months.

A compromise agreement finally was reached last week to avert a threatened strike. The employes pay will be 90c an hour, 10c more than they had been receiving, but 10c less than demanded.

Vancouver Fest

Continued from page 4 i

film section for the past few years won again with "The Orator," a sly satirical puppet cartoon cre by Bretislav Pojar which pokes fun at those brief introduc-tory remarks made by so many public speakers.

Special awards went to films from Japan, the U. S. and Great Britain, comprising "The Cry For Help" (U.S.) by George Stoney; "Kali Nihta, Socrates" (U.S.) by "Kali Nihta, Socrates" (U.S.) by Stuart Hagemann and Maria Moraites; "The Human Zoo" and "Love" (Japan) by Yoji Kuri; "The Secret In The Hive" (Japan) by Gen-ichiro Higuchi; and "The Model Millionairess". (Great Britain-BBC) by Jack Gold.

In closing remarks, Cote, a producer-director with the Na-tional Film Board of Canada, noted that the jury found that it shared a belief in an emphasis on film as a form of artistic expression. Bluestone, also a film-maker and a communications expert at the University of Washington in Scattle, suggested that filmgoers may look forward to new advances in the feature film field by virtue of the fact that so many of the "nouvelle vague" people, in France particularly, had cut their cinematic teeth on the short film. The jury further suggested that film festival authorities investigate the field of the "Television Film" in connection with future competition. Telementaries, as such, do not at present constitute a separate category at the Vancouver fest,

Vancouver film festival ran for seven days at the suburban Ridge Theatre, where facilities were excellent, and played to approximately 5,000 customers for the 13 evening performances on a reserved seat basis, and the four matinee programs of documentary fare.

Press was good, with both Vancouver Sun and Province devoting daily columns to festival coverage. Fest was modestly budgeted by Pacific Coast Festivals, an independent group formed to organize the event when Vancouver F. ...ival Society, sponsoring body for five previous festivals, declined to commit itself to this year's operation. On the basis of preliminary figures (all bills are not in yet), Vancouver fest will be quite un-fashionable as film festivals go and wind up on the black side, albeit minimally, of the financial ledger. Fest also achieved another first in that it went sans phony social overtones; only reception was a quiet affair held after opening night presentation at the home of Mrs. Elvie Koerner, a friend of the festival since its '58 inception.

.

40 YEAR VET DEPARTS

M. W. Weiner Tagged Redundant At Universal

Hollywood, Dec. 10. M. W. (Morrie) Weiner, studio manager at Universal and an employee of that company for 40 years, is departing after first of

It's understood agreement has been reached on a settlement of his contract, that studio made the decision because it felt there was an overlap of work involved in several posts.

ROWLEY IN WARNING RESPECTING PAYSEE

Theatre Owners of America prez John H. Rowley is stepping up his organization's anti-tollvision drive by urging exhibs to organize in each area. He stressed the danger of plans developing in California in a telegram to member exhibs asking them to get going fast, noting that it now looks like first-

run pix will be part of the toll programming on the Coast. He cautioned that "powerful California pay ty interests, already functioning under California law and with SEC approval, are using the slogan 'move the movie theatre to your living room.'" The plan presumably being referred to is Subscription Tv, a publicly-held toll outfit presently spreading its wings in the Los Angeles area. TOA is in the process of raising funds for a \$1,000,000 anti-toll drive aimed primarily at California

So far, local-level meetings have been set by exhibs in Dallas, New Orleans, Atlanta, Kansas City, New York, Boston and Detroit. Rowley will establish quotas for contributions in each exchange area to help finance the fight. Speakers are being provided to address the regional meetings at which they will discuss their views as to the supposed evils of pay-tv in the home.

Much of the activity is being conducted by the California Cru-sade For Free TV, an exhib unit the title of which speaks for itself. Additionally, activities are being coordinated with Philip Harling's Joint Committee Against Pay TV long an aggressive anti-toll campaigner.

KNOXVILLERS TO N.Y.

Part of Burg's Ambitions as Film Locale

Knoxville, Dec. 10. Mayor John J. Duncan left Knoxville today to meet with New York film producers with a hope of making the East Tennessee area a production center for the southeast. Two pictures have re-

ed public relations man for the city. Rule was close to "All The Way Home" and "The Fool Kill-er." when he was with the Knox-

preem of Ely Landau's "The Fool

Toll News Due Pronto

London, Dec. 10.

Official Government disclosure on tollvision contracts is now to be made in the House of Commons tomorrow (Wed.). The news will be given to Parliament by Postmaster-General Reginald Bevins.

He is expected to name at least three, and possibly four, companies which have been awarded franchises to operate tollvision trials for the next two or three years.

RICHARD L. BROWN IN DEFENSE OF CRITICS

Kansas City, Dec. 10. Richard L. Brown, fill-in motion picture critic for the Kansas City tar, wrote a rebuttal to an exploiteer here who accused Brown of writing for about 5% of the people and added, "You'll never give Elvis Presley pictures good reviews, but they pack the house every night."

Brown defined his credo thus: "The critic has an obligation to be as honest and incisive as his intellect allows in order to tell his readers how well a movie suc-ceeds as a piece of screenwriting, as an example of the director's craft, as a performance by actors in a demanding arena."

Brown wrote while Giles M. Fowler, regular critic, was on a vacation. He regularly week's shares much of the motion picture reviewing with Fowler.

Citing himself as an avowed motion picture addict, Brown wrote that pictures are reviewed, "Because the cinema is a powerful dramatic medium with great artis-tic potential. Movies provide most of our best theatrical experiences, and they deserve the most exact-ing standards of critical atten-

Brown charges that of the 400 plus releases each year the major-ity are "irredeemably bad," but in this the cinema is not alone. Other are forms fare no better on attain-ment. He concedes that films are getting better, however, and writes that for this improvement the film-makers "have much to thank the critics for."

Newcomer Television Slays Only Theatre

Winnipeg, Dec. 10.

Lido Theatre, only regular 35m house in Las Pas, town of 5,500, some 500 miles northwest of here, is closing.

Paul Rivalin, who has operated the 517-seat situation for 10 years, revealed that the shuttering was due to the drop in attendance caused by the introduction of tele-vision in the northern Manitoba community.

Again Ground Metro Party

Group of Metro execs, headed by president Robert H. O'Brien, had set reservations from New York to London and Paris Dec. 3

Purpose of the trip is to look in

Ludwig of BV Pro-'Showcase'

Irving Ludwig, president of Buena Vista, the Walt Disney-owned distribution subsidiary, stated in New York this week that he likes the idea of showcasing his pictures on a multiple-run basis, but conditionally. There might be a feature, he said, such as "Three Lives of Thomasina," which requires a "jewel setting," with the thought that this will draw favorable reviews and word-of-mouth. "Thomasina" has been booked for opening at Manhattan's Guild

But other than this kind of situation, contends Ludwig, the time has come for a new kind of thinking in distribution and the proper conclusion is showcase.

Ludwig said he believes distribution has been 25 years behind the times and is now updating itself with the multiple type of opening which United Artists introduced. Exec concurs that community firstruns have become especially meaningful because of the baby-sitter and parking problems which deter used-to-be customers

from going downtown.

Ludwig said he hadn't made up his mind as to just how he'll go along with showcase but he'll start giving It a whirl with Disney's "The Misadventures of Merlin Jones."

Amusement Stock O

Week Ended Tues. (10)

	1 -	N. Y. Sto	ck Exe	change		Net
19	63	*Weekly Vol.	Weekly	Weekly	Tues.	
High	Low		High	Low	Close	for wk.
		ABC Vending 86	131/4	123/4		— ½
381/4	0774	Am Br-Par Th 344	341/8		1234	- /4 +13/8
		VIII DI-LAL III 944	1958		331/8	+198 5/8
843/4	4916	Ampex 880 CBS 440	803/4	77½ 77½	18% 771%	25/8
183/4	1916	Chris Craft . 176	141/8	1338	14	-278 + 3/4
291/2	221/4	Col Pix 69	235%	223/4	23	- 1/4
46	4516	Deeca 6	451/2	451/2	451/2	7 6
463%	273/4	Disney 79	421/4	401/8	403/4	<u>-11/4</u>
	1061/6	Eastman Kdk 401	1197/8	115	1163/4	+17/8
63⁄s	51/4	EMI 85	6	55⁄8	55%	— ¾s
277/8		General Tire 499	243/4	24	241/8	- 1/4
161/2	95%	Glen Alden 688	143/4	131/8	141/8	21.54
233/4	153/4	Loom's Thea 124	9014	175/8	195%	+2½
683/4	48	MCA Inc 211	60	573/4	573/4	—2½s
383/8		Metromedia . 174	341/2	311/2	31 ½	—2½ —2½
371/4	28	MGM 279	28%	273/8	281/8	— 1/8
123/4		Nat. G'l Corp. 165	97/8	91/8	93/4	— ¾
	201/2	Outlet †910		211/2	221/4	+ 1/4
551/2	351/4	Paramount . 135 Polaroid 1042	541/4	531/2	53 5⁄8	— ⅓
2111/2	1201/2	Polaroid1042	1887/8	1771/2	$179\frac{1}{2}$	- 1/4
1023/4	56	RCA 5204	102		953/8	6 5⁄8
101/4	624	Republic 59	87/8	81/2	85%	
163/4	14	Rep., pfd 4	151/2	151/4	151/2	+ 1/2
253/4	201/2	Stanley War. 112	25%	243/4	251/8	+ 1/4
453/8 281/4	31	Storer 24	401/2	391/4	39%	− 7⁄8
37	17.78	Taft Bdcst 22 20th-Fox 185		243/8	251/4	- 1/4
32	1734	United Artists 137	26% 20%	253/4	25%	$-2\frac{1}{8}$ $-\frac{1}{4}$
161/4	127/8	Warner Bros. 129	20% 14	20 13½	201/8 14	
841/4		Zenith 942		78%	791/8	+21/8 21/8
01/1				1.1	1578	-278
)	American St	ock Ex	change		
4	21/8	Allied Artists 54	23/4	25%	25%	1/2
111/4	5	Balm'nt GAC 24	10	95/8	10	+ 3/8
121/4	63/4	Cam-P'kway 34		71/4	71/4	- 1/2
241/8	167/8	Cap. Cit. Bdc. 69	21	201/8	201/8	⁷ /8
171/2	105%	Cin'rama Inc. 541	145%	13	141/4	+25%
9	61/2	Desilu Prods. 39	73/8	7	7	
97/8	43/4	Filmways 32			81/2	- ½
117/8	9	Movielab 8	93/4	91/4	91/8	— ½
137/8	53/4	MPO Vid 19		111/8	11	_ 1/4 _ 1/8
35%	21/8			25/8	25%	— ⅓
51/8	23/4	Reeves Ind. 152	3	23/4	23/4	— 78 — 5⁄8
173/4 253/8	163/	Rollins Bdcst. 29	161/4	16	16	— 5⁄8
2598 22	10%	Screen Gems 6	213/8	201/2	213/8	+ 3/8
63/4	0 1/8 4 1/8	Technicolor 235 Teleprompter 29		165% 456	173/8	+ 1/4
23/4	3/4	Tele-Indus 58	13/16	45/8 3/4	45% 11/16	— ⅓ —1/1 6
	105/8	Trans-Lux 11	111/8	11	11/10	—1/10 — 5/8
- = 72	1078	ans-rua	-1.48	11	ر المعالم	 78

* Week Ended Mon. (9). † Actual Volume.

(Courtesy of Metrill Lynch, Pierce, Fenner & Snath, Inc.)

	0001-11	e-Counte	Jeen	Bid	Ask	
Commonwea	Ith Theatres	of Puerto	Rico	61/2	71/4	
Four Star '	Television			83/8	91/4	- %
Gen. Aniline	& Film	••••••	3	20	345	5
General Art	ists Corp			63/4	7	
					11.	— ⅓
Herts-Lion .	ve-in			3/4	1 1/16	y • 77
Magna Pictu	ires ictures			13/8	13/4	
Medallion P	ictures			175%	19	+ 56
Pickwick Int	ernational			41/6	51/4	
Premier Alt	oums			63/4	75/8	+21/4
Rust Craft (Greeting Care	ls		111/2	125%	+ 1/4
Seven Arts	Productions			81/8	83/4	+11/2
Franscontine	ent Television	1	• • • • • •	191/2	203/4	— ½
U. A. Theat	res			81/2		2
Universal Pi	ctures		• • • • • •	66	701/2	+1
Walter Read	le-Sterling In	C		31/8	35⁄8	— 1/
Wometco Er	terprises			331/2	353/4	- 1/2
Wrather Co	rp			43/4	51/2	-11/4

Tours (France) Shorts Fest

lish skirt chaser put in his place self by bringing home men and by a French girl. saying he will eventually become

A French picturization of an Anton Checkhov story "La Con-trbasse" (The Bass Fiddle), of Maurice Fasquel, was overlong and tenuous but a clever story of a man and woman who have lost their cloths while swimming and their attempts to get home. Smart observation and telling humor made it a light moment among the general day, ally overdone didactic, morbid and out. art pix that made up the brunt of the entries.

Other Angles

There was some audience in-dignation, shared by many film people and journalists present, as to certain films that seemed geared to shock and were felt in bad taste. However not everybody was in agreement and division contributed liveness to a slow-paced festival.

this aspect. "L'Annonciation" (The growing class consciousness, eco-Announcement), of Paul Durand, nomic problems and social troubles.

southeast. Two pictures have recently been produced with Knox-ville as headquarters.

The Mayor will be accompanied by Robert W. Rule, newly appointed public relations man for the city. Rule was close to "All The Way Home" and "The Fool Killer," when he was with the Knox-ville Chamber of Commerce.

Mayor will visit new Long Island studio. He also seeks world preem of Ely Landau's "The Fool

York to London and Paris Dec. 3. Then they put it off to yesterday (Tues.) because of business in Manhattan. Contingent also includes Maurice (Red) Silverstein, Morris Lefko Dan Terrell and Clark Ramsay.

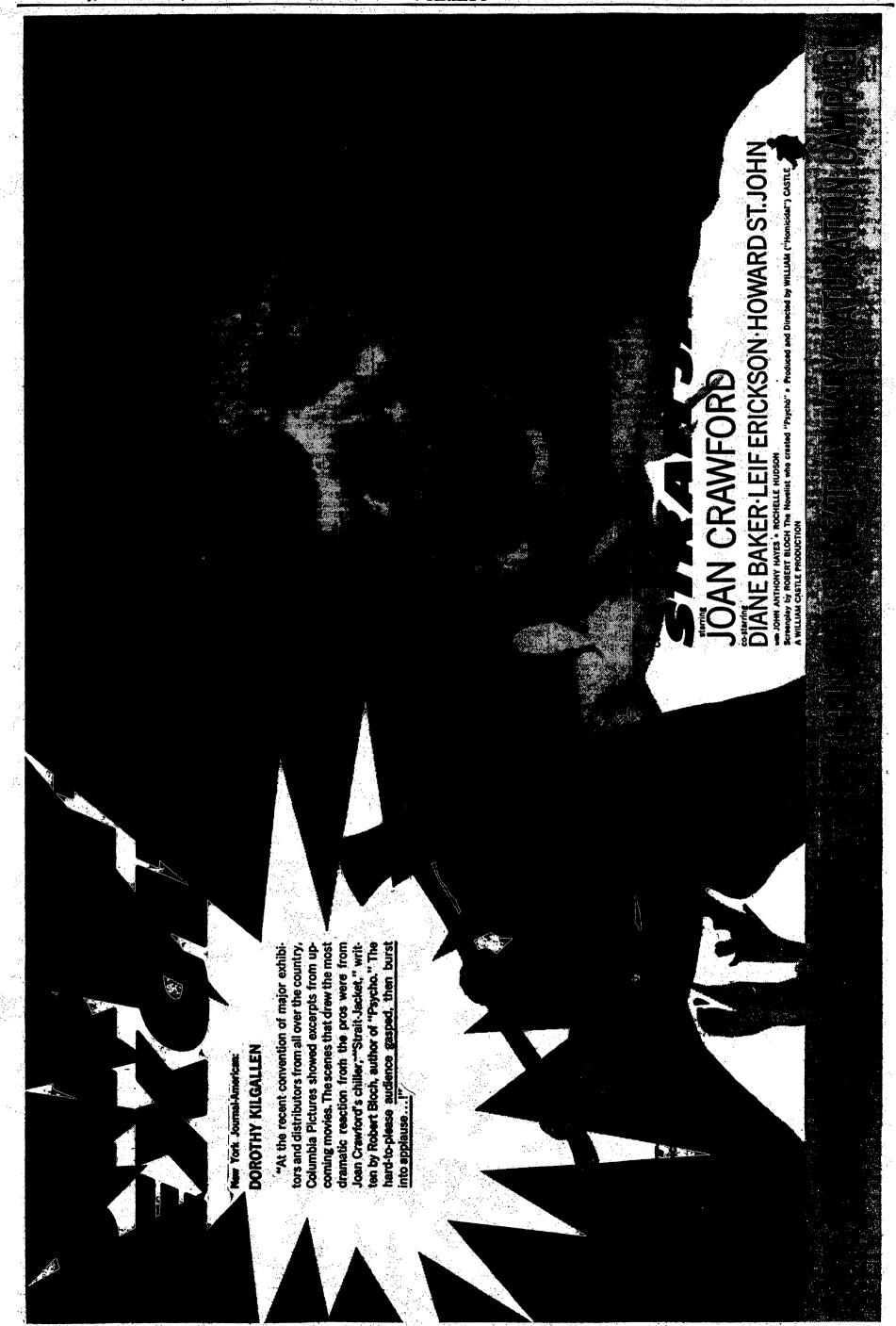
Trek again is off, now being set comic, and a crowd pleaser if only surface in observation. A British of Denis Epstein, a lugubrious tale on the same order "Heads I Win," of Georges Robin, was also win a girl and then gouges out his entertaining in its story of an English skirt chaser put in his place deaf.

Both pix lacked the filmic knowhow or feeling to make the macabre themes acceptable. But Jean-Christophe Averty's "Encore Di-manche". (Sunday Again) was more accessible if somewhat disturbing in showing people from an old folks home getting drunk on Sunday, the one day they are allowed

A jury prize wisely was handed a Senaglese pic "Borom Sarret" (The Man and the Cart), of Sembene Ousmane. This was the first truly African pic to hit any festival. It was made by a local and mirrored a fresh, compassionate feel-ing. It concerned a poor man who makes his livelihood with a cart and horse.

d liveness to a slow-paced festi-al.

It displayed the difficulties of European life for those of the older order and some injustices in



November Leaders at Boxoffice Include 'Mary' (2d) 'Yum Yum' (3d)

VARIETY'S regular weekly boxoffice reports are summarised each month, retrospec-tively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pre-tend to express total rentals.

Despite the fact that key cities covered by VARIETY last month had the benefit of the Thanks-giving Day upbeat, the drastic cut in business resulting from the assassination of John F. Kennedy severely curtailed what might have been an unusually strong November. The untimely death of the President meant that a full day was clipped from the usual week in most major cities while the customary weekend upbeat aturday-Sunday (23-24) was dras-

tically cut in many keys.
"Cleopatra" (20th), which was second in October, pushed up to the No. 1 spot last month, this high-scaled, hardticketer obviously being able better to weather the uneven tempo of November than other pix. "Mary, Mary" (WB), often pushed around by the crix, did so well at the wickets that it came in a strong second last month. It was a newcomer in No-

"How the West Was Won" (MGM) copped third place, the same as in October. In fact, it even rose to second spot one week during the month. "Under the Yum Yum Tree" (Col) finished fourth although out in distribution only three weeks in Novem-

"Wheeler Dealers" (MGM) wound up fifth although it was in circulation only two weeks last month. Ocily enough it obtained the bulk of its strength from numerous keys outside of New York, many of them in the middlewest and far west. "Incredible Journey" (BV), another newcomer, captured sixth position.

"Take Her, She's Mine," (20th) finished a strong seventh. Another fresh entrant, this film was in distrib to any great extent only two weeks, attesting to the b.o. strength of Jimmy Stewart. "New Kind of Love" (Par), which was fourth in October, wound up eighth. It had finished as high as fourth in ratings one week.

"Lilies of Field" (UA) took ninth place. It was 10th in the previous month. "V.I.P.'s" (MGM), which was first in October, finished 10th, plainly showing its stamina until late in the month.

"Fantasia" (BV) (reissue) took 11th spot while "Irma La Douce" UA) rounds out the Top 12 films. "Irma" was fifth in October and was higher in the two previous

"Conjugal Bed" (Embassy), just getting around in the key cities; "Lord of Flies" (Cont), 11th in October; "Twilight of Honor" (MGM) and "8½" (Embassy), also a runnerup in October, were the runnerup pictures in that

Aside from "Weeler Dealers,"
"Yum Yum Tree" and "Take Her,"
which obviously will be heard
from additionally in the future, several other new pictures shape strongly at the wickets. "It's A Mad World" (UA), which the critics went for in an amazing manshapes as the new hardticket blockbuster. Besides continuing great in L.A. where it preemed, it is virtually capacity in N.Y., socko

in Chi and wham in Boston "Palm Springs Weekend" (WB) which wound up seventh the final week in the month, came up torrid in Boston, good in Toronto, tall in Providence and nice in both Denver and Seattle. "Tom Jones" (UA), continued its record runs in N.Y. and L.A., the two key cities where it has been launched. "McLintock" (UA), too, looks promising. In fact, so promising that it wound up third the final week in November, the only stanza it was out in circulation suffiin Boston, good in Toronto, tall in

it was out in circulation sufficlently to get into weekly ratings. "Leopard" (20th), which was sixth in October, finished 11th one

11 U Starts In '63

Production is moving into high again at Universal. With one picture now lensing and three others slated to start this month, the company will presently have the largest number of pix rolling at one time since 1960. Late-year starters will give U a total of 11 features put into production at the studio during 1963. These are in addition to others filmed abroad.

Alfred Hitchcock's "Marnie" is the film now in production. Next Monday (16) Martin Melcher's production of "Send Me No Flowers," based on the Broadway play, begins. It top-lines Rock Hudson, Doris Day and Tony Randall and will be directed by Norman Jewison with Harry Keller producing and Melcher as exec producer. On Dec. 19, Ross Hunter's

"The Richest Girl In Town" is due to start with Sandra Dee, Robert Goulet, Andy Williams and Maurice Chevalier top billed. Jack Smight directs Oscar Brodney's original story. Completing the December roster, on Dec. 27 "Kitten with a Whip" begins with Ann-Margret and John Forsythe topping the cast. Harry Heller produces and Douglas Heyes directs the film which is based on the novel by Wade Miller.

Okay to Expose Jayne; Cleveland Chief Tells **WDHF Sale Okayed**

Cleveland, Dec. 10. Jayne Mansfield's bareskinned film "Promises! Promises!" barely got an okay from Cleveland's chief police prosecutor after get-ting in trouble with the law in a suburb here.

A few weeks ago a local art the-atre felt obliged to yank out pic-ture when East Cleveland's police officials "objected" to it on the grounds that it was "offensive" not itself a felony.

For the sake of discretion 'Promises! Promises!" was private ly screened for City Cleveland's brass by Rudy Norton, manager of Imperial Pictures, its distributors.

After seeing it, the chief police prosecutor Richard F. Matia was asked his private and official opinions of the Mansfield sex-

"Norton has my permission to exhibit the movie, if he so desires," Matia replied. He said it was not obscene, in his opinion, but care fully pointed out that he did not endorse the movie. He made another warning: "Don't waste your money on it.

MEXICO'S 'PAPER MAN' GETS LATIN-3's 'BEST

Acapulco, Dec. 10. "Paper Man" named best picture of the year at the second annual Spanish-American film festival, held concurrently with the just concluded sixth annual Acapulco film fest review here. Competing for the prizes, known as "Piedras del Sol" stones), were the product of Spain, Mexico and Argentina

Manuel Summers was named best director for the Spanish "Del Rosa al Amarillo." Best actor was Ignacio Lopez Tarso, for "Paper Man," and best actress. Barbara. Mujica, for the Argentine "Las Ratas." Lopez Tarso was also cited for his performance at this year's San Francisco fest.

11. 12,

FRANKFURT-TO-TOKYO

Henry Ronge Charge of Continent

Henry Ronge, who has been in charge of film operations in numerous European and South ing but also ruled that stockholders need to the American countries for the American countries fo can companies, particularly Warners and Metro, has been named manager of Japan for MGM. He immediately shifts from Frankfurt.

Ronge succeeds Francisco Rodriguez, a Spaniard who simply wants to return to a Spanish country.
"We are parting the best of

by Seymour Mayer, 1st v.p. of MGM International, in speaking of the company and Rodriguez. Latter's specific plans are un-

Iselin Hardtops; Stresses Florida As 'Growth' State

Iselin Theatres, heretofore confined to outdoor operations, will enter the hardtop field, with the construction of 800-seaters on U.S. Route 41, South Tmiai Trail, outside Sarasota, Fla., and in the City of Gainesville. Alan V. Iselin, estimated the cost of each house, with parking facilities for 700 cars, at \$300,000.

He speaks of Florida as a "growth state." In the last two years, Iselin acquired the Trail Drive-in, Sarasota, the Suburban Drive-in, near Bradenton, and the Gainesville Drive-in, at Gaines-

Iselin also took over, in the spring of 1962, the newly built 9-G Drive-in, at Poughkeepsie—after adding the 1100-car Super 50 Drive-in, Schenectady-Saratoga

Auto-Vision in East Greenbush and the Turnpike in Westmere (Albany suburb) are his other

Work on the new hardtops is scheduled to start Feb. 1, 1964. Opening target date is August 1, next, theatres will be named later.

Premingerians Attend 'Cardinal' Boston Preem

Boston, Dec. 10.

Otto Preminger's "The Carinal" (Col), the story of which is partly laid in Boston, has its world preem at Ben Sack's Saxon Thea-tre tomorrow night sponsored by Richard Cardinal Cushing of Boston as a benefit for one of his many charities, the Madonna School for Girls. Due here for the preem are Preminger, Tom Tryon, Carol Lynley, Ossie Davis, Jill Haworth, A motorcade, bands, and kleig lights have been set up fronting the theatre with bands

and tv cameras. · Following the world preem, film goes on two-a-day policy.

Nearly half of the picture was shot in Boston, Quincy, Belmont, Brookline, Newton Lower Falls, on Commonwealth Pier, in the Common fronting the state house.

Eugene Cardinal Tisserant, saw the film in Rome, and Richard Cardinal Cushing not only viewed the film but "reviewed" it for The Pilot, official newspaper of the Catholic Archdiocese of Boston upon UATC to establish the entire Cardinal Cushing's opinion of the fairness, adequacy and equity of film resulted in his sponsoring it the transaction has been fully met." for the world preem.

November's Winning Dozen

"Cleopatra" (20th) (23wk).
"Mary, Mary" (WB) (5th wk).
"How West Was Won" (MGM) (50th wk).
"Yum Yum Tree" (Col) (4th wk).
"Wheeler Dealers" (MGM) (3d wk).
"Incredible Journey" (BV) (3d wk).
"Take Her, She's Mine" (20th) (2d wk).

"Take Her, She's Mine" (20th) (2d w
"New Kind of Love" (Par) (8th wk).
"Lilies of Field" (UA) (6th wk).
"V.I.P.s" (MGM) (10th wk).
"Fantasia" (BV) (reissue) (5th wk).
"Irma La Douce" (UA) (25th wk).

United Artists Chain In Win

effect proposed exchange of shares of UATC for Naify interests in

United California.

In his opinion, the Judge said:
"Indubitably, the fear that Cummings might be successful in his efforts to gain control of UATC was a motivating force in effectua-"We are parting the best of tion of the exchange agreement, friends," a VARIETY man was told That fear motivates Michael Naify

as well as Skouras. 'Friendlier'

"It is also obvious that Skouras preferred to have control of UATC pass to the Naifys rather than to Cummings. Here, Skouras' control would not be perpetuated but lost, albeit to friendlier hands and the exchange agreement (if the terms are fair) would effectuate a longenvisioned, proper and desirable objective of the company.

"Under the circumstances and on the evidence, I found the con-sideration given the transaction by the directors, comported with their fiduciary duty to see that the agreement was fair to UA; that there was no improper haste in approving the agreement after its

presentation for discussion.
"And that if the terms of the agreement are fair, the directors were acting within their sound discretion and with good reason, for the protection of the company's interest, in adopting the agreement on its behalf when they did."

California Climate

Judge Oppenheimer pointed out that evidence showed Naify to be very prosperous concern with large cash flow arising from outside realty interests as well from operation of many drive-in theatres which in comfortable climate of California area remain highly pro-fitable all year round.

UATC, on the other hand, Judge said, has heavy debt structure, al-though on present values of stock, sold on the over-the-counter market, has a market value of more than \$9,500,000. UATC has not been able to pay dividends, while the other chain has a good yield, he said.

In conclusion Judge pointed out that UATC stock has risen in mar-ket value because of the management fight that has been in prog-

Interpretation

"As has been shown, while the Naifys have owned only half of United California Theatre stock, they have had control of the company. In this respect, they gain nothing by the exchange agreement, except to prevent possible interference with their control.

"On the contrary, UATC, as a

legal entity, gains control of United California Theatres, so that it can use its earnings and available cash, whether by way of dividends or loans or otherwise for its own combined operations.

"It is true that through the proposed exchange the Naifys acquire 461/2% of UATC as well as in effect retaining their interest United California Theatres. However, the whole may be worth less than a part. ...
"The solid value of even one

half of the United California stock can be eroded by the attrition of UATC lack of earnings, or losses. In any event, it is what UATC as a corporation, is receiving which is to be considered in weighing the

Robinson, wrote the book from which the film was made. On the big seller list for two years in the large greatly as well, of course, as featherly 1950s it was subsequently mation and opinions aduced at this fill the air waves. mation and opinions aduced at this hearings, acting solely in the best interest of UATC, it would have had good reason for the belief that the exchange is fair to UATC and indeed favorable to it.

Deal Is Consummated United Artists Theatre Circuit board Friday (6) formally consummated its merger with United Caliornia Theaters. As a result the California chain, owned by the Naify family, becomes a wholly owned subsidiary of UATC, with the Naifys in turn holding controlling interest in UATC. Action by the UATC board followed a Baltimore court ruling (see separate story) upholding the merger deal which had been protested by a dissident stockholder group headed by Walter Reade Jr. and others. Merger was effected by UATC's

exchanging 740,000 shares of its mos Theatre.

to merger). Since there are now 1,600,000 shares of UATC stock outstanding, the Naifys' 740,000 shares giving them controlling interest in the company.

Question as to where UATC management obtained the stock to effect the exchange is explained as follows: 450,000 shares of UATC were authorized but unissued prior to the deal; another 260,000 shares were held by Ste. Claire Theatres. a 50% owned UATC subsid; 9,400 shares were held in the UATC treasury; with balance coming from shares already held by UCT but until the merger, controlled by UATC.

UATC board is expected to meet in New York late Wednesday (11) to set a date for annual stockholders meeting, most likely some time in January.

Meanwhile, in Baltimore Mon-day (9), the dissident stockholders group filed an appeal in the Mary-land Court of Appeals on the denial of its injunction against the UATC-UCT merger. However this comes out, the dissidents claim to represent more than 400,000 shares of UATC common, enough to get them at least one director on the

'Featurettes'

Continued from page 5 features. Warners has one for "4 For Texas" and there are many more.

Art of Placement

There are occassional problems over legal clearances and such. They are syndicated mostly on the local level to women's shows, local interview shows, etc. Local tv station operators have lotsa time to fill and these featurettes not only serve their purposes but are also figured as an asset to the feature involved, providing the stated traps are avoided. Prime time is hard to get, however.

To help augment the scheduling of these pix, some distribs hire special placement agencies and individuals regionally to both book and keep tabs on the featurettes in their areas since the distrib can't monitor the tv sets of the entire country by itself. There is sometimes a question as to the accuracy of the booking eports but, by and large, it is figured that the pix reach several million viewers each and have a plus effect.

The featurettes are also dubbed for foreign use and reportedly get considerable action both theatrically and on tv abroad. Again, the effects can't be measured but it is felt that the shorts are an asset in the selling of films overseas. Programming is a problem for tv overseas as well as in the U.S. and the pix help fill a need there as

The development of these featrue development of these reaturettes is interesting historically as well. In the early tv days, and even quite recently, film companies wouldn't let their stars go near tv for anything. Now, due to economics and such, picture people are often seen on the tube either acting, being interviewed or A Boston native, Henry Morton fairness of what it is giving.

Robinson, wrote the book from "I have considered all the testi-

Also, in recent years, tv interest has been demonstrated by special programs devoted to the film inthe exchange is indeed favorable to it.

"I find that the burden of proof upon UATC to establish the entire fairness, adequacy and equity of the transaction has been fully met."

"Total Is Consummated annual Oscarcast. Film companies have also turned more and more and more as the consummated annual Oscarcast. Film companies are also turned more and more as the consummated annual Oscarcast. to tv for advertising purposes as well. The tv featurette is the newest wrinkle in this coexistence scheme and it is something that is taking on increasing importance all the time.

DISNEY DUCATS AT CHECK-OUT

San Antonio, Dec. 10. Handy-Andy food stores are of-fering discount tickets at their checkout counters for kiddles to see Walt Disney's "The Incredible Journey" (Buena Vista) at the Ol-

Film Critic That Was, Goodman Ace, Helps Pan-Fry Reuben Finkelstein

the Motion Picture Assn. in its 13th annual meeting at the Hotel Bellerive last Tuesday (3) saluted Reuben Finkelstein as "pioneer of the year." This event plus election of director brought out 135, best attendance in history of the as-

A veteran of 57 years in the industry, and currently operator of the Fairyland and Kansas drivein theatres, Finkelstein was kidded at length by toastmaster Arthur Cole, Paramount industry relations man, himself a youngster of only about 45 years in the industry, and others of Film Row and exhibition

Among the out-of-towners who sent congratulations was Manhattan wit and tv writer Goodman Ace, one-time film critic of the Kansas City Post and long a friend of Finkelstein's. His letter, to Morton (Bud) Truog, United Artists, committee chairman, proved a highlight of the evening. It

December 2, 1963.

Dear Bud: Thanks for your invitation to attend a dinner honoring my friend Rube Finkelstein as Pioneer of the Year. The \$3.50 price is cheap enough. A letter which you may

read to him is even cheaper.

When I was a critic on the
Kansas City Post I had the honor
of being barred from one of Rube's popcorn palaces for a bad review I gave a picture he was showing.

I think the picture was "Broken Blossoms" starring Donald Crisp.

I didn't mind being barred, but as he threw me out, Rube made some critical comment about the

legitimacy of my parents' marriage

I also recall some trouble I had with him in one of the other movie houses in his gigantic chain of three. I was hard of hearing and farsighted. I had to sit way back to see the picture and up close to hear it. Rube objected to my run-ning up and down the aisle.

And this man is now a pioneer.

Exactly what did Rube pioneer in?

Did he bring us Billie Dove, Laura LaPlante, Colleen Moore or even Allen Jenkins?

Did he pioneer in stageshows? It seems to me Milton Feld (now a leading Chevy dealer) was the true pioneer of stage shows, when at the Royal he gave us the de-lightful Leo Forbstein dressed in a full dress suit with tan shoes, scratching a fiddle solo of "Hu-moresque" when the picture of that title played there to practically no

business.
I will say though that I do recall some of the meritorious pioneering work Rube did introduce and which has been widely copied, and which incidentally helped him amass the fortune he now enjoys.

No. 1—he introduced the cashier. who when a customer forgot his change on the ledge, she called attention to it by knocking on the glass with a wet sponge.

No. 2-he introduced double features, but the hard way—with one picture. He ran it backwards as the second picture.

No. 3—he introduced keeping the tax instead of turning it over to the government.

No. 4—when he played "Exo-

New York's largest specialists in & TV insurance

(cast, film, weather, liability, cameras, props, plagiarism ...)

WINKLER ASSOCIATES, LTD. 120 W. 57 St., New York 19, Circle 7-3366



REpublic 5-1212, Editorial

AVAILABLE! ADMAN-SHOWMAN! A pre. Long track record as motion picture publicist. Theatres, studie, h.e. and egency. Writer visualizer, idea man extraordinery. Fee, rotainer or pacentage basis. Tep-hame references.

V-3544 VARIETY 154 W. 46 St., New York 10036 dus," after the intermission he wouldn't let the audience back to see the second half unless they bought a Bond for Israel.

I know that Rube's many friends are happy to honor him with this \$3.50 dinner. And I'm sure that my friend Rube will somehow make a pretty penny out of it.

Love,

Bingo-Like' Games **Under Civic Frown**

Minneapolis, Dec. 10.

"Bingo-like" game not involving the possibility of any gambling loss by players but having them compete for cash and merchandise prizes in theatres and on television are coming under some fire here.

The two local daily newspapers under the same ownership sud-denly have refused neighborhood Cedar theatre ads for its "Spin-O-Cash" giveaways.

This newspaper action comes on the heels of declaration by the city attorney that he's investigating the legality of two of this city's largest supermarket chains' bingolike games on tv. These also in-volve no cost whatsoever to play-ers at home or in the studio (Time-Life's non-network WTCN-TV) and net valuable merchandise for lucky

Even though stopped from advertising it in the daily newspa-pers, the Cedar theatre states it'll continue "Spin-O-Cash."

BOSTON THEATREMEN RALLY AGAINST TOLI

Boston, Dec. 10.

An "emergency" meeting of Theatre Owners of New England (TONE) is skedded for Thursday (12) at American Theatres screening room, here to lifear a discussion of tollvision. Arnold Childhouse, president of the California Crusade for Free Television, is flying in to alert exhibitors in the New England states to the potential detriment to their business that toll can bring.

Fred Stein, indie exhib of southern California, was originally set to address the sesh, but was unable to make it, and Childhouse substituted.

Public Ignores Slams; Showmen Study Case

Minneapolis, Dec. 10.

Film circles here cannot decide whether to be indignant over what they consider to be undeserved adverse film reviews or shrug them off as not really hurting b.o.

"Under Yum Yum Tree" (Col) garnering sensational biz here the face of unanimous slamsprobably worst roasting handed out to any release in memory. Of course, there have been previous instances of screen offerings doing well here despite reviewers' raps. But it's felt that never before have studios open Saturday on a the knocks from the critics and straight time basis, Haggerty said columnists been so hard and the boxoffice take so huge as in this instance.

"Yum Yum's" first week gross here was around \$19,000. After the newspaper roasts all down the line with a smash \$17,000. Such grosses are considered "sensational" here.

And now in its third week the picture still is clicking big and bids fair to be one of this year's local non-roadshow boxoffice champs, if not the champ itself, film folks here predict.

Put One-Eyed Cinerama Into Honolulu Situation

Honolulu, Dec. 10. Cinerama theatre shuttered after Sunday's (8) final showing of "Seven Wonders of the World" in order to install single lens projec-tion equipment for "It's a Mad, Mad, Mad, Mad World" (UA),

Levine

Continued from page 3

vealed he has paid out \$900,000 to Harold Robbins for trio of author's properties for filming under Levine's Embassy Produc-tions banner in partnership with Paramount. These three, he said, which include the now-completed "The Carpetbaggers," will involve a total \$11,000,000 production ex-

One of the Hollywood-based films will be the Polly Adler tome, "A House Is Not a Home," which Clarence Greene and Russell Rouse have scripted and will produce nave scripted and will produce and direct starting Jan. 2. Plc. however, isn't for Paramount release, distribution still to be set. The three Robbins books, which also include "Nevada Smith" and "Where Love Has Gone," also will be for Hollywood.

be for Hollywood.

Producer declared he had paid Robbins \$350,000 for Carpetbaggers"; \$250,000 for "Smith," drawn and developed from a chapter of "Carpetbaggers"; and approximately \$300,000 for "Love." Additionally, Levine has a deal with author for latter's upcoming "The Adventures," which would pay writer up to \$500,000 on film sale on an escalator clause. Pic. not on an escalator clause. Pic, not for Par, will utilize world loca-

Levine stated that his decision to film more in Hollywood was based on need to make "more commercial films and release less art house pitcures." He stressed Americanmade films will increase his U.S bookings by 5,000.

> Just Tell Them-Boston, Dec. 10.

Joe E. Levine, the Boston Barnum, visited the old home town this week to set the stage for his big exploitation picture, "Zulu." "Just say that I'll spend more

money on this picture in advertising and promotion, radio, tv, newspapers, billboard, whathaveyou, than has ever been spent up here before," he chortled happily.

Mourn on House

Continued from page 7

pact, this day would be picked up later.

Directors Guild of America told the producers' association it was willing to work on the Saturday following Nov. 25, but directors

turned out to be a minority.

A special board meeting was called anent the situation by IATSE Lamp Operators local 728, and the board decided it would not seek compensation for Nov. 25, according to A. T. Dennison, business agent. "We backed away from it. It was a hot potato. Very few of our members had requested compensation," he said. Some members suggested coin received for that day be sent the widow o the Dallas policeman alleged to have been shot by President Kennedy's accused assassin, he said. "I think this is a good idea, and it could be a tax writeoff," he

observed. Don Haggerty, business agent of IA film technicians local 683, told of the efforts between producers and workers to try to find a unified format, and said this was contingent on unanimous accept-ance, something which turned out to be impossible. Regarding the producer attempt to have the studios open Saturday on a he didn't think it legal because it would be tantamount to an IA local renegotiating its pact in the middle of its present pact, some-thing which le doubted was legal "I told the producers I would poll it came through the second stanza my board, that we would be with a smash \$17,000, Such grosses willing to work something out," he said.

A spokesman for Teamsters local 399 said a number of drivers reported to work Nov. 25, not having been notified in time of the studios closing for that day. "Nobody is being greedy, but the men feel if somebody else is being paid for that day, we should," he added.

'MAD' TO DALLAS DEC. 20 Dallas, Dec. 10. The new Cinerama production

"Mad (4) World" set to open here Dec. 20 at the Capri.

As usual with Cinerama local preems, it's expected to be pre-ceded by two special showings at which opens with invitational the midtown Trans-Texas Theatres book "Cleopatra" until it's played showings Dec. 18 and 19.

Todd-AO Single-Camera Dimension-150 Impresses In Hollywood Demonstration

'CARDINAL' KEEPS DATE

Bobby Kennedy Requests Dec. 13 Preem Be Retained

Washington, Dec. 10. At Attorney General Robert F Kennedy's request, the benefit preem of "The Cardinal" for Patie Corte will go ahead as scheduled Dec. 13.

The Attorney have sponsored the event, but speculation was that the showing would be postponed because of 30-day mourning for the late President Kennedy.

"The Cardinal" preem at the Trans-Lux is the second Otto Preminger pix to aid Miss Corte. She remains hospitalized from an automobile accident two years ago in which her parents were

Her father, Charles Corte was a United Press International pho-tographer. The preem is sponsored by the White House News Photographers Assn.

"Advise and Consent" opening last year was also for the Pattie Corte Fund.

New Yank Ozoner Lures Quebecois

Albany, Dec. 10.

A second big drive-in is under construction near the Canadian border, to tap the lucurative patronage of Dominion residents in Quebec Province where ozoners are not permitted. Site is at Exit 22 of The Northway, outside the city of Plattsburgh.

Hyman Krinovitz, owner of a Plattburgh motel, is building the ozoner, which will have an initial capacity of 850 cars, but will be ramped for 1,000 four-wheelers. John G. Wilhelm, former Albany

manager for 20th Century-Fox, now affiliated with Wilhelm-Thornton, and also a buyer-booker for several Albany exchange district drive-ins, will serve similarly for Krinovitz. He expects to obtain first-run product.

Plattsburgh now has a single indoor motion picture theatre, Benton's Strand. Two outdoor situa-Plattsburgh Drive-in and tions. Star-Dust Drive-in, are summeroperated

New drive-in will have a cafeteria-style concession. Canadians are liberal patrons of food stands at under-skys on this side of the

LONDON TENT NAMES DAVID JONES BARKER

London, Dec. 10.

David Jones, publicity controller for Associated British Picture Corp., who has served as Press Guy for Tent 36 of the Variety Club in London for many years, was elected chief Barker at a crew meeting last Wednesday (27). He will continue to act as Press Guy.

Other appointments made by the crew were A. J. Klein as first assistant chief barker, Clifford Jeapes, second assistant; David Kingsley, as Dough Guy, and Trevor Chinn, Property Master.

NO SECOND RUN LEFT

Shreveport, Dec. 10.

Former Broadmoor Theatre here has been in operation for one month now as an artie, managed by C. Ashton Matthews, veteran operator for Gulf States Circuit, which owns the house, now called the Art Cinema.
It was the last neighborhood

hardtop in operation here. Its conversion, plus the closing of the Saenger (VARIETY, Oct 8), leaves city without a second-run hard-

Apparently Gulf States had in-tended to put 20th's "Cleopatra" into the Broadmoor, but conversion involved removing concession stands (to substitute gratis coffee, etc.) and installation of art gallery.

Hollywood, Dec. 10. Distortion is practically nonexistant and speed and closeup are achieved to a very fine degree in Todd-AO's new Dimension-150, latest development in widescreen photographic and projection processes. Acquired by Todd-AO from its originators, UCLA faculty members Dr. Richard Vetter and Prof. Carl Williams, new system was demonstrated here last week to marked enthusiasm over the optical work which is sharp and allows fine illumination.

The single - camera - single - projector process carries a 150-degree arc, equivalent to approximately the widest range of the human eye and accommodating the widest picture image yet presented, while projecting a 70m-image on a deeply curved screen. As noted in demonstration, held on a screen measuring 29 feet high, 74 feet wide on its curved surface or 58 feet straight across, and a deep curve which extended 21 feet back, every section of the surface area held in perfect focus. Process includes a specially developed printer lens which corrects the image for purposes of the deeply-curved

Cost of theatre installation of process, which Todd-AO formerly declared would be used in conjunction with company's own Todd-AO system, is moderate, according to Dr. Vetter. The special screen and frame, which may be acquired through Todd-AO, costs around \$5,000 and price of the two projector lens is another \$2,000, making a \$7,000 investment in all.

Process allows the use of four separate wide-angle lenses—50, 70, 120 and the bug-eye 150—for the camera to make best use of what effect is to be achieved. It requires only a 65m camera equipped with Dimension-150 lenses for photography, any 65m film and standard 70m projection machines for presentation on a deeply-curved screen. New process, it's claimed, offers the producer and exhibitor maximum flexibility—from deeplycurved screen, for roadshow pre-sentation, to standard flat-screen with 70m prints and 35m reduction prints in subsequent runs.

Dimension-150, according to Vet-ter and Williams, is designed to heighten realism and feeling of participation by audiences. This was definitely apparent in the demonstration of a 27-minute reel in color. The image format on.70m print allows space for six-track stereo sound used by Todd-AO. An optical print will be made for the deep-curved screen, which has special surface to eliminate crossreflections; a contact print for other type screens.

Process, it was noted, won't be ready for use by any studio for 18 months. Louis de Rochemont probably will be the first to make use of it. Advance interest in system, however, has been aroused on every lot and demonstrations have been held for various technical personnel of different studios.



Hear . . . Hollywood Commentator DICK

Suite 484 1717 N. Highland Av. Hollywood 28, Cal.

ON over **800 Stations** in Americal

New York Theatres

RABIS CITY MUSIC HALL-Rockefeller Center + PL 7-3100 The Marie Hell's Breat Christman Show

CARY GRANT - AUDREY NEPBURN in"CHARADE"

A Universal Release in Technicolor® OH STAGE "The Matinity" and "CHEERS"

Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year 7 This Date, Last Year...

AMERICAN INT'L Starts, This Year This Date, Last Year 4

"MUSCLE BEACH PARTY"

Games H. Nicholson-Samuel Z. Arkoff

James H. Nicholson-Samuel Z. Arkoff Prod.)
Prods.—James H. Nicholson, Robert Dillon
Dir.—William Asher
Frankie Avalon, Annette Funicello, Harvey Lembeck, John Ashley, Jody McCrea, Morey Amsterdam, Dick Dale & the Del Tones, Candy John-

COLUMBIA

Starts, This Year19 This Date, Last Year16

"WHISTLE YOUR WAY BACK HOME" Glanna-Barbera Prods.) Prod.-Dirs.—William Hanna, Joseph Barbera

Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat. O'Malley (Started June 24)

(Started June 24)

"GOOD NEIGHBOR SAM"

"David Swift Prod.)

Prod. Dir.—David Swift
Jack Lemmon: Romy Schneider. Dorothy Provine. Edward G. Robinson,
Mike Connors. Edward Andrews,
Louis Nye. Robert Q. Lewis, Tris
Coffin. Neil Hamilton, Peter Hobbs,
Dave Ketchum. Joyce Jameson
(Started Sept. 30) THE TRAVELING LADY"

THE TRAVELING LADY"

Tark Place Prods.)
Shooting in Texas'
Prod.—Alan J. Pakula
Dir.—Robert Mulligan
Steve Mcucen, Lee Remick, Don Mürray, Paul Fix, Josephine Hutchinson,
Charles Watts, Carol Veazie, Kimberly Block, Ruth White, John Day
(Started Oct. 28)

"THE 'NEW' INTERNS"
(Robert Cohn Prods.)
Prod.—Robert Cohn
Dir.—John Rich
Michael Callan, Dean ones, Telly
Savalas, Stefanie Powers, Barbara
Eden, George Segal, Inger Stevens
(Started Nov. 4)

"LORD JIM"

(Started Nov. 4)

"LORD JIM"

(Richard Brooks Production)

(Shooting in Hong Kong)

Prod.-Dir.—Richard Brooks

Peter O'Toole, James Mason. Curt

Jurgens. Eli Wallach, Jack Hawkins,

Paul Lukas

(Started Dec. 9)

WALT DISNEY Starts, This Year 6

This Date, Last Year 4

"EMIL AND THE DETECTIVES"
(Shooting in Berlin)
Prods.—Wait Disney, Peter Herald
Dir.—Peter Tewksbury
Walter Slezak, Bryan Russell, Roger
Mebley, Cindy Cassell
(Started Sept. 9)

(Started Sept. 9)

"THE MOON-SPINNERS"

Shooting in Crete and London)
Prods.—Walt Disney, Bill Anderson
Dir.—James Neilson
Hayley Milts, Peter McEnery, Eli Wallach, Pola Negri, Joan Greenwood,
Irene Papas, Michael Davis
(Started Sept. 10)

Irene Papas, Michael (Started Sent. 10)

'THOSE CRAZY CALLOWAYS'

Prods.—Wal: Disper, Wins, in Hibler
Dir.—Norman Tokar
Drien Keith Vota Wilce, Brinden De
Wilde, Walter Brennan, Ed Wynn,

Wilde, Walter Brennan, Ed Wynn, Linda Evans, Philip Abbott, John Larkin, Parley Baer, Paul Hartman, John Qualen, Russell Collins, Frank de Kova, Tom Skerritt, John Davis Chandler, Renee Godfrey Started Sept. 23)

METRO

Starts, This Year27 This Date, Last Year....21 THE UNSINKABLE MOLLY BROWN'

awrence Weingarten Prod.)
Prod.—Lawrence Weingarten
Dir.—Chuck Walters
Debble Reynolds, Harve Presnell, Ed Begley (Started Sept. 4)

"THE AMERICANIZATION OF EMILY"
(Filmways Prods.)
Prod.—Martin Ransohoff
Dir.—Arthur Hiller
James Garner, Julie Andrews, Melvyn
Douglass, James Coburn
(Started Oct. 13)

(Started Oct. 13)

"LOOKJNG FOR LOVE"

(Euterge Prod.)
Pred.—Joe Pasternsk
Dir.—Don Weis
Connie Francis. Jim Hutton, Susan
Oliver, Joby Baker
(Started Oct. 14)

"HONEYMOON HOTEL"

(Pandro S. Berman Prod.)
Prod.—Pasdro S. Berman
Dir.—Henry Levin
Robert Goulet, Nancy Kwan, Robert
Morse, Jill St. John, Elsa Lanchester
(Started Oct. 14)

"THE LOVE CAGE"

"THE LOVE CAGE"

(Sheeting in Paris)
Prod.—Jacques Barr
Dir.—Rene Clement
Jane Fonda, Alsin Delon, Lola Albright
(Started Oct. 15)

"SIGNPOST TO MURDER"

Cawrence Weingarten Prod.),
Prod.—Lawrence Weingarten
Dir.—George Englund
Joanne Woodward, Stuart Whitman,
Edward Mulhare
(Started Oct. 28)

STATEGU CC. SOF "JUDGMENT IN THE SUN" Harvest-Februry-Ritt-Kayos Prod.) Shooting in Arizona' Prod.-Ronsid Lubin Dir.-Martin Ritt

Paul Newman, Claire Bloom, Laurence Harvey, Edward G. Robinson, William Shatner, Howard Da Silvas, Albert Salmi, Thomas Chalmers, Paul Fix (Started Dec. 9)

PARAMOUNT

Starts, Thsi Year11 This Date, Last Year12

"CIRCUS WORLD" (Samuel Bronston Prods.)
(Shooting in Barcelona)
Prod.—Samuel Bronston
Dir.—Henry Hathaway
John Wayne, Claudia Cardinale, Rod
Taylor, Rita Hayworth, Lloyd Nolan

ROBINSON CRUSO ON MARS" (Schenck-Zabel Prod.) Prod.—Aubrey Schenck Dir.—Byron Haskin Paul Mantee, Vic Ludin (Started Dec. 2)

(Started Sept. 23)

'AMOK"

20th CENTURY-FOX

This Date, Last Year 3

(Cinecitia-Dear-Les Films du Siecle PECF-Deutschefox GMBH) (Shooting in Rome) Prod.—Julien Derode Dir.—Bernhard Wicki Ingrid Bergman, Anthony Quinn, Hans Christian Blach, Irina Demich (Started Sept. 2)

"AMOK"
(Hemisphere-API)
(Shooting in Manila)
Prod-Dir.—Eddie Romero
Jock Mahonev, Margia Dean, Pancho
Magalona, Mike Parsons, Vic Diaz,
Bill Kane, Claude Wilson (Started Dec. 2)

UNITED ARTISTS Starts, This Year This Date, Last Year27

(Les Productions Artists-Ariane-DEAR Film)

(Shooting in France)
Prod.—Julea Bricken
Dir.—Arthur Penn
Burt Lancaster, Jeanne Moreau, Paul
Scofield, Claude Dauphin, Michele
Gordon, Syzanne Flon, Albert Remy

(Started Aug. 5) TOPKAPI".

(Shooting in Istanbul, Greece and Paris)
Prod.—Martin Ransohoff
Dir.—Jules Dassin
Melina Mercouri, Maximillian Schell,
Peter Ustinov, Robert Morley, Akim
Tamiroff, Gilles Segal, Jess Hahn

(Started Aug. 12)

UNIVERSAL

This Date, Last Year....13

"MARNIE"

(Alfred Hitchcock Prod.)
Prod. Dir.—Alfred Hitchcock
Tippi Hedren, Sean Connery, Diane
Daker, Mariette, Hartley
(Started Nov. 25)

WARNER BROS.

This Date, Last Year14

"MY FAIR LADY"

Dir—George Cukor Audrey Hepburn, Rex Harrison, Stan-ley Holloway, Wilfrid Hyde-White, Gladys Cooper, Jeremy Brett, Isobel Elsom, Mona Washbourn, John Hol-land

(Started Aug. 13) CHEYENNE AUTUMN"

(John Ford-Bernard Smith Prod.)
Prod.—Bernard Smith
Dir.—John Ford
Spencer Tracy, James Stewart, Richard
Widmark, Carroll Baker, Karl Malden, Sal Mineo, Doleres Del Rio,
Ricardo Montalban, Gilbert Roland,
Arthur Kennedy, Patrick Wayne. Arthur Kennedy, Patrick Wayne, Elizabeth Allen, John Carradine, Vic-tor Jery, Mike Mazurki

(Started Sept. 23.) ROBIN AND THE 7 HOODS"

(P-C Prod.)
Prod.—Frank Sinaira
Dir.—Gordon Douglas
Frank Sinaira, Dean Martin, Sammy
Davis Jr., Bing Crosby, Peter Falk.
Victor Buono, Barbara Rush, Edward
G. Robinson, Allen Jenkins, Jack
LaRue

(Started Oce. 31) SEX AND THE SINGLE GIRL"

Prod.—William T. Orr Dir.—Richard Quine Tony Curtis, Natalie Wood, Henry Fonda, Lauren Bacall, Diane McBain, Otto Kruger (Started Nov., 1)

INDEPENDENT Starts, This Year......23 This Date, Last Year....17

THE PAWNEROKER" Prods.-Roger H. Lewis, Philip Lang-

Dir.—Sidney Lumet Rod Steiger, Geraldine Fitzgerald, Brock Peters, Jaime Sanchez, Juano Hernandez (Started Oct. 7)

BRITAIN

ANGLO - AMALG Starts, This Year......18 This Date, Last Year 17

MASQUE OF THE RED DEATH

"MASQUE OF THE RED DEATH"
(Anglo-American Intl.)
Prod-Dir.—Roger Corman
Vincent Price, Hazel Court, Jane Asher
(Started Nov. 18 at Associated British
studios, Elstree)
"DOWNFALL"
(Merton Park Prod.)
Prod.—Jack Greenwood
Dir.—John Moxey
Nadja Regin, Maurice Denham
(Started Nov. 11 at Merton Park studios)

BRITISH LION

Starts, This Year 8 This Date, Last Year 11

CATACOMES" CATACOMES

Arroch MeCallun Prod.)

Prod.—Jack Parsons

Dir.—Gordon Hessler

Gary Merrill

(Started Nov. 11 at Shepperton studios)

COLUMBIA

This Date, Last Year 4

**Cord Jim"

(Keep Films)

Prod.-Dir.—Richard Brooks

Peter O'Toole, Curt Jurgens, James

Mason, Eli Wallach, Jack Hawkins

(Started Nov. 18 in Hong Kong location.

Skedded for Shepperton studios

April '64)

"FIRST MEN IN THE MOON"

(American Films)

Prod.—Charles Schneer

Dir.—Nathan Duran

Martha Hyer, Lionel Jeffries

(Started Oct. 7 at Shepperton studios)

"THE PUMPKIN EATER"

(Started Oct. 7 at Shepperton Budios)
"THE PUMPKIN EATER"
(Romulus-Jack Clayton Prod.)
Prod.—James Woolf
Dir.—Jack Clayton
Anne Bancroft, Peter Finch, James

Mason (Started Sept. 8 at Shepperton studios)

DISNEY

Starts, This Year 2 This Date, Last Year.... 2

THE MOONSPINNERS"

Exec. Prod.—Walt Disney.
Coprod.—William Anderson
Assoc. Prod.—Hugh Attwool
Dir.—James Nellson
Hayley Mills. Ell Wallach. Peter McEnery, Joan Greenwood.
(Started Sept. 9 on location in Crete,
into Pinewood studios from November 14)

RANK

Starts, This Year...... 8 This Date, Last Year. 8

THE BEAUTY JUNGLE" ormenly "32:26:36")

Val Guest Prod.)

Prod. Dir.—Val Guest
Janette Scott, Ian Hendry
(Started Sept. 30 on location in Weston
Super Mare, Nice, Cannes, Into Pinewood studios from end of October)

UNITED ARTISTS

Starts, This Year 6 This Date, Last Year 7

"A SHOT IN THE DARK"
(Mirlsch Films)
Prod.—Lewis J. Rachmil
Dir.—Blake Edwards
Peter, Sellers, Rerbert Lom
(Started Nov. 11 at MGM studios;
Elstree)

NO DISTRIB

"THE CHURCHILL STORY"
(Le Veen Films)
Exec, Prod.—Jack Le Vien
(Started July 15. Locationing in September at Chartwell, Blenheim and
Checkers)

'McLintock'

Continued from page 3

in Sioux City; \$4,481 for a week in Mason City; \$18,534 in a week in Indianapolis; \$13,051 in five days in Cincinnati and \$21,043 for 12 days in Washington, D.C.

This is the kind of thing that This is the kind of thing that puts real meaning into a holiday like Thanksgiving. UA has been quite hot lately what with "Irma La Douce," "The Great Escape," "Tom Jones," "It's a Mad, Mad, Mad World" and even some playoff left over on "West Side Story." Additionally "From Russia, With Love" has been leading the pack in England. After a shaky first half it looks like a happy first half, it looks like a happy new year after all for the company.

Sound-Image, Inc. has been chartered to carry on a motion picture-film and recordings business in New York, with capitol stock of 200 shares, no par value. Rapo-port, Rubino, Shapman & Franken were the attorneys filing the certificate at Albany.

New York Sound Track

Audrey Hepburn in New York for a round of press sessions on behalf "Charade" . . . John L. John, assistant exploitation director for UA, of "Charade' back at his Gotham desk following minor surgery . . . Steve McQueen spotlighted in the Dec. 20 issue of McCall's mag in connection with his role in AA's "Soldier in the Rain"... William Inge's original screen-play "All Kinds of People" has been purchased by Universal and assigned to Elliot Kastner to produce, giving the producer four projects for the studio.

Burt Lancaster, currently making "The Train" for UA in Paris, returning to the States Dec. 15 to spend the holidays with his family, returning to France Jan. 2... Paramount has set over 200 special New Year's Eve showings of "Who's Been Sleeping in My Bed?" across the country. Robert Steuer, exec v.p. of Cinema Distributors of Amrica, on a biz trip overseeing "Common Law Wife," the company's latest exploiter. Paramount and Samuel Branston Law week bested

Amrica, on a biz trip overseeing "Common Law Wife," the company's latest exploiter. Paramount and Samuel Bronston last week hosted a squad of U.S. magazine reporters in Spain where they saw a rough cut of "Fall of the Roman Empire" and visited the "Circus World" set. Eric Pleskow, UA foreign distribution v.p., on a three-week tour of the Continent . . Martin Gabel returning to pix after a seven-year absence to appear in "Marnie" for Alfred Hitchcock and newcomer Mariette Hartley is also signed for the film . . Stanley Kramer's "Mad World" will bow in 18 pre-Christmas preems in the U.S. and Canada, Dec. 18-20 . . Stuart Aarons, house counsel of Stanley Warner, named chairman of TOA's legal advisory committee . . . Jesse G. Levine has joined the Paramount exploitation department. Mrs. Jack Karp, wife of Par's studio head, named 1964 national

Mrs. Jack Karp, wife of Par's studio head, named 1964 national chairman of the United Jewish Appeal Women's Division ... Jerome Moross set to pen the musical score of "The Fool Killer" for the

Moross set to pen the musical score of "The Fool Killer" for the Landau Co... Royal Films International will bow its Brigitte Bardots starring "Love On a Pillow," written and directed by Roger Vadim, Dec. 16 at the Fine Arts and Forum Theatres, N. Y.... Colpix Records, Columbia's disk subsid, getting lotsa action on its "Victors" sound-track waxing, spotlighting the score penned by Sol Kaplan.

Joan Hackett and Dana Andrews inked by John Sturges for his "Satan Bug," due to roll Jan. 6 for Mirisch-UA... Paramount is bringing back "Hud" for special return engagements at the Trans-Lux East Theatre, N. Y., and the El Ray Theatre, L. A... the Los Angeles world preem of Frank & Eleanor Perry's "Ladybug, Ladybug" has been moved from Dec. 12 to Dec. 13 at the Lido Theatre. . Ingenue Magazine has awarded its "merit medal" to "It's a Mad, Mad, Mad, World"... Douglas Heyes inked to direct "Kitten With a Whip" at World"... Douglas Heyes inked to direct "Kitten With a Whip" at Universal.

Leon Uris, the author, and producer Ronny Lubin will do a film based on the Mexican mounted police called "Rurales" for Paramount, from an original screenplay by Uris ... AMPA is holding its annual Christmas party Dec. 19 at the Picadilly Hotel, N. Y., with ducats ranging from \$5.50 per head to \$55 for tables of 10, with a program of entertainment being planned by exhib Sam Horwitz . Joe Mac-Donald signed as chief cinematographer for "Where Love Has Gone"

Donald signed as chief cinematographer for "Where Love Has Gone"
. Washington, D.C., area exhibs will hold a luncheon meeting Dec.
16 in the Capital to mull the pay-tv "challange".

Joseph E. Levine back from a Hollywood trip to plug his and Paramount's "Where Love Has Gone". Frank Tashlin set to write and direct Jerry Lewis' next for Par, "The Disorderly Orderly".

Kim Novak inked as the femme interest opposite Peter Sellers and Dean Martin in Billy Wilder's "Dazzling Hour," to begin lensing in February for Mirisch-UA. Linda Francis, Hollywood syndicated radio commentator who makes her film bow in Allied Artists "The Naked Kiss," off on a cross-country plugola trek starting next Monday (16)
. Sidney Lumet winds "Pawnbroker" lensing this week.

Kiss, off on a cross-country pluggia then starting hear winds "Pawnbroker" lensing this week.

Sidney Lumet winds "Pawnbroker" lensing this week.

Carroll Baker inked to topline with Robert Mitchum in "Mr. Moses,"

a UA release to be produced by Frank Ross and directed by Ronald.

Rollstein has Neame, due to begin in Nairobi in January... Manuel Feldstein has been moved from the field into Cinema Distributors of America's Mobile homeoffice where he'll be print and advertising controller William Gray set as unit production manager for "Where Love Has

Gone" to the cast of which Mike Conners has been added.
COMPO, via National Screen Service, reports that the demand for JFK trailer on behalf of its Bill of Rights drive has more than doubled the available 780 prints . . . Universal and the American Express Co. have a promo tieup going for "Charade" . . . Tony Randall inked by Metro for "The Disappearance," a George Pal production being scripted by David Harmon from Philip Wylie's novel, originally published in 1955.

Frank & Eleanor Perry will host a special screening of "Ladybug Ladybug" for high school and college newspaper editors Saturday (14) at Cinema II, N. Y. Diana Hyland in Gotham plugging UA's "One Maline" of the College of the Cinema II, N. Y. Diana Hyland in Gotham plugging UA's "One Maline" of the Cinema II, N. Y. Diana Hyland in Gotham plugging UA's "One Maline" of the Cinema II, N. Y. Maline of the Cinema III, N. Y. Maline of the Cinema III and the Cinema III and the Cinema III and the Cinema III and the Cinema II and the Cinema III and the Cinema II Man's Way". Holiday Magazine's January issue spotlights Melina Mercouri . . . the Mirisch's "Kings of the Sun" on display via photos at the current 10th Annual Japanese Camera Show at the Japanese Trade Centre, N. Y.

F. Herrick-Herrick, globetrotting filmmaker, is back in the U. S.

from Southern Rhodesia via London after having set up a production company in SR called Impala Pictures Ltd., talks in London with writer Terence Young about a projected picture and the purchase of a book called "The White Men Sang" ... Hy Hollinger back from week in Spain and visit to Samuel Broaston's Madrid operations ... Jerry K. Levine, Paramount ad manager, in Hollywood for confabs with

MPEA Latin American veep Robert Corkery and Mrs. Corkery return to their Mexico City home Friday (13) . . French composer Maurice Jarre, who won an Oscar for his "Lawrence of Arabia" score, signed to write the music for UA's "The Train" . . Tanya Lopert, daughter of UA veep Ilya Lopert, has the second feminine lead in "The Slave Market," now shooting in Rome.

Film publicist Robert Baral to Naples-on-the-Gulf. Florida, for the

Carl Foreman off on an around-the-world tour . . Metro doing a documentary for television on "Americanization of Emily," with Sextant handling the actual work for NBC exposure and Life mag sponsorship in March . . . American Sunbathing Assn. wants MGM to provide a preview of "The Prize" at its annual convention near San Diego next month. Swedish nudist colony scene in the picture is the angle . . . Cinerama's "Wonderful World of Bros. Grimm" and Ivan angle ... Cinerama's "Wonderful World of Bros. Grimm" and Ivan Tors" "Flipper" making for a double bill in the L.A. area ... Bing Crosby going straight drama with a role in A. C. Lyles upcoming production of "Choice of Violence". Troy Donahue and Suzanne Pleshette are back west and readying for marriage Jan. 4... In town from France are Daniele Delorme and Yves Robert, husband-wife producing the inst did "War of the Buttone" for Samuel Bronston die. team who just did "War of the Buttons" for Samuel Bronston dis-

Columbia has 460 prints of "Under the Yum Yum Tree" and all will be working over the holidays; according to a company man . . . George Pal has a deal to make two more for MGM and promises a new effects

process. One of them is Philip Wylie's "The Disappearance."

Zenith International's "Tiara Tahiti, originally condemned by the Legion of Decency, has been reclassified with a B-rating (morally objectionable in part for all) as a result of "substantial changes effected in the treatment." The Legion still objects, however, to the film's "suggestiveness in costuming and low moral tone."

BRIT. PRODUCERS SPLIT 50-50

Producers May Keep 14% Film Aid

Culture Minister Andre Malraux held forth on the state of films as art and industry, Film Aid problems, tv and pix problems and other industry aspects in a talk before the National Assembly during budgetary conferences that heartened the generally glum French film people.

Malraux made it clear that he was cognizant of the fact that films had to make money as well as trying to gain the status of art. said governmental measures to insure so-called masterpieces that could ruin the fiscal film setup would be ridiculous in the eyes of the government, even if advanced films were desirable.

Admitting that earning money was an indispensable factor in filmmaking, he still did not think that it was entirely desirable that all films did well. In clarifying this, he stated that it probably was not necessary to be miserable to create undying art and that it might have been preferable if all creators had been well off. He averred this had happened via some offbeat films that had been picked for festivals over industry plaints.

His Ideas on Fest Pix

Malraux also noted that films quality and yet easily accessible to the public had also made up a big calendar. part of the festival films.

and also were now superceding France in arty markets overseas.

Malraux underlined that if a film did not make money, but was an exceptional film, it was quite all increase of the Quota to 50% to right with him. But turning to save independent filmmakers who more direct problems, he also came out strongly for backing the industry against any Common Mart attempts in Brussels to interfere with local Film Aid. He noted that Brussels had already relented and did not bundle films along with other commodities and industrial goods. He also firmed that if the ECM did not soon come up with a definite aid plan, he would have the present 14% Film Aid on grosses prolonged immediately.

Italian Distrib Organ Makes Pitch for End Of Film Censorship

Rome, Dec. 3.

The Italian distrib organization, AGIS, makes a pitch for total abolition of film censorship in Italy via an editorial in its weekly, Giornale dello Spettacolo. It analyzes the local situation, and opines that none can objectively ay that the current setup of prelim control serves any purpose

a service by the State to specula-tors of the worst species, and a superb contribution by the party in power (the Demo-Christians) to lay and Marxist ideologies."

Still

For another, the so-called "sexy by night" series seem to be the only ones, says the Rome weekly. to meet with censors understanding, while things become difficult "when films have ideas." This refers to much-talked-of fact that exploitation pix which have invaded Italo mart of late seem to get by with anything while less extreme arties often have run into snags for "moral" or other rea-

Editorial also cites director Pietro Germi as saying that Italy is one of the freest countries in the world regarding films. Paper winds its long exposure of a topi-cal conversation piece here with the prediction that if film censorcertainly not be an increase of immoral pix made: "Perhaps, there would be fewer."

The Disney production stars Walter Slezak. Three American youngsters, as yet unknown, have the local in the local in

From Down Under RAYMOND STANLEY

done on interesting interview with John McCallum on the reasons why

Anzac Legit Must Import Actors

enother interesting Feature in the upcoming

58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Brit. Pix Crisis?

London, Dec. 10. A Parliamentary debate on the acute British film crisis is a possibility before the House rises for the Christmas recess on Dec. 20. which were both above average in It all depends on whether time can be found in the crowded political

Meantime, the political offensive He also took exception to a deputy who claimed that Italy sent is gaining momentum. Last Thursclearer and easier pix to festivals day (5) the problem was again raised in the Commons at Question Time, when Maurice Edelman, a Labor M.P., urged immediate were being "slowly throttled by the monopolistic activities" of the Rank and Associated British groups. Independent producers, he added, had a backlog of 10 major films which could not be shown because of the restrictive practices of the circuits. As a result, redundancy was increasing and the weight of bank interest charges on films already made was making bankruptcy likely for the independent producer.

Edward Heath, the Minister for Industry, declined to commit himself in view of the current inquiry by the Cinematograph Films Council and also because of his meetings yesterday (Mon.) with representatives of the Federation of British Film Makers and with a delegation from the Federation of delegation from the Federation of Film Unions. He added that he was quite prepared to take urgent action should it be justified, but he preferred to wait until the meetings had taken place.

The Five Trade Associations, representing three producer groups, distributors and exhibitors. on the one hand, the editorial cites a Catholic beef that censor-ship rules passed in 1961 make a mockery of moral sentiment. day (13).

Shooting in W. Berlin

Berlin, Dec. 3. Walt Disney's first German production, "Emil and the Detec-tives," still is shooting here. Filming started here in early September, and a shooting sked of at least 13 to 14 weeks will be required. Pic is currently working on interiors at local UFA Studios.

According to Peter V. Herald, Disney's production manager, it had originally been planned to shoot a filmization of Erich Kaestner's "Emil" before same author's "Doppelte Lottchen" (The Parent Trap) but the acquisition of Kaest-ner's "Emil" was unexpectedly difficult. It's the third filmization

"Perhaps, youngsters, as yet unknown, have the juve leads in the pic.

By HAROLD MYERS

London, Dec. 10. The British film producing in-dustry is now split down the mid-dle on the question of hiking the Film Quota to 50% from next Jan. 1. The Federation of British Film Makers has come out in favor of such a move, but the British Film Producers Assn. with equal clarity and firmness has declared its opposition.

The ball in this intricate maneuver has now been passed to the a FBFM deputation put its recommendations for a short-term solution of the crisis to Edward Heath, Secretary of State for Industry Trade and Regional Development The Minister separately met with the Federation of Film Unions, which is also campaigning for a 50% Quota, as well as for the statutory creation of a third circuit. This is the Ministry which was formerly known as the Board of Trade, and is responsible for film industry affairs.

The rift between the two producing groups has not come as a surprise to the industry, though the BFPA decision has been received with regret and disappointment by the Federation. The two organizations appear to have a common objective, but whereas the FBFM puts its faith in governmental intervention, the BFPA would like to see the problem solved within the industry itself.

Pressure For British Pic Gates It so happened that both the BFPA and the Federation had council meetings last Tuesday (3), when the former decided to seek an assurance from the two major circuits that, come 1964, they would show no fewer British first features than they had booked for 1963. A Federation spokesman said he would welcome that proposal if it were extended to embrace 1965

Andrew Filson, FBFM general secretary, speaking at a press conference in the absence, through illness, of chairman Lord Archi-bald, explained there were virtually enough films either in the can or in production to satisfy a Quota approximating 50% for 1964. His members, however, were concerned beyond that date and unless the Quota for 1965 was substantially increased the volume of British production would, inevitably, de-cline. His organization accepted the calculation of the unions that there were enough films either completed or started to satisfy the existing Quota for 1964. Filson went further and implied that there were probably enough pix available even to satisfy a 50% Quota in 1964.

Fear Peak Crisis in Studios
If the Quota remained unchanged, however, the crisis would reach its peak in studios in the coming months, resulting in an even more substantial falloff in production than exists at the

Filson said he could not recall a more lean period, and even such a major studio as Shepperton had a major studio as Snepperton national nothing scheduled before this spring. He estimated that around 50-60 feature pix would have to be made in 1964 if there should be a 50% Quota in 1965. He declined to concur with the theory, however, that the day of the modest bud-geted, indigenous picture had gone for ever. That, he avered, was a

'terrible prophesy." The Federation delegation to the Minister yesterday was headed by chairman Lord Archibald, and included leading independent producers, among them Sir Michael Balcon, Roy Boulting, Lord Birkett, Michael Relph and secretary Andrew Filson. The delegation elaborated on its publicly declared views to deal with the crisis, which will be repeated when the Films Council meets again next Monday (16) to reconsider the demand for

BFPA Stand Directly Opposite The BFPA attitude is in direct opposition to the stand made by the Federation, although it recog-(Continued on page 20)

Fusion of European Artistry With **Yank Commercial Savvy Touted By** Gene Lerner to Hypo Int'l Film Biz

From Istanbul EROL KENT reports on

Turco Pix Biz

mother of the many Features in the upcoming

58th Anniversary Number

VARIETY Plus other statistical and data-filled

charts and articles Russo-Italo Swap

Dancers, Thrushes

Details of the cultural exchange between Italy and Russia involving La Scala Opera and the Bolshoi Theatre have become known. Next to Galina Ulanova, who will divide her time next year between teaching in Moscow and in Milan, 12 dancers of the Scala corps de ballet will spend two months in Russia as members of the Bolshoi corps de ballet and the same number of Russian ballerinas will spend the same time in Milan. Pristeskaya and a partner will be guests in Milan for a "Swan Lake" production and a number of Russian singers will study in La Scala's masterclasses to get the most perfection in Italian belcanto style. The exchange seems

to flourish and some of the Italian press call it "the canniest and

most non-committal exchange

available."

It is not quite that easy-for La Scala — in the exchange of operas to be given in Moscow. Whereas the Bolshoi will bring (fall 1964) their productions of Mussorgsky's "Kowantschina," Glinka's "A Life for the Czar" and Tchaikowski's "Fugen Oneand Tchaikowski's "Eugen One-gin" the Scala has difficulties to export "pure Italian" productions because the best available has either Herbert von Karajan (an Austrian) as conductor ("Boheme" and "Trovatore") or Leontyne Price (an American) as "Aida" or Joan Sutherland (an Australian) as "Lucia di Lammermoor" or Birgit Nilsson (a Swede) in "Tosca" or "Ballo." This is too "international" for export-exchange and therefore the operas have not been

3 Copenhagen Cinemas Closing Down for Good

chosen as yet.

Copenhagen, Dec. 3.
Three Copenhagen cinemas with an average capacity of 500 will close this year. The theatre build-ings will be torn down and no new houses will replace them. Theatres are the suburban Hvidovre Kino, the Bergthora Theatre and the dowtown Scala Bio, for several decades one of Copenhagen's most

popular cinemas.
Copenhagen, a city of well over 1,000,000, now has only 54 film houses left. However, the seating capacity has increased notably in recent years.

MacLiammoir Filming His One-Man Show Dublin, Dec. 3.

Michael MacLiammoir is make a film of his one-man show, The Importance of Being Oscar, for Viewfinder Films, London. Piece, based on the writings of

Oscar Wilde, was seen on Broad-way and on U.S. tour. It was staged by Hilton Edwards.

The fusion of European inventiveness, artistry and drive with American commercial savvy sales sense is being touted as a potential shot in the arm to a lagging international pic industry.

Proponent of scheme, which is admittedly novel only in the details and scope of its adaptation, is Rome talent agent Eugene Lerner. He contends that many previ-

ous schemes linking U.S. money and/or talent with Italian, French or other producers have floundered because in so many cases, the basic approach has been wrong or unclear. The fault, Lerner conends, lies on both sides with the European producer, and with the American producer-distributor, for uncertainty in selection of material, its development, choice of working with a U.S. or foreign script as a base. Also decision about which audience (English-language or other) is to be the primary target, the often arbitrary blending of talent from each area, all the way down the credit roster.

The result, with few exceptions, has been that investors are dissatisfied with results and drop their associations and plans for further Continental links, he avers. And Italian or other producers likewise are disappointed.

Lerner, whose Kaufman-Lerner Associates this year celebrates its 10th anni at its Rome base, con-tends that first and foremost, English must be the primary and key factor in concept, script, actor and audience reasoning. "The poly-glot picture is out." But beyond that, a much wider range of view must be adopted in future international production thinking.
"The new leadership that's cur-

rently coming up in the film in-dustry must take into account— from the start—the various re-(Continued on page 20)

British Labor Forces Seek Intervention Of Govt. in Film Crisis

London, Dec. 10. The labor forces in the British film industry are heating up the campaign for government intervention to deal with the current crisis. Producers and directors in mem-bership of the Assn. of Cinematograph, Television and Allied Technicians, and writers in the Screen-writers' Guild, have hitched onto the bandwagon with renewed de-

mands for fast political action.

Four immediate steps were urged at the ACTT meeting, attended by 73 directors and producers, namely an immediate increase in the Quota to 50%, abolition of barring clauses, more cash for the National Film Finance third circuit.

During the discussion it was pointed out that there were 18 first feature pix and 13 second feature films already in the pipeline, and sufficient pix already had been made or were under way to satisfy the Quota at its present level for 1964 without the need for making a single further film. The four emergency measures suggested were needed to resolve the "worst effects" of the present crisis.

At the Screenwriters' Guild an-

nual meeting, a resolution moved on behalf of the council was passed, urging the Board of Trade president to appoint a commission of inquiry into the structure of the industry, with power to recom-mend changes to stimulate the flow of independent production and exhibition.

Another resolution felt the NFFC could help in making preproduction costs available to independent producers. That would help those who were unable to proceed with new projects while completed films were held up for release dates.

Opposition of 6,000 German Cinema Owners May Kill Levy of 5% Fee

Wiesbaden, Dec. 3.
Opposition of the 6,000 West German cinema owners may mean the death of the proposed plan to levy a 5% fee against all the German houses, in order to raise funds for future film productions in Germany. At a meeting of the board of directors of SPIO, the top film industry organization, it was reported by the Producers Association that many of the German cinemas oppose the plan.

It was felt that by putting this the world. levy on the film houses, to replace the high entertainment taxes, it might be possible to raise around look beyond and become an inter-\$7,000,000 which would go into a national as well as demostic with maximum coordination between the two elements."

of immediate federal aid, it is argued that the West German producers will be able to turn out ner continues. "Too many people for the coordinate of two elements."

few films in the next few years.

If the German cinemas refuse to of the German house owners, there is no way to dole out the money instructional industry point of view."

Lerner cites Mike Frankovich's Lerner cites Mike Frankovich's ing is no way of being sure that it will be used to make films that will attract the public.

It was felt initially that the cinema owners could be forced to participate in the plan, by boy-cotting those who did not agree end not giving them any German films. But this proved to be an illegal restraint of trade, so the German producers and distributors had to drop this planned method.

The Producers Union also has expressed a strong objection to the unfair competition of the two tele networks in West Germany. The tv outlets are not subject to the entertainment tax, as the cinemas are, and they are making more and more full-length films to show the public sans charge, it was noted.

'Longest Day' \$1,200,000; Manila Showmen Wonder If 'Cleo' Will Do as Well

Manila, Dec. 10. In the Philippines, with the year coming to a close, the boxoffice hits of 1963 among foreign product are clear. Number One blockbuster was "The Longest Day," the 20th

Was The Longest Day, the 20th Century Fox release. In its first-run in Manila alone "Day" grossed \$1,200,000.

There is even doubt here whether or not "Cleopatra," that much publicized picture of Liz Taylor and Richard Burton, can equal the Manila boxoffice receipts of Darryl

Best-attended releases here were such action movies as "The Great Escape," "Sodom and Gomorrah," "Mutiny on the Bounty," "Law-rence of Arabia" and "55 Days in Peking." These topped \$300,000 in first run.

One of the pleasant surprises of the year was "Forever My Love" the tearjerker which starred Romy Schneider and which had two long runs at Avenue Theatre and had to be re-shown many times at Scala and other second run theatres. Film started weak but as more and more people came to know about the tender love story of the Emperor and his queen, spectators began queuing on word of mouth.

Popular stars (per gate receipts) were: Marlon Brando, Charlton Heston, Steve McQueen, Rock Hudson, Cary Grant, Doris Day, Peter O'Toole, Anthony Quinn, Fred MacMurray, Glenn Ford, John Wayne and Gregory Peck

New players who made an im-pression were Pamela Tiffin, Stella Stevens, Tippi Hedren.

Pathe News in Color, And C'Scope Due 22d

London, Dec. 10. Department of hot news. Pathe newsreel, in announcing that from its issue to be released Dec. 22, claims will be the world's first newsreel to be filmed in Technicolor and Cinemascope, and also gives details of the first such reel. Entire reel will be devoted to The Beatles, the vocal quartet which has been smashing b.o. ree-

ords throughout Britain.

G. Lerner

Continued from page 19 i quirements, values, potentials, drawbacks etc. of a more-than-ever international film industry."

In many sectors of Hollywood, Lerner feels, there's an appallingly low knowledge of assessment of what is going on in other parts of

on the Coast are inevitably, be-cause of the structure of things participate in the plan, though, and their own past training, tied the project is bound to fall to set patterns, and don't have the through. And according to some time, the drive, or the know-how

> recent appointment at Columbia as one illuminated exception designed to fill the previous Hollywood vacuum, and hopes that more such moves will be made soon.

> The situation in Italy is far from rosy either, according to Lerner, and many big names have dropped out of the picture—some of them as a direct result of unhappy ex-periments at "internationalization."

> Lerner suggests a form of supernational co-op of talents and savvy, fusing the recognizedly best ele-ments of European and Stateside filmmaking. The recent stirring, here in Italy, of certain creative names (Pietro Germi, Luchino Vis-conti, Federico Fellini and others) who want a more direct participa-tion in and control of their efforts on a world-wide basis, offers an opportunity for still another experiment.

> More practically speaking and te the point, Lerner is currently packaging two projects which are the result of the above reasoning. One is "The Countess," to be directed in Europe by Luchino Visconti, with Romy Schneider in the title role. The other is a still-untitled effort starring Rossano Brazzi and Marcello Matsrolanni, to be shot in the U.S. and Italy, with Mario Monicelli directing from a screen-play by Suso Cecchi D'Amico, Age. Scarpelli, and Monicelli.

> The second will be a co-op venture by the seven names involved (actors, writers, and directors), with story prefabricated to avoid pit-falls of multilingual pix (it will be shot only in English, with Mastroianni, whose English is still rusty, "improvising" just as an Italian suddenly transferred to the U.S. would be forced to do, with the aid of a dictionary).

> "Countess," on the other hand, is based on a Hans Habe bestseller. It is a project both Visconti and Miss Schneider have long wanted to do. It rolls in 1965.

Fitting in with above reasoning, it will be Visconti's first interna-tional effort, in that it is not an Italian story (though partly set in Venice), will be prepped by Vis-conti in close personal collaboration with top American scripters, will feature a top international cast in addition to Miss Schneider, and will be entirely shot in

winding his thoughts, Lerner notes that Visconti (and recently also Pietro Germi) is a part of a new movement in Italy attempting to break with the traditional pro-ducer pattern here (somewhat like the many Stateside examples) by taking more active participation in the selection, conception and making of pix. The rewards are obviously financial (though there's a risk involved now) but also artistic, in major independence. In turn, these desires by men like Visconti, Monicelli, etc. fit in, Lerner feels, with the international packaging scheme he plans to launch.

Manila's New Firstruns

Manila, Dec. 10. This capital city of the Philippines will have two new firstrun situations. One will be devoted entirely to Cinerama. Other will be tooled for widescreen with 856 seats. No title for latter yet chosen.

STOJAN BRALOVIC

VARIETY

has written on incisive

Yugoslavia-U.S. Film Relations

another Informative Feature in the upcoming 58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Even Yank Majors Have Task Getting Suitable Playdates in Britain

Even American majors who are losely allied to one or other of the two key British circuits have their problems in getting suitable release dates here without delay. This point was underscored by Milton Rackmil, Universal-International prexy, whose product is released in the United Kingdom through Rank Distributors.

Speaking at a press conference on the first leg of a European swing, the UI topper explained that the booking delays in Britain that the booking delays in Britain do not present an acute problem to his company in view of the fact that it had the opportunity of major exposure throughout the U.S., and in other parts of the world, too. "We can afford to wait and the only cert is the interest." and the only cost is the interest, which is the cheapest part of production," he commented.

As one example, Rackmil cited

the fact that he had hoped for Christmas release for "Charade," but that was not available and he would probably have to wait until Easter. That would mean a gap of 14 months between completion and exhibition, but it was better to wait and get release at the right time, rather than press for early exhibition with the possibility of

Rackmill said that one of the reasons for his company's financial success was that he foresaw the present situation way back in 1957, when he closed his studio and re-vamped his production schedule down from its then level of 34

feature pix a year.

That had resulted in greater profitability, even though the reduced volume of production still presented booking problems. He mentioned, for example, that two UI feature films would be shown away from the Rank circuit on the Associated British outlet, while so far he had been unable to get a circuit release for another of his pictures, "King Kong vs. Godzilla."

British Prods.

Continued from page 19 nizes the severity of the problem. However, Filson suggested that the Association was influenced by Rank and Associated British, both of which were powerfully represented

in the council of the BFPA.

The BFPA executive declared that it fully realized the value of Film Quota legislation but was not prepared to see its strength diminished in any way. It did not believe that current difficulties could be cured by a hasty increase in the first feature Quota. And its members had, therefore, decided

not to support the proposal to increase the Quota.

Instead, the Association favored domestic regulation, and suggested two immediate measures. The first was that producer members of the Association should be informed at monthly intervals of films intended as first features which had gone into production during the pre-vious month. And that an immediate meeting should be set with the heads of the two major circuits to seek assurances that they would book no fewer British films in the coming year than they had shown in 1963.

To Check Favored Dates Claims The BFPA took the view that the first proposal would keep mem-bers informed of the supply position and enable them to gauge the likelihood of delays in release and to plan accordingly. The second suggestion would afford an opportunity to examine allegations that favored dates were given by the circuits to films in which they had a financial interest, and that they

International Sound Track

London

Walter Slezak signed by Kenneth Harper to join Cliff Richard Susan Hampshire, The Shadews and Dennis Price in "Wonderful Life," which is now on location in the Canary Islands... The opening of "South Seas Adventure" at the Dublin Cinerama Theatre is to be sponsored by the Dublin Evening Herald for local charities... sponsored by the Dublin Evening Herald for local charities
Barbara Shelley inked for the title role in "The Gorgon," Hammer
Productions' latest horror pic, which started rolling at Bray Studios
last Monday (9). It's being produced by Anthony Nelson Keys and
directed by Terence Fisher... Charles H. Schneer's sci-fi feature,
"First Men in the Moon," has now finished principal photography at
Shepperton Studios, but the Dynamation special effects process will
require 10 months work before the Columbia release is ready for
exhibition... Mike J. Frankovich, Columbia's first v.p., has made a
deal with Harry Saltaman and Albert R. (Cubby) Broccoli for "The
Pass Beyond Kashmir" which will star Sean Connery. If will start deal with Harry Saltzman and Albert R. (Cubby) Broccoli for "The Pass Beyond Kashmir," which will star Sean Connery. It will start rolling in the latter part of 1964. Frankovich has also closed a deal with Saltzman's Lowndes Productions for the Columbia release of "The Ipcress File" and "Horse Under Water," which are to be filmed next year. . Samantha Eggar to star in William Wyler's production of "The Collector," which is to be coproduced by John Kohn and Jud Kinberg, with Terence Stamp in the lead . . . World preem of "Zulu," Joseph E. Levine's first British production, made by Diamond Films, set for Jan. 22 in London. That will be 85 years to the day after the Battle of Rorke's Drift on which the film is based. Battle of Rorke's Drift on which the film is based.

Paris

Claude Chabrol and Francoise Sagan will again direct and script, respectively, for producer Georges De Beauregard with a pic on Henry VIII to be called "Ce Cher Henry" (Dear Henry). Pair did "Landru" about the French Bluebeard. It may be one of the first French-English. about the French Bluebeard. It may be one of the first French-English coproductions... Actor Jacques Charrier off for a first visit to the U.S. He is Brigitte Bardot's ex-husband... Espionage pic with Roger Hanin "Le Tigre" will have an Asian political femme figure in it that will be reminiscent of Madame Nhu... Tony Perkins would like to do a play here, preferably written by Francoise Sagan. His French is good enough for French pix and disks and he feels he can carry off a legiter now... Rita Renoir, noted stripper, off to Italy to appear in a pic by noted arty filmmaker Michaelangele Antonioni "The Red Desert."... After the filming of the old silent French serial as a feature by Georges Franiu "Judex," another noted super crook of the era "Fantomas" also will get a feature film round via Andre Hunnebelle. Incidentally, "Judex," has won the Jean-Jacques Auriol critical award before its release... After finishing "The Love Cage" here Jane Fonda is slated for another French pic "Echappement Libre" (Free Escape) opposite Jean-Paul Belmondo. Jean Becker directs. She will play a opposite Jean-Paul Belmondo. Jean Becker directs. She will play a Swedish girl in this .

Half of the films in circulation in France this year were foreign Detective and private eye pix did well at box offices this year and are getting done more and more here even if they are primarily a Holly-wood speciality. New director Bernard Michel prepping his first feature "The Difficulty of Being Unfaithful.". Jean-Pierre Melville prepping "Le Second Souffle" (Second Breath) about the holdup of a gold train in France in 1934. It is based on a real happening with script by Jose Giovanni.

Rome

Luchino Visconti, quoted in Milan daily "Il Giorno" on 20th's offer to direct "Agony and the Ecstasy": "They're going ahead . . . but it's not a very exciting project. Not that one can't make a film on the

not a very exciting project. Not that one can't make a film on the life of Michelangelo, one could very well make one. But the producers are tied too closely to an everly imaginary novel. You know, how Americans see our history in a curious sort of way. Everything in the 'Cleopatra' manner. However, I haven't said no."

Rome's Vides Films and director Ugo Gregoretti have reportedly re-shaped second half of its Venice entry, "Omicron," which was praised for its riotous opening segment, criticized for its hurriedly made conclusion. Michele Mercier in "High Infidelity" episode opposite Ugo Tognassi and off to Parma for work under director Mario Monicelli . Hesperia Cinematografica gunning its program with

Monicelli . Hesperia Cinematografica gunning its program with "I Maniaci," directed by Lucio Fulci as its first item . Irina Demick interviewed over Italy's RAI-TV net during pause in "The Visit" (20th). "Mondo Cane Number 2" (Cineriz) and "World at Night Number 3" (Warners) battling it out for Rome b.o. honors in exploitation pix . "Films Without Frontiers," with interviews with Eitel Monace, Andrew Filson, Horst von Hartlieb, Dino DeLaurentiis, Vittorio de Sica and other pic personalities, shown by five European video nets last week.

Rossana Podesta to star in "Le Ore Nude" (Naked Hours), from an Alberto Moravia novel, with husband Marco Vicario directing and producing; starts in May. ... "To Be a Monster" billed as a "grotesque satire on sexual obsessions" is Alberto Lattuada project slated for Sentember 1964 start. September 1964 start.

RCA Italiana has issued a tie-in record timed for various Italian Cleopatra" openings, featuring excerpts from various classical writ-"Cleopatra" openings, featuring excerpts from various classical writings about the famed temptress. Vatican Council attendants invited to screening of Herve Bromberger production, "Mort, ou est ta Victoire?" (Death, Where Is Thy Victory) ... Episodes of fainting spells reported in various houses around country showing "World at Night No. 3"... Carlo Lizzant started shooting "La Vita Agra" (Bitter Life) in Milan last week, with Ugo Tognazzi and Giovanna Ralli featured ... Budapest's Pannonia Film adapting "Conjugal Bed" into Hungarian, with aid of director Marco Ferreri ... Rita Pavone has waxed theme song for "Empty Canvas" (Ponti-Levine) at RCA ... Robert Hossein in two-pic deal with Maleno Malenotti: acts in 1st, Crects and theers in second

and thesps in second.

Berlin

German full-length documentary on the late President Kennedy visit in Germany is running Dec. 2-22 at local Amerika Haus. No admission. Columbia-Bavaria, the releasing company of this film ("Germany Greets Kennedy"), was against a commercial run. It didn't like the idea to benefit from the President's tragic death. Universal Pictures prez Milton R. Rackmil and veep-foreign general manager Americo Aboaf here on a sales conference with European key company managers. They called in the local press... Constantin, top distributing company, has acquired the Greek feature, Aphrodites," which won a major award at last Berlin Film Festival
... Rialto's western, "Winnetou I," has been completed. Mass preems
still this month. Horst Wendlandt's Rialto produced this one in collab with the Yugoslav Jadran. Stars Lex Barker, Pierre Brice and Mario Adorf . . . In the making here "Piccadilly Zero 15" with Helmut Wildt, Ann Smyrner and Hanns Lothar. Rudolf Zeheigruber directs for Gloria release. Constantin's comedy, "Whisky With Sofa," has been given a new title—"Two Whiskeys and One Sofa."

played inadequate foreign films in preference to good British ones.

It was the belief of the BFPA that the procedure would equip the Association to assess the product position for 1965 and thereafter, and thus help in giving advice to the Board of Trade and the Films Council, when the first feature Quota comes under review.

Throwing a new spanner in the sound in the Films council, when the first feature Quota comes under review.

Throwing a new spanner in the sound in the Federation council reported that it had "heard with regret" that the Rank Organization was proposing to alter its break figures which, it feared, would result in less favorable terms for distributors and, consequently, lesser returns for producers. The federation expressed the hope that distributors in Britain would not agree to a worsening of terms. played inadequate foreign films in works, the Federation council re-preference to good British ones. ported that it had "heard-with re-

KINTNER: WE'LL TAKE CHARGE'

The New Nielsens

(Second November Report)

The new National Nielsens (second November report) actually only reflect the viewing pattern for 11 days of commercial tv, since Nielsen doesn't include the three-day "Black Weekend" in which the tv networks preempted all advertising. But within that 11-day span, it was CBS all the way, with an average audience of 21.8 compared to NBC's 16.9 and ABC's 16.4. CBS had 29 half-hour wins; NBC 13 and ABC eight. CBS won six of the seven nights, NBC taking Friday. And of the Top 15 CBS had 13. For the first business-as-usual week the average audience count reads: CBS 20.9; NBC 17.4 and ABC 15.4.

Here's the Top 15: Beverly Hillbillies (CBS) Bonanza (NBC)
Bob Hope (NBC)
Dick Van Dyke (CBS)
Petticoat Junction (CBS) Calamity Jane (CBS) Jack Benny (CBS)
Andy Griffith (CBS) Candid Camera (CBS)
Red Skelton (CBS) Lucy Show (CBS)

Jackie Gleason (CBS) Ed Sulliyan (CBS)
My Favorite Martian (CBS)
Danny Thomas (CBS)

In Times of National Grief & Stress (Like 'Black Fri.') Britons Go BBC

Goodrich's \$1,500,000

Bros. picking up the tab.

TV Coin Available as It

London, Dec. 10. News of President Kennedy's assassination, which burst on Britain's video networks just at the beginning of peak time view-Ing on Nov. 22, not only disrupted the schedules of both the commercial channel and BBC, but saw a major switchover of audience from the indie outlet to the Corporation's network.

Television Audience Measurement Ltd., ratings organization used by the commercial stations and ad agencies, says this may have occurred because "the British public still turns instinctively to BBC in times of national stress." Or, it's said, it may have some-thing to do with the fact that the indie web abandoned scheduled prime time fare and replaced it with classical music recitals while BBC, after a short pause, continued with its slated comedy and dramatic shows.

Whatever the reason, the fact remains that at the time of the first BBC announcement of Pres-ident Kennedy's assassination at 7.05 p.m. on Nov. 22, 1,937,000 dual channel homes were looking at BBC (according to TAM, that is), and through subsequent news flashes until the 8:58 p.m. news the total built to 8.524,000 homes. At the same time, the indie web's audience declined from a "first announcement" total of 8,007,000 homes to an 8:55 p.m. newscast total of 2,454,000. "Here's Harry," a yock skein

(Continued on page-38)

'McPheeters' Gets Its 4th Producer

, Hollywood, Dec. 10. Boris Ingster has been named producer of MGM-TV's "The Travels of Jamie McPheeters," replacing Robert Thompson, who has exited.

Ingster is the fourth producer on the ABC-TV series, his prede-cessors being Robert Sparks, who died several months ago; Don Ingalls and Thompson. Ingster, a former Warner Bros. tv exec, was originally signed by Metro to "doc-tor" some telefilms which had been lensed early in the series.

Changes in cast personnel continue on the series, also, with Meg. Wylie, Mark Allen, Hedley Mat-tingly and Vernett Allen departing, although some may return for occasional appearances. Previously Mark Witney, the Osmond Bros., James Westerfield and Sandy Kenyon had exited as regulars, in a wholesale reshuffling, part of a change of format for the show.

Dan O'Herlihy and Kurt Russell star in the series.

The scheduling by NBC's president Bob Kintner of "That Was the Week That Was" proves—in the view of astute Madison Ave. observers—that, at long last, NBC has decided to assume sole and absolute control over its own sched-

From now on, it's felt, NBC—and NBC alone—will determine what program will be sponsored in what time period.

The networks, of course, have previously argued that this has been the case right along. As late as February, 1962, when their top execs testified in the FCC Program Practices hearing, they were assuring the then FCC chairman Newton Minow that "we are in charge of our own schedules." While Minow made it clear he was unconvinced, the advertisers and agencies knew that their power to extend or withhold sponsor dollars was of decisive influence.

Witness, they pointed out, a Kaiser Industries order inducing ABC to schedule "The Greatest Show on Earth" Tuesday at 9 rather than Sunday at 7:30, where the network thad planned to schedule, but had been unable to schedule, but had been unable to sell it. Or the decision of ABC to refrain from scheduling "The Roosevelt Years" Sundays at 10:30 until a sponsor is obtained in advance. Or yet again a Colgate buying and then placing on NBC Scratches Sinatra Spec The BBDO Frank Sinatra tv

special has blown up, leaving a "Harry's Girls."

When the seriously depressed with Nielsens of "Harry's Girls" forced some \$1,500,000 in unpledged tv its premature cancellation, NBC coin for the first quarter of '64.

The Sinatra special, which had been headed for CBS-TV, was said the offer on the grounds that the to have been one of four hour-long specials being booked by the tire company. With Sinatra out, the tire company may look to areas other than it specials for its ad Colgate dollars. There was talk the tire company may look to areas other than ity specials for its ad thrust.

Sinatra, though, is due to appear on CBS-TV on Feb. 15 as guest of the Bing Crosby special, with Lever Bros. picking up the tab (Continued on page 36)

GF Makes Up Its Mind on '64-'65 \$30,000,000 Budget-Back to CBS; Next Big One Due for Decision: P&G

Oh, Henry

Washington Post's Lawrence Laurent on NBC-TV's "Meet the Press" Sunday asked FCC chairman E. William Henry: "I'd like to get your feelings on the cancellation of commer-cials during the four superb cials during the four superb days of television following the assassination of Mr. Kennedy. As I understand it, about 50% of the advertising agencies— the money placed during that time—had refused to permit the stations to make good on this. I'm not asking you for a policy answer, I'm asking you for a personal answer on your feelings on this."

Henry: "It's difficult to separate the two. Well, I have heard—the only article I read was in Variety and that said that the great majority of the advertisers had agreed to make good rather than getting credit. The decision to cancel the commercials was the broadcasters, not ours. I personally think it was a wise decision."

AFTRA's Dickers For Network o&o **Newsmen in Snag**

Bid by the American Federation of Television & Radio Artists to write a contract for news writers in the network's o&o's in New York, Chicago and Los Angeles is looming as the major obstacle in current union talks with station managements. This is the first AFTRA try at a basic contract for local newsmen, who up to now (Continued on page 38)

The whole \$30,000,000 General Foods kaboodle goes back to CBS-TV next season, thus ending one of the most intensive battles and three-network jockeying for video's biggest single budget. Right up to the end ABC and NBC had tried desperately to woo over the lion's share of the coin.

For weeks it was a power strug-gle between Benton & Bowles' Lee Righ (who favored the "why tamstign (who tavored the "why tamper with success" formula in pitching up the CBS renewal) and Young & Rubicam's Bud Barry, who tried to persuade Ed Ebel, ad chief at GF, that some switches, notably in the direction of NBC, were in order.

But the decision went to Pick

But the decision went to Rich and CBS-TV prexy Jim Aubrey, who was delivering that fat Top 10 Monday night Nielsen bloc. And that's what GF is going back to, despite the fact that Danny Thomas went because the second statement when the second seco Thomas won't be a regular next season and Lucille Ball won't make her mind until next week. What will go in to the Thomas 9 to 9:30 slot (or 8:30 to 9 if Lucy doesn't show up) is still to be determined.

Also involved is the alternate half of the Tuesday night half-hour period currently occupied by Jack Benny, who is switching over to NBC. Here, too, CBS and GF will get together on selection of a new show GF also rides with Phil Silvers Saturday nights, but whether Silvers will return next season in a new format or a new show has yet to be resolved.

But with General Foods now

definitely committed for '64-'65 the earliest yet in the medium's his-tory—the billion dollar sponsor fray has officially begun.

Next big one coming up for de-cision: Procter & Gamble,

'Arrest' a Trial **To Chuck Connors**

Hollywood, Dec. 10. Chuck Connors, who stars with Ben Gazzara in Revue studio's 90-min. series, "Arrest and Trial," has requested a release from the series from Revue.

Connors confirmed that he has taken this action. He explained he has written the studio three letters, that he first wrote talent veepee Pat Kelly asking for vacation time on grounds his medico said he needed a rest. Subsequently, he wrote "A&T" producer Frank P. Rosenberg asking for his release from the series, and for a written reply. When he received no such reply, he wrote Kelly re-questing a release from the series. Connors said.

The star declined to detail what motivated his request, but it is of "differences of opinion" be-tween him and Revue regarding the ABC-TV series, that Connors has been unhappy for some time.
Revue execs declined to comment on Connors' action.

CBS Show Will Probe The Law & Lee Oswald

CBS News is planning a program exploring the country's laws as they relate to Lee Oswald, the accused assassin of President Kennedy. The tv program will be produced by Perry Wolff and is titled, "The Law and Lee Oswald." The hour program, to be slotted at 2 p.m. Dec. 22, Sunday, will have authoritative guests addressing themselves to such questions as, if Oswald were alive, could he pos-sibly be convicted under the law's requirements for a fair trial, in a reasonable public climate. The role of tv, radio and newspapers in the entire Oswald case, along with

other issues, also will be explored,

under present plans.

MY-SON, WHO ADVERTISES IN THE ANNIVERSARY EDITION

There is a kind of snobbery, let's face it, about being included in the Anniversary Edition. It's a way of counting, and being counted. This is the big check-off, once a year, of importance—individual importance, organization importance. You advertise you. You celebrate your achievements and foreshadow your next events.

The Anniversary Edition is a special value as it is a specia occasion. The many editorial features, charts and summaries make this a special edition of lasting interest and importance. If you belong, if you rate, if you care about your prestige you belong in this issue.

Place your advertising copy immediately for

The 58th Anniversary Edition of



Where Fame and Fortune Meet

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street Piccadilly

HOLLYWOOD 90028 6404 Sunset Blvd.

> PARIS 80 Ave. le Neuilly de Neuilly-Sur-Seine

CHICAGO 60611 400 N. Michigan Ave.

ROME 3 Vja Sardegna 43

U. S., British Capital Backs \$12,000,000 **Community Antenna TV In Canada**

A new company, Canadian Home and Theatre Vision Ltd., is being formed to operate 200 community antenna-tv systems in Canada. It's backed by an estimated \$12,000,000 British and U.S. capital. Canadian Press reports from London quote Leslie A. Allen, prexy of Atlas Telefilms Ltd., Toronto, as saying the new outfit will service the community web with (a) specially produced programs (b) features from Atlas' vault. CHTV will be associated with Atlas, which will manner the true. age the web.

Allen wouldn't give any backers' names but said Atlas will control 331/3% of CHTV, with full manage-ment control but sans contribution to the capital structure; and that Atlas will sell CHTV such films from its library as "Hamlet," "Red Shoes" and "Genevieve."

Another Atlas subsidiary, Festival Cinema Ltd., is setting up a network of closed-circuit tv theatres, much of whose output will be available to the new web. (Atlas recently bought Canadian Film In-dustries Ltd., a Toronto film processing and production unit).

Meanwhile, back in this capital, Secretary of State John Pickers gill told parliament there will have to be changes in the Broadcasting Act to control broadcasters in the community antenna field.

Call in Doctors For Garry TVer

Some "doctoring" of the Garry Moore show on CBS-TV is reported due, in the wake of disappointing

One of a number of new features being mulled for the Tuesday 10-11 p.m. weekly variety showcase, is a cartoon bit. The cartoon feature under consideration involves a new process allowing the characters to talk back to "live" perform-ers. It will be recalled that "Can-Camera" once was a feature of the Moore show prior to it emerging as a program of its own. Carol Burnett, sorely missed, also emerged from the Moore hour. Cutting into the ratings this sea-

son out is "Fugitive" on ABC-TV currently topping the time period with a 22.2 against a 16.6 for Moore, according the Nov. 10 Nielsens. Moore no longer is among the top 40 Nielsens. Another deflating factor is NBC-TV's Andy Williams, which runs third in the time period, but which is thought to divide the audience wanting a variety program, as opposed to the "Fugitive" actioner.

NBC'S \$1,000,000 **BEECH-NUT SPLASH**

Beech-Nut, for Life Savers, has invested about \$1,000,000 in nine nighttime shows on NBC-TV for the first and second quarters.

The buy of 31 scattered minutes covers "Mr. Novak," "Richard Boone Show," "Espionage," "11th Hour," "International Showtime," "Lieutenant," "Temple Houston," the Bill Dana show and the Saturday night feature films.

Bill Downs, Tom Wolf Join ABC News Staff

ABC News has beefed up its staff with the addition of Bill Downs, ex-CBS correspondent, and Thomas H. Wolf, formerly exec producer of CBS' "Calendar"

Downs, who was pressed into service by ABC News prexy Elmer W. Lower a couple of weeks to help in the coverage of the assas-sination of Pres. John F. Kennedy, will work out of the web's Washington bureau. Wolf will be alternate producer for "ABC News Reports," the weekly half-hour Sunday night news show.

Lower, meantime, headed for Europe over last week for a tour of the Web's bureaus in London, Paris, Rome, Berlin and Moscow. He's due back Dec. 22.

Samish's ABC-TV Slot

Adrian Samish, who's winding up his assignment as commercial producer on ABC-TV's "Jerry Lewis Show," has been named director of current programming for the web's western division.

He'll head the activities of supervisors on all Coast-originated shows, reporting to Ben Brady, v.p. over Coast programming.

4A's Reverses Its Stand, Asks In On **NAB Rating Study**

The Broadcast Policy Committee of the American Assn. of Advertising Agencies has reversed its stand of earlier this year and would now like to join the Na-tional Assn. of Broadcasters' Ratings Council, group headed by Group W's Don McGannon that was established after the Washington ratings hearings to monitor the services.

McGannon made a second appearance to the 4A's and the Assn. of National Adevirtisers to join the Council because the Council has been encountering resistance from the rating services in their monitoring efforts. It was McGannon's contention that the lack of cooperation stemmed from the services' belief that the Council did not have the support of the ad in-

Top execs of the 4A's Broadcast Policy Committee were scheduled to meet this week with Brown & Williamson ad veepee John Burgard, head of the ANA's broadcast group. While the ANA has again turned down McGannon on joining the Council, it was the hope of the 4A's execs that they could get ANA backing in their proposal to join (with the 4A's acting as representatives of ANA also in Council matters).

Committee's proposal to join the Council will have to be approved by 4A's directors.

250G Verdict as Court Holds Ziv, Producer Tors Plagiarized 'Sea Hunt'

Los Angeles, Dec. 10. Ziv Television Programs Inc. and producer Ivan Tors were found guilty of plagiarizing an original idea for an underwater tv series tabbed "Uncerwater Legion," by a Superior Court jury, who after seven hours of deliberation awarded three plaintiffs \$250,000 damages they had demanded. Trio included Frank Donahue, World War II frogman, and producers William Webb and Richard Ross.

Plaintiffs, who alleged that in addition to the outline they had proposed several story lines in submitting project to Ziv in 1955, claimed that in 1957 the defendants had come out with a teleseries tabbed "Sea Hunt," which it was alleged was plagiarized from the plaintiffs' idea. During trial the jury screened six "Sea Hunt" segs and the feature, "Un-defwater," starring Jane Russell.

D.C. CORRESPONDENTS TAP WELLS CHURCH

Washington, Dec. 10. Wells Church of CBS News was elected chairman of the Radio & Television Correspondents' Assn.

The group supervises the radioty galleries in the Capitol and throws an annual VIP dinner.

Stephen McCormick, Mutual, was named vice chairman; John (Bill) Roberts, Time-Life, Secretary and John Rolfson, ABC. treasurer.

Chosen as members-at-large were Ray Scherer, NBC; Joseph McCaf-frey, of McCaffrey Reports and Murry Alvey, ABC.

NBC Washington Bureau chief William Monroe Jr. was named an ex-officio member.



Now producing five pilots for CBS-TV—Paramount TV Production Development program

RCA 3-FOR-1 SPLIT

Beard's Proposal Accompanied By Hike In Quarterly Divvy

RCA's board of directors meeting Friday (6) voted a three-one split of common stock with the proposal subject to shareholder approval at a session slated for Jan. 29. Eligible to vote at the meeting will be holders of record Dec. 16.

The directors increased the quarterly dividend on present common stock from 35c to 45c a share, payable Jan. 27. Last March 1, the quarterly dividend was upped from 25c to 35c, thus the overall increases during the year has been 80%.

Board also proposed to declare in March a dividend of 15c a share. Split would increase the common shares to 80,000,000. At last week's session, the directors declared a dividend of 87.5c a share on RCA first preferred stock, payable April 1, '64, to holders of record March 16, 1964.

Chevy's Detour On 'Route 66'

Chevrolet, principal sponsor of CBS-TV's "Route 66" has notified the network that it's pulling out of the show after the sponsor's current cycle which winds up in April.

In all probability, the Screen Gems property which suffered the loss of costar George Maharis will continue through the summer, completing the current season. Other sponsors on the show are Proctor & Gamble and American Tobacco, Hourlong series is among those not expected back next

Joan Blondell Picked For Desilu TV Series Hallywood, Dec. 10.

Joan Blondell was signed by Desilu studios over the weekend to co-star with Herchel Bernardi in "Hooray for Hollywod," halfhour situation comedy Desilu is producing in association with Barry Shear, who is producer-director.

Lucy Undecided

Hollywood, Dec. 10.
Lucille Ball, star of "The
Lucy Show" on CBS-TV, has been asked by the web to return for next season, but Miss Ball hasn't yet decided if she wants to.

The comedienne who is also prexy of Desilu, has an unique option in her contract, whereby she tells the network and sponsor if she wants to return. Last season, she hesi-tated for some time, then agreed to go another semes-ter. Currently in her second season of the toprated show, Miss Ball said she must give

her answer by Dec. 15. While she hasn't decided on continuing her comedy series, the redhead added, "I'm not retiring."

Pretty Girls Make Big Nielsens

A Nielsen rating tabulation of the three top beauty contest events on tv underlines for the umptieth time all the world leves a pretty girl. And CBS-TV boasts that it's got the three top

Since moving over from ABC-TV in 1956, Atlantic City's Miss America contest has been the No. 1 rated show in the U.S. in the September Nielsen books. At its last outing on Sept. 7, Miss America posted a 40.0 rating and a 71.8 share for the 10 to midnight period. The Miss Universe Pageant, telecast July 20, from 10 to 11:30, registered a 30.9 rating and a 61.7 share. The Miss Teenage America telecast, the latest entry in the tv beauty contest derby on CBS-TV, hit a 30.3 rating and a 53.3 share for its Nov. 1 telecast.

Miss Universe, in its last three outings, has placed as the No. 1 show in the nation for the Nielsen pocketplece measuring the shows for that period. Miss Teenage America, the youngster in the derby, placed third, according to the national Nielsens.

Saarland's Spunky TV-Radio Setup Throws Weight Against Radio Lux

'Dr. L Q.' for TV

"Dr. I. Q.," radio quiz of the 30's, will make its tv bow next year in a roaming New York World's Fair version.

Ted Bergmann, prexy of Charter Producers Corp., acquired the rights to the old silver-dollar give-away and is currently pitching the networks and advertisers. With an emcee to be named later, show will work from a mobile unit with three cameras, cruising some 40 different Fair locations to pick contestants from the daily crowds.

London's 9-Day **Vidfest Becomes Annual Event**

London, Dec. 10. The London Festival of World Television is set to become an annual event. Decision follows the inaugural session of the non-competitive fete at the National Film Theatre on this city's South Bank

Under the auspices of the British Film Institute and backed by the BBC, Independent Television Authority and the Independent Companies Association, the nineday vidfest which showed product from 29 countries and hosted delegates from more than a score wound its preem event last Wednesday (4).

Verdict from the many local industry execs who caught the fete -most of them turned up only for the opening night-was that while the endeavor and energy that went into mounting the U.K.'s first in-ternation tv fest was highly commendable, what lacked was that vital spark of showmanship which would qualify the session as an out-and-out success.

As one prominent industry executive put it, on opening night the management and administritative side of the business was well represented, but there was hardly a recognized "tv face" to be seen.

Pilot rolls Dec. 12 at Desilu
Culver studios. It deals with Hollywood during the silent pix era
with Bernardi essaying the role of
a silent screen magnate. Don
Sharpe is exec producer.

a recognized to be seen.
Introduction of on-screen performers to the inaugural screenings
would, it was felt, have helped "set
alight" the whole affair for the
public as well as delegates and
attendant industryites.

And while the broad, international range of product aired has been commended, more than one complaint has been heard at the late hours of screenings. The show-ings seldom finished before midnight. It was unanimously declared, however, that so far as being a valuable showcase for the work of overseas tv producers, directors, writers, etc., the first festival was firstrate, informative and worth-

NBC Radio's Mr. Fixit

In an attempt to shape up the sagging AM operations, NBC has created a new post, veepee of NBC owned radio stations, and appointed consultant Michael Joseph to the task.

Joseph has recently been consultant to Transcontinent, Corin-thian and Fetzer stations on their radio operations.

West Germany's spunky little television outlet called Saarland Radio and Television here is getting armed to prepare a mighty battle against the popular and highly successful Radio Luxem-

Commercial department of the Saarland Radio has just gotten permission to increase its commercial time from the daily period of 8 a.m. until 8 p.m. and from 10 p.m. until the time the station goes off the air, for its radio programming, via medium wave, starting as of next Jan. 1.

The middle wave outlet has increased its strength from 150 to 300 kilowatts for the time from 12 (noon) on, so that it will reach considerably beyond the local re-

It seems to be aping the longit seems to be aping the long-time Radio Luxembourg format, as it is promising entertainment programs with much music and short commercial announcements.

One second of radio commercial time in the period from 6 a.m. until noon will cost \$2.50, and in the expanded listener time from noon until 8 p.m. the cost will be \$3.75 per second, while from 10 p.m. until shutoff the cost will be \$5 per second

Special arrangements will be made for "patrons" who want to sponsor entire programs—a scheme that is unknown in the rest of West Germany's radio outlets, where the sponsors buy only minutes of time with absolutely no control over the shows that the

commercials are centered around. Not only that, but the station is no longer restricting its programming to German, but also cut-ting into the large French-speaking or French-understanding audience who hear the programs from Radio Luxembourg.

As of this October, the clever little Sarrland Television inaugu-rated a regional program from Monday to Friday that is broadcast in both German and French. Since the Saar was for a long (Continued on page 42)

Connie Francis' **Global TV Tour**

Connie Francis will make globe-hopping tv tour beginning in April with video shows scheduled for a dozen or so countries. Performances will be vidtaged for editing into a series of U.S. tv specials.

Singer, who has made several appearances on English, German and French tv previously and who did a command performance for the Queen of England earlier this year, has shows set in Japan, Hong Kong, Australia, Copenhagen, Germany (in both Berlin and Munich), France, Belgium, Italy, Holland, England (ATV) and Spain Mexico is currently being negotiated by her personal manager George Scheck.

Miss Francis will sing in seven different languages, for example using two Japanese, three English. one German and one French lyric in the Tokyo show (first stop, unless Mexico is set).

On the tour will be the singer's conductor Joe Mazzu, two musicians, Scheck and a director for the tv tapings. Negotiations are still underway with various production firms for the latter.

DEADSVILLE FOR LIVE SHOWS

Jack Paar 'Fires' NBC

patched a telegram to NBC president Bob Kintner, his sponsors and some key newspaper tv editors stating that he was through with NBC at the end of the season. He told Kintner that although his contract runs until '65 he would waive all monies in order to get a release from his Friday night 10 to 11 show and in fact would remain off tv altogether if NBC refused to grant him

the release.

Paar's action came within 24 hours after Kintner decided to replace the pre-Paar "Harry's Girl's" 9:30 to 10 period with "That Was the Week That Was," starting next month, instead of expanding the Paar show to 90 minutes. Paar would have liked that, particularly since he's leading his hour time period on the Nielsens, despite the "Harry's Girls" lead-in. Also, Paar referred to the fact that NBC had reneged on giving him a more favorable time period. There had been disquisiting about moving Paar to time period. There had been discussions about moving Paar to

Thursday nights 10 to 11 but NBC gave it to Kraft instead.

At any rate NBC is hopeful that, after a proper cooling off period, Paar will come around and that a face-to-face confrontation will resolve matters.

Cross-Networking Production Pattern for Brit. Regional TVers

Since the formation of the British Regional Television Association, which reps all the non-major stations on the commercial network here, there has been a noticeable coming together of the small tv outlets from the production point of view.

Though the establishment of the inter-regional dramatic exercise, "Thirty-Minute Theatre," which saw stix stations cross-networking locally-produced half hour dramatic shows (which incidentally, got national network showing in the end) had its roots in days before BRTA the general idea of regional BRTA, the general idea of regional cooperation in program production has grown from that success to a new significance.

At the moment, TWW is trying out a quiz show, "Celtic Challenge," which would virtually be a coproduction between TWW and each of the other non-major stations which, in turn, are visited by the travelling show. Again, Ulster-TV has called on the news units of the other out-of-town stations to supply snippets to a half-hour weekly program called "Britain In Brief" which it puts out in prime time.

But these tentative inter-web schemes are expected in the near

(Continued on page 38)

Aubrey Downbeat On 90-Min. Shows

Hollywood, Dec. 10. Television's trend to 90-minute series doesn't extend to CBS-TV. James T. Aubrey Jr., prexy of CBS-TV, said his network has no plans whatsoever at this time for any 90-min. series for the 1964-65 season. "Frankly, we haven't seen any 90-min. series yet that we don't feel couldn't have been done better in 60-min.," he observed, better in 60-min.," he observed, Associated TeleVision, which adding he feels most of the longies serves the Midlands during the are padded with extraneous week and London at the weekend, material.

Asked specifically about the web's "Rawhide," since there have been reports it would be expanded to 90 minutes, Aubrey emphatically said there are no such plans. "We haven't a single 90-minute show on the drawing-boards for next season," he added.

ABC-TV has two 90-min series, from Revue—"Arrest and Trial," and "Wagon Train" and "The Virginian," on NBC-TV, is also from Revue.

ABC-TV Daytime Biz

ABC-TV's daytime biz is perking sharply with some \$3,000,000 in orders wrapped up in the last cou-ple of weeks for the 1964 schedule, Heaviest buys, ranging from \$250. 000 to \$600,000, have been made by such advertisers as Adolph's Meat Sauce, Dr. Pepper, Simoniz and Gillette.

Other daytime scatter plan deals were made with Nestea, Rubber-maid, Goodyear, Readiwhip, Chesebrough-Pond, Block Drug, Sylvania and De Luxe Toys.

Gleason's 35th Anni

First show of the new year for Jackie Gleason on CBS-TV will celebrate Gleason's 35th

anni in show biz.

Titled "The Many Worlds of Jackie Gleason," to be telecast Saturday night of Jan. 4, it will have Otto Preminger as host. Art Carney, once Gleason's second banana, will guestar. Others to appear, either on vidtape or film, will be Arthur Godfrey, David Susskind, golf star Arnold Palmer, Dina Merrill, Audrey Meadows and billiard star Wil-

lie Mosconi.
Also to be included are cenes from two Gleason motion pictures, "The Hustler," and "Gigot."

Granada TV Again **Sets Billings Pace** On Brit. Com'l Net

Climbing Into its peak sales season, the commercial stations on the national indie network grossed for the month of October a total of \$29,685,600 in advertising coin. Some \$2,934,400 was immediately passed on to the government in ad

Statistics emanate from Media Records, Ltd. an independent monitoring service which compiles sales data for agencies and advertisers. Organization further reveals that among the four commercial stations, Granada-TV again set the billings pace, retaining for the month \$5,625,200 from its Northern, Monday-to-Friday operations. took a handsome \$4,793,600 in October billings, just beating the London midweek station, Associated-Rediffusion, which earned \$4,-667,600 from time sales during the same period. ABC-TV, major outlet which beams at weekends only in the Northern and Midlands areas, grossed \$3,368,400 during the month in question.

ABC-TV's 'The Object Is': 'Trust' Being Bounced

A new game show, "The Object Is," with Dick Clark as host, is making its bow on the ABC-TV daytime schedule starting Dec. 30. Clark will also remain as emcee of his Saturday afternoon "Ameri-can Bandstand."

"The Object Is" will cue a re-shuffle of ABC's daytime schedule with "Who Do You Trust," hosted by Woody Woodbury, being bounced. Tennessee Ernie Ford's show, now telecast at noon, is being moved up to 1 p.m., amongst other time shifts.

NBC, ABC SCORE: GURB IS DOWN

It could well be that, with the threatened defection of Jack Paar from NBC-TV next season, Lawrence Welk may wind up as the

only regular weekly entertainment showcase to carry the "live" torch on either NBC or ABC in '64-'65. That, of course, would be a com-plete reversal in terms of NBC's "live variety" formatting of past years. Last year, for example, NBC was riding on a week-to-week basis with Dinah Shore, Perry Como and Andy Williams. Como now is only periodic; Williams gets an everythird-week or so exposure. Miss Shore is off completely. Paar and Mitch Miller alone have been the live torchbearers this season on a week-in-week-out basis.

It's figured this will be the last season for "Sing Along," what with its depressed ratings. There's been some talk about reactivating Andy Williams next season on a regular weekly schedule, but this is uncertain at the moment. And, too, a lot can happen between now and '64-'65 to persuade Paar that he acted hastily. As for "That Was the Week That Was" live half-hour the Week That Was' live half-hour topicalities, there's still the question whether it'll be around by next season or given exposure when the fall curtain goes up (during the heat of the election campaigning). And "DuPont Show of the Week" will be going off after this season. this season.

As for ABC, Jimmy Dean looks doomed after this season, Jerry Lewis exits next week. His vaudeo replacement show is designed only as an interim showcase. And there's some question about "Price Is Right" getting a renewal when its contract expires at the end of the '63-'64 season. That would leave Welk alone to "live" things

CBS, on the other hand, figures to be swinging on a live tape basis, as witness the scheduled return of Danny Kaye, Jackie Gleason, Ed Sullivan and Garry Moore. Plus, of course, such live-taped items as "I've Got A Secret," "What's My Line," "Candid Camera," "To Tell the Truth" and "Password."

Dimunition of live showcasings question: What happens to the elaborate Burbank studios (on the Coast) and the Brooklyn color studios (in the east)?

Continued as a color of the color studios (in the east)?

How Big a Part Did TV-Radio Play In Killing of Lee Harvey Oswald?

Sour Notes

The moral of this story is: don't concertize at a time when the people crave straight hard news during a period of national emergency.

Take, for example, what happened on that fateful Black Weekend" spanning the tv "crash coverage" of President Kennedy's assassination. During the Saturday-Sunday prime time periods NBC stuck with the news while CBS devoted a total of three prime time weekend hours to memorial concerts by the Philadelphia and New York Philharmonic Orchestras. NBC ran away with the 30-market Nielsens.

Then on the climactic Monday, the day of the funeral, CBS stayed with the news; NBC carried a prime time "In Memorium" 90-minute con-cert. Result: CBS walked off with the Nielsens.

'Health Fraud' Cues \$16,000,000 Libel Suit Vs. CBS

A \$16,000,000 libel-damage suit has been filed in N. Y. Supreme Court by eight doctors against CBS, the Armstrong Cork Co., Talent Associates-Paramount, producer Robert Costello and writer Harold Gast. Action involves the March 27, 1963, episode of "Armstrong Circle Theatre," titled "The Health Fraud."

The doctors are seeking \$8,000,-000 in libel and \$8,000,00 in puni-tive damages. They charge that the defendant described a form of therapy on the show known as "ultraviolet blood irradiation" and represented it as "fraudulent." It is also charged that the program represented medicos who employ the treatment as "quacks and errors."

D. C.'s 'Curb That Blurb': FCC's 'Wavering' First Act

day (9) to a string of arguments the proposed commercial curbs, for and against its proposed com- FCC Chairman, E. William Henry

mercial time limits.

Also wavering, the testimony brought out, was the solid network resistance to any Commission ac FCC was Commissioner Frederick. tion on commercials.

The web unit was dented slightly by the proposal of ABC's Washington attorney James Mc-Kenna who suggested FCC rely on NAB's code for a renewal-time determination of whether a station is overcommercializing.

His suggestion was opposed outright by CBS attorney Samuel I. Rosenman and to a barely lesser degree by NBC Washington legal scout Howard Monderer.

McKenna said NAB would still control and change the codes under his suggestion. At renewal time, if a station didn't stay within code time limits, FCC would request further information about its commercial policies. McKenna pointed to the code's flexibility and said his proposal would avoid any scent of prior restrains which are inherent in FCC's blurb curb suggestions.

Rosenman opened his testimony

Washington, Dec. 10. might do with it. As the webs let A wavering FCC listened Mon-loose their volley of criticisms to

Ford who used his questions to buttress his arguments against the commercial limits.

FCC did hear some voices favoring the curbs. Leading the precurb group was Mrs. Clara Logan of the Los Angeles based Assn. for Better Radio and TV.

Backed up by 29 pages of statistics, Mrs. Logan said four radio and six television stations in Los Angeles ran 1,331 commercial spots in 87 hours from Nov. 26-Dec. 4. She also pointed to other Los Angeles stations which she claimed aired commercials in excess of code limits.

Also speaking against excess commercials were Steven Finz of the League Against Obnoxious TV Commercials and Richard Nico-demus of the National Recreation

Finz advocated the magazine concept and said he hasn't seen a station he could commend for its

(Continued on page 40)

Editor, VARIETY: No one can detract from the very commendable job radio and television performed during the period following the assassination of President Kennedy. It was a tremendous task, performed in the public interest, and it required a lot of self-less expenditure on the part of the networks, the stations, and the individuals involved. It was totally commendable—except in one incommendable — except in one in-stance. It is that instance to which I address myself and, I hope, the entire industry.

Despite the brilliant mystery the four-day coverage manifested in the areas of engineering and pro-duction, the ultimate question al-ways remains the content—the mat-ter to be communicated. For if television and radio were involved in communicating the details of President's assassination and burial, they were also involved in the murder of Lee Harvey Oswald. They were, I'm afraid, more than just a little involved. I personally don't think Lee Harvey Oswald would have been killed—at least not where he was and as he was without the role played by the television and radio industries.

The primary responsibility for Oswald's movements lay, of course, with the Dallas police, and most specifically with the Chief of Police of Dallas. But there is a responsibility in broadcasting, too, otherwise we'd report the "winning number" in our daily newscasts and provide other public services not now generally provided.

I think that the television and

radio industries were and are accomplices in the murder of Lee Harvey Oswald. If that seems a startling statement, look back over the facts. Public notice was given by all media—newspapers as well as radio and tv—of the assassina-tion, but no other media can function so quickly as radio and tv. None except television combines the sight and sound of the moment of history as it happens. After public notice of the event was given, public attention was drawn, without interruption—without commercial interruption, without program interruption—to the events involved in the arrest and accusation of the alleged assassin of the President. His name was flashed to America. His face and being were shown—again and again and again. Everyone was careful to keep the key word alleged. No one opened himself to libel. But no one mentioned anybody else, either. Both radio and television are

powerful media. I work for a tele-vision station because I think television is the single most potent force for communication. As I re-call, a minute in the "Tonight" (Continued on page 42)

\$4,400,000 Video **Budget for Mattel**

Mattel Toy Co. is launching anther heavy network tv campaign next year with a three-network buy next year with a three-network buy totalling around \$4,400,000. The toy company allocated \$1,300,000 apiece for CBS-TV and NBC-TV and \$1,800,000 for ABC-TV.

Unusual part of this three-network buy is that all of the coin is concentrating.

concentrating on each of the web's Saturday morning block of kid shows, giving the toy company full coverage of the market. It's a 52-week buy starting early next spring.

Louvau's SG Pact

Norman Louvau has been given a new longterm pact as general manager of station operations for Screen Gems.

Louvau, who supervises SG's stations WAPA-TV, San Juan, Puerto Rico, and KCPX, Salt Lake by saying he disagreed with the ABC proposal.

NBC's Monderer averted he did not oppose the proposal but said not oppose the proposal but said he might object to what FCC (Continued on page 40)

Station he could commend to the repetition recommends the acquisition of two syndrome."

Pointing to comstations to SG's board of directors. NBCTelevision is not the only network that designs a program schedule for a wide range of interests. It is not the only network that unhesitatingly interrupts the regular broadcast schedule to present frequent programs of special significance.

For the NBC Radio network does these things, too. In more than 33 hours of weekly service to nearly 200 stations, NBC Radio reflects the responsibility and creative excellence of its TV counterpart.

Its news coverage, for example, is furnished by the same, award-winning NBC News team. Chet Huntley, Frank McGee, Edwin Newman and Martin Agronsky are among those who contribute to more than 150 regularly scheduled news and information programs each week (more than any other radio network). In addition, more than 200 hours of special programming have been devoted to coverage of leading world and national news developments so far this year.

NBCRadio's unique Monitor entertains and informs the nation's weekend listeners with its diverse parade of music, comedy vignettes, sports events, interviews and around-the-globe special features.

Wide acclaim has greeted such imaginative programs as Experiment In Drama ("... splendid examples of the skillful use of radio"—N. Y. Herald Tribune) and Toscanini—The Man Behind The Legend (". . a program indeed worth listing as a radio special"—N. Y. Journal American).

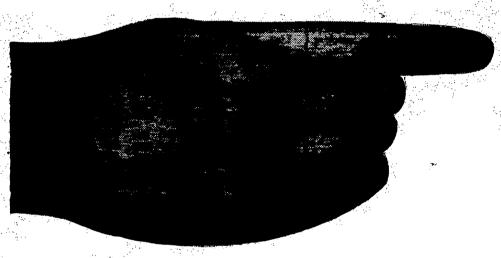
Broadcast annually by NBC Radio are the nation's leading sports events, including the World Series, the Rose Bowl, the NFL Playoff, and the National Singles tennis tournament from Forest Hills.

Rewarding as all of this may be to listeners, it is just as pleasing for sponsors. That's why—year after year—they spend more advertising dollars on NBC than any other radio network. Orders already placed for 1964 are running well ahead of 1963's recordbreaking sales pace.

Obviously, the achievements of this "other network" are quite satisfying to us. But, to be perfectly

candid, it would be more than just a bit embarrassing if NBC couldn't operate a radio network successfully. This is where the whole idea started.





THE OTHER NETWORK

Schoenbrun's 'The World's My Beat' As 'Communicator' for Metromedia

Schoenbrun's new deal with Metromedia is the final link in his evo lution into a new specie of journal-istic animal—an all-media, globe-trotting, bylined, syndicated and incorporated reporter, lecturer and author. Schoenbrun sums it up in a single word: "a communicator,"

partnership with them in syndicating a daily five-minute commentary to radio stations across the country. These shows, which are slated to kick off around Jan. 6, will be identified solely with Schoenbrun Metromedia will syndicate these show and will carry them on its six radio outlet, including the WNEW flagship in New York. Technical facilities for feeding these shows to stations across the country on an equal access basis are now being set up.

Schoenbrun will also be working directly for Metromedia's radio division on special stories as they occur. These will be on an ex-clusive basis with Schoenbrun tagged as world affairs correspondent of Metromedia. Latter has the option of syndicating these special

stories as its sees fit. Schoenbrun will also be handling some television assignments for Metromedia's ty stations. In this area, he's slated to be moderator on panel shows originating in various capitals of the world.

Schoenbrun's deal with Metro-media was made via his own company, Atlanticom Inc., contraction of Atlantic Community, which has been the major arena for Schoenbrun's reportage.

Schoenbrun, at the same time, has negotiated an array of other associations to handle his multifarious career as "communicator Atheneam book publishing outlet will issue his biography of Gen. Charles De Gaulle, "Man On The Dark Horse," next spring. Esquire is Schoenbrun's outlet for maga-zine articles and World Wide Lecture Bureau arranges his annual person-to-person meetings with his broadcasting audience.

Schoenbrun, who began working for Metromedia with special programs during the period following the assassination of Pres. John F. Kennedy, is now off on a whirl-wind tour of Europe and Africa. He's touching base in Paris, The Hague, Brussels, Bizerte and other points before launching his syndi-

cated radio show.
In his new spot, Schoenbrun will be commuting every couple of weeks between his two main bases —Paris and Washington. He keeps a wardrobe, desk and typewriter in each of these cities and travels between them rigged only with an

Hub & Red Bank Stations on Carpet

Washington, Dec. 10. FCC called WILD-AM, Boston on the carpet and said it intends to probe a series of alleged violations by the station.

tne tion's renewal for a hearing. The daytimer is licensed by Noble Broadcasting Corp.

Issues raised against the station by FCC were double billing, broadcast of lottery advertising, failure to withhold Federal income tax and social security from some employees, financial qualifications, false and misleading financial reports and misrepresentation of facts to Commission.

Also facing double billing charges is WFHA-AM, Red Bank, N.J.

In a separate move, Commission deferred action on the sta-tion's renewal until it answered questions on its past billings, present practices and future in-

In a letter to WFHA licensee Frank Accorsi, FCC charged the station quoted rates to advertisers 10 times the rate actually being paid WFHA by the Beston Advertising Agency and its successor Mark Mitchell of New York.

WTAE's Feature Buys

Pittsburgh, Dec. 10. Frank Snyder,, g.m. of WTAE, announced this week the purchase of 15 post '50 feature films never before seen on local tv.

which he defines as someone ready to use every kind of available tool to get an idea across.

Schoenbrun has entered into a multi-faceted arrangement with Metromedia. On one level, he's in the package, purchased from the packa ner; "Attila," starring Sophia Loren and Anthony Quinn; and four Steve Reeves starrers, "Hercules," "Hercules Untamed," "Morgan the Pirate," and "The four Thief of Baghdad."

WTAE is the only Pitt station with a nightly movie. KDKA-TV carries the Group W's "Steve Allen Show" and WIIC, the NBC affiliate, has Johnny Carson.

Top 'Mike' Awards To WMAQ, WBBM

WMAQ and WBBM Radio, the NBC and CBS outlets respectively, were this year's top recipients of the American College of Radio Arts, Crafts & Sciences "mike" awards, winning three categories each. WGN Radio won two trophies, and WLS, WIND, WAAF and WCFL each took one. The organization is the radio equivalent of the Television Academy and as yet, after three years, is comprised of only the Chicago chapter.

The WMAQ awards were for "Chicago, City of Giants," as best documentary series; Ruth Harshaw's "Carnival of Books" (earlier a Peabody winner) as best cultural program series; and Len O'Connor as best regularly sched-uled news personality. WBBM regularly scheduled news personality. WBBM Radio won for best overall news operation and for Paul Gibson as best on the air personality. Its general manager, Ernie Shomo, was also cited as Radio Man of the Year for his continuing accent on news and "live" programming.

"TUF Guys" won for WGN as best individual documentary program, and the station got a sec-ond award for Jack Brickhouse's best coverage of a single sport-ing event. WCFL's award was for Bob Elson as best regularly scheduled sports personality; WAAF's for best coverage of a news event, the "Great March on Washington"; WIND's for best series of editorials, "Blow to the Slum Landlords"; and WLS for best single program cultural contribution in Norm Ross' "Space Age Comes to Chicago."

McCann-Erickson agency won a citation for its commercial cam-paign for Chicago Milk Foundation and D'Arcy for its Standard Oil campaign.

Wm. Morris Aussie TV Sales at \$1,500,000

Australian tv sales in excess of \$1,500,000 were consummated by Leonard Kramer, William Morris Agency exec in charge of foreign tv sales, on his recent two-week visit to Sidney and Melbourne. New deals made by Kramer for

"Real McCoys," "Dick Van Dyke,"
"Andy Griffith," "Wyatt Earp,"
"Danny Thomas," "Barbara Stanwyck Show," "Mitch Miller Show," and "Don't Call Me Charlie."

Canada 'Showcase' Buys

Thirteen more Canadian markets have inked for "Showcase for the 60's," distributed by United Artists

Television.

Buying the package of 33 pix are CFRN, Edmonton, Alberta; CHBC, Kelowna, B.C., CKBI, Prince Albert, Saskatchewan; CHCA, Red Deer, Alberta; CKX, Prandon Menitoher WHTV White Brandon, Manitoba; WHTV, White Horse, Yukon Territory; CBWT, Winnipeg, Manitoba; CHCT, Calgary, Alberta; among others.

Don't Sing, Just Sell

VARIETY

Ogilvy, Benson & Mather's David Ogilvy is the latest ad man to go hardcover ("Confessions of an Advertising Man," Atheneum, \$4.95), and his book is a schizophrenic mix of blowhard on his own and the Madison Ave, horn and knowl-

edgeable how-to for pitchmen.

About himself and his peers,
Ogilvy indulges such incredible, generalized puffery as the "pity" more of them aren't appointed to important government posts (like that memorable statesman, Neil McElroy, Eisenhower's Secy. of Defense and ex-ad manager of Proctor & Gamble)—"... some of them carry more guns than most of the lawyers, professors, bankers and journalists who are favored Senior advertising men are better equipped to define problems and opportunities; to set up short-range and long-range goals; to measure results; to lead large executive forces; to make lucid presentations to committees; and to operate within the disciplines of a budget. Observation of my elders and betters in other advertising agencies leads me to believe that many of them are more objective. of them are more objective, better organized, more vigorous and harder-working than their opposite numbers in legal practice, teaching, banking and journalism."
(Marion Harper for Prez!).
Meanwhile, back in his own

business, Ogilvy has some cogent (Continued on page 42)

Stan Hubbard's KSTP Scores a Mpls. Scoop On Eugene Thompson

Minneapolis, Dec. 10.
Stan Hubbard's NBC affiliated
KSTP-TV is boasting a scoop which has earned it considerable wordof-mouth attention.

This was an exclusive interview over the air with 36-year old T. Eugene Thompson, prominent St. Paul criminal attorney, at the end of his trial for allegedly conspir-ing to have his wife murdered. It had Thompson facing the camera, giving dialers an opportunity to observe him closeup and to judge

his personality.

The trial, lasting six weeks, had been moved from St. Paul here at the insistance of the defendant's attorneys who claimed that in the other Twin City newspaper han-dling of the crime had prejudiced the public against their client.

Thompson was alleged to have wanted his wife out of the way so he could collect \$1,200,000 in accident insurance which he had taken out on her this year and so that he could further his affair with another woman. The crime and trial attracted national newspaper coverage and the Twin Cities' press, tv and radio had been playing it up big, the sheets devoting

much front page space to it.
KSTP-TV's exclusive interview cut into the 10:30 nightly network "Tonight" show last Thursday (5) a few hours after the case had gone to the jury. The interview was conducted by staffers Jack Wadlund and Dave Harmon.

More Stations Sign For 'Esso World Theatre'

Three more stations have been added to the list presenting "Esso World Theatre," series of shows that will offer eight hours from eight different countries to reflect their national heritage in literature and the performing arts.

New stations set for the January preem are WMAL, Washington; WBAL, Baltimore; and WXEX, Richmond, Already set were WOR, New York; WHDH, Boston; WOKR, Rochester (N.Y.); and WHNC, New Haven.

WADO's Sports Yen

WADO, New York radio station owned by MacFadden-Bartell, would like to increase its sports coverage and has been negotiating for Madison Square Garden events via producer-sportscaster Guy LeBow, exec director of Pan-Video Productions.

LeBow has been huddling with the Garden's Ned Irish for weekend play-by-play coverage of Hockey, Basketball and other Saturday and Sunday events. Le-Saturday and Sunday events: Le- Original eight-segment series, Bow was responsible for WADO's which features folk artists from

So. Carolina Station Quits NAB In Protest Over Collins Speech

WDHF Sale Okayed

Washington, Dec. 10.
FCC's Broadcast Bureau okayed the \$200,000 sale of WDHF-AM, Chicago, to the Federal Broad-casting Corp.

Selling the outlet was De Haan Hi-Fi Inc. Federal is wholly owned by Armance Enterprises Inc.

WTTV Prime Time Feature Formula

Indianapolis, Dec. 10. WTTV, the struggling fourth station in the Indianapolis market, turned to feature films this season and registered a 400% increase in prime time audience, according to the new ARB metropolitan rating.

Station manager Bob Holben is nursing the dream of all managers of indie tv stations to someday outscore the network-affiliated competition on the rating charts. The 8% of prime time audience which ARB attributes to WTTV is short of that goal. A year ago, the ARB metropolitan book said WTTV had 2% of the Indianapolis prime time market—an area with four V-channels.

Until this season, the station had been hobbling along with a conglomeration of kiddie shows, off-network reruns and syndicated material ever since it lost its last network affiliation in 1957.

"Our prime time is now comparable to the other stations' fringe time." Holben said. "I think our movies are the big improvement this year."

And movies he has.

Each week, Holben offers nine first-time-on-ty feature films dur-ing prime evening hours, with older films scattered in the daytime lineup.

His biggest audience-getter is an uncut Sunday movie which starts at 8 p.m. and runs in direct competition with such network big guns as "Walt Disney Show," "Ed Sullivan Show," "Bonanza" and "Arrest and Trial."

"Movies are giving the people something different—escape from the sickness shows, the network sameness," Holben reckoned.

In preparation for the switch to feature, program manager Art Hook spent the summer and fall signing contracts for film packages. By Jan. 1, the station will have 1672 feature films under contract, with 568 never-before-on-tv-thismarket titles.

The films range from the first talkie—"The Jazz Singer"—to a
Joe Levine production—"Blue
Beard"—which hasn't yet played the film houses. The biggest single buy was a 361-title, \$370,000 deal for the Columbia post-'48s and

Despite the increased audience feature films have brought to his station, Holben is not satisfied with them. "We're using films faster than they can be produced.

"I think the interesting trend is in station group programming—the Steve Allen, Mike Douglastype shows. Hopefully, I think public taste will swing over to this kind of entertainment. Then the independent stations will come into their own."

Britain's Hootenanny Series Sold to Aussies

London, Dec. 10.

The Australian Broadcasting Commission has picked up from British ABC-TV its hootenanny series "Hullabaloo." Show will go on throughout Australia from January Also interested in the decimal of the d uary. Also interested in the skein. it's reported, are Rhodesia, Kenya, Hong Kong, Malta, Sierra Leone, Gibraltar and Cyprus.

coverage of the Latin-American the world over, has been extended by ABC-TV to a 13-segment series staged at the Polo Grounds Oct. 12. in view of the sales potential.

An attack by NAB prexy LeRoy Collins on the "environment of hate" which produced the assassination of Pres. John F. Kennedy has resulted in the withdrawal of WJMX Radio from the NAB. Paul H. Benson Jr., operator of the local station, said Collins had claimed that the assassination was fostered by "Dixie battle cries which incite sick souls to violence." Benson said he would return to the NAB when the organization gets "a more

when the organization gets "a more responsible president."
Collins, who spoke before the Greater Columbia Chamber of Commerce last week, explained that he was not blaming the South for the assassination, but that "this and other acts of violence are the products of environments where hatred has been preached and lawlessness extolled." These environments, Collins said, "could be developed anywhere."

WBKB Drumbeats **Non-Fiction Specs**

Chicago, Dec. 10.

So proud is WBKB-TV of the new non-fiction specials it has produced for the current season that it is making like a network and inviting major tv critics from other cities to private screenings. The object, according to a spokesman for the station, is to show them "what kind of creative program-ming is possible at the local level."

In the main, the critics and columnists who are being asked to the ABC station's "film festival" are either syndicated writers or influential ones in markets that are advertising centres. They're being invited one or two at a time and will be exposed to as many of the WBKB creations as they are willing to sit still for. In all, the station has 11 so-termed nonfiction specials on tap for the season, plus a fairly substantial IIbrary from past semesters.

Associated Press columnist Alan Gill, the first of the group, is in today (Tues.) and tomorrow for a looksee with the station picking up the expenses. Robert Lewis Shayon of the Saturday Review has promised to come in later this month, and Ben Gross of the New York Daily News is down for a Jan. 13 arrival. A few others are uncertain about an exact date, and there are several who have not yet been reached. WBKB hopes to excite them with its creativity in a time when the tv writers may be stuck for consequential copy.

Among the programs that will be screened for the out-of-town press are "The Fourth Man," a documentary on the migration to Chicago of a young Negro family from the South; "Tale of Two Cities," with the Second City troupe and their London counterparts, the Establishment; "The Glass House," a video essay on commonplace immorality and petty crimes; and a pair of "Home Again" films with Red Grange and Bob Newhart recalling their days in Chicago.

DEEJAY CONVICTED ON OBSCENITY RAP

Florence, S.C., Dec. 10.

Deejay Charles T. Walker was convicted of broadcasting obscene language here by a jury in a test case of a Federal statute.

Conviction, which could get the deejay two years in prison or a \$10,000 fine, concerned a Walker broadcast of April 25, 1960. Because of the unusual nature of the case, Judge J. Robert Martin delayed sentencing. Walker said he would appeal the decision.

Walker was accused in a five-count indictment with broadcast-Walker ing obscene and indecent material over Kingstree radio station WDKD between October 1959 and May 1960.

U.S. District Atty. Terrell Glenn of Columbia, who will prosecute the case, said to his knowledge this is the first time a case has been brought under the Federal code

TV CINEMATICS' BRISK BIZ

VARIETY

Those Group Ownership Dollars

The routine announcement by ABC that it's switching its tv net-work affiliation from KPTV (TV) to KATU (TV) in the four-channel market of Portland, Ore. has caused unusual and most unroutine reaction in D.C. tv and FCC-oriented circles.

Insiders suspect that the long-rumored switch was effectuated by ABC's acceding to a group ownership power-play which quite likely involved ABC's ability to continue to hold its strong affiliate in Seattle.

Effective March 1, 1964, ABC-TV switches its Portland affiliation from KPTV, owned by Chris Craft Industries, to KATU, whose ownership is controlled by a 60% stock ownership of Fisher's Blend Station Inc., which also owns the ABC affiliate, KOMO-TV in

Latter market is the only major U. S. city where ABC ranks first or a strong second in audience and where CBS, by virtue of an inferior coverage affiliate, KIRO-TV, is a definite third. But CBS, in the view of D.C. insiders, was not in a good position to take over the ABC affiliate so long as Sen. Warren G. Magnuson, chairman of the all-powerful Senate Interstate Commerce Committee (watchdog over the FCC), retained a small stock ownership in the CBS Seattle affiliate. When, a few months ago, Sen. Magnuson sold his KIRO-TV stock, observers saw the CBS opportunity to make its long anticipated move in Seattle, one of the nation's top 20 markets.

ABC's switch in Portland to a station, which as an independent

reaches 7% of the evening audience (according to the Oct. '63 ARB) in favor of its present affiliate whose ABC clearances and 28% share qualifies it as fully as good as other ABC affils around the country, is viewed by some as a countermove to protect its position in Seattle, a considerably larger market. Had KPTV been owned by a group owner, with ABC affiliations in other markets (such as Storer, Westinghouse or Taft etc.), observers feel it would have had no difficulty holding on to the ABC affiliation.

But now that KPTV is obliged to accept the "group ownership" facts of life, its market value—estimated at about \$6,000,000—has plummetted to about \$1,500,000. This approximate 75% drop in the selling price value, of course, traces to the impending drop in profits. Station has been earning about \$600,000 per annum before taxes. As an independent, observers say, it will have great difficulty in showing any profit in the Portland market.

Will Ralph Edwards Keep His Town?

Residents of New Mexico Burg Petition for Switch Back to Hot Springs

Albuquerque, Dec. 10. One of the best national public-ity gimmicks ever worked up for a network radio-television show may come to an end in early January, as the result of a petition signed by 600 residents of the sleepy little New Mexico burg of Truth or Consequences.

The name of the town was changed from Hot Springs to Truth or Consequences in 1950, after Ralph Edwards and a Holly wood troupe broadcast a radio show of the same name from the An election in November 1950, approved the change, and the town was officially retitled, resulting in national and interna-tional publicity.

Each spring, Edwards brings in a load of film-television headliners for the annual "Ralph Edwards Fiesta" in the town, resulting in more publicity. They usually do a series of network shows from the town at the same time.

Last September, a group of residents started circulating petitions asking that a vote be called to decide whether or not to return to the original name, Hot Springs.

After going over the petitions, members of the city commission figured they were legit and de-cided to call the election on Jan.

Town has about 2,500 residents and is located about 150 miles south of Albuquerque.

WB in Bid For Chi, Texas U's'

Washington, Dec. 10.
Warner Bros. told FCC it wants
to build UHF television stations in Chicago and Fort Worth.

The film company filed con-struction permit requests for channel 38 in Chicago and channel

channel 38 in Chicago and channel
30 in Fort Worth.
Warners said it expected to spend
\$1,486,397 to build the Chicago
outlet and estimated first year costs
and revenues at \$800,000.
In Fort Worth, Warners predicted it would put out \$1,530,096

with first year coin and costs at \$850,000.

Warners said it would finance (Continued on page 42)

AA's Sci-Fi Sales

Allied Artists Television's scl ence fiction feature sales continue to mount as more stations are adopting a thematic science fiction "Chiller Theatre", slot.

Five of the most recent stations to initiate this programming are WKBW, Buffalo, WTTG, Washington, WGHP, High Point, N.C.; KAVE, Carlsbad, N.M.; and KSBW, Salinas, Calif.

AA-TV's science fiction pix have been sold to 107 stations.

Brit. TV Channels Really Dig Those U.S. Telementaries

London, Dec. 10 Developing as a major trend in NBC-International's sales track record

Outfit is not only supplying BBC with its major documentary projects, but has a deal with A-R whereby the latter gets first refusal on all "actuality" shows coming from the NBC production unit in Paris, headed by George Vicas. And, importantly, NBC-I has shifted nearly 40 hours of NBC docu-

ed nearly 40 hours of NBC docu-mentaries to regional stations like Tyne-Tees-TV and Border within the last three months. CBS, too, is selling strongly in this field and to date has moved its "20th Century" documentaries to TWW and Tyne-Tees-TV.

According to one American dis-tributor, an hour documentary will fetch roughly the same per hour as will an entertainment series from the audiences who watched in any given area. But it has the added advantage of qualifying for "outer quota" status which means a local indic can screen it without pix as sales ammunition with sucit counting against the eight hour cess.
foreign entertainment quota (so No.

(Continued on page 38)

TO EXPAND HOURS

Thrust of features-to-ty biz con tinues upward, with interest high on new pix product for the home screen, and with U.S. stations repacting for pre-'48's.

Another development, fed by the availability of a lot of pre-'48 product, being repacted, is that stations in major cities are looking toward extending their broadcast day. The extension, now being mulled in key markets, would either find the station closing later in the evening, or in the bigger key markets, staying up all night (like WCBS-TV) with cinematics unwinding.

Prices continue to be a market by market affair. In some key markets, a price plateau is felt to have been reached at a relatively high level. In other markets, some of them important, prices can be moved up with new product, acmoved up with new product, according to pix syndicators. All Off-Webs Outrate those on the sales end speak of a healthy feature film situation, with demand good from stations across the country. Prices continue firm, with the exception of some minor markets, the few stations of which may enjoy what is tantamount to a monoply situation.

In terms of supply, Metro TV, Seven Arts Associated, and United Artists Television have new packages on the market, all of which are registering sales at a nice clip. (See separate story on CBS of odeal for the post-50's of Universal, distributed by Seven Arts),

Only major Hollywood studio with a yet untapped for tv post-'48 library is Paramount. Reports are that Paramount currently is thinking of the possibility of distri-buting itself, rather than sell dis-tribution rights to an outside organization.

Another comparative large bun-dle of pix waiting in the wings are those from Columbia Pictures of more recent vintage. Screen Gems, Columbia Pictures tv division, made the first big post-48 splash by distributing 215 pix, adding another 70-odd cinematics later. SG has an approximate 100 other pix through 1960 under its wings and is expected to bring them to market toward the end of 1964.

In the non-syndication area, NBC-TV is due to notify 20th-Fox and Metro TV whether the web will continue its feature showcase Saturday and Monday nights, Web has options for more pix from both studios and has until the spring to notify each studio on its '64-'65

In the re-licensing of Hollywood program sales in this market, is the movement of American-made brisk biz, Metromedia's WNEW-documentaries onto the commercial web here. Local as well as Metro TV pre-'48's, which had been najor stations are now snapping up Yank documentaries on an unprecedented scale as illustrated by a second to WCBS-TV. Other stations also precedented scale as illustrated by a second to with the re-licensing of Hollywood cinematics, syndicators reports a brisk biz, Metromedia's WNEW-documentaries on an unprecedented scale as illustrated by a second to with the re-licensing of Hollywood cinematics, syndicators reports a brisk biz, Metromedia's WNEW-documentaries on the commercial control of the commer expected to sign for different pre-'48 Metros in the N. Y. market, pre-48 Metros: in the N. Y. market, with one of the Indies now thinking in terms of going all night utilizing Metro pre-48 product. Other markets thinking of going all night with telecasting of pre-48 pix include Chicago and Los Angeles. Chicago's WGN-TV now virtually in the state of the chicago's wgn-TV now virtually in the state of the chicago's wgn-TV now virtually in the state of the chicago's wgn-TV now virtually in the state of the chicago's wgn-TV now virtually in the state of the chicago's wgn-TV now virtually in the state of the chicago's wgn-TV now virtually in the state of the chicago's wgn-TV now virtually in the state of the chicago's wgn-TV now virtually in the state of the chicago's wgn-TV now virtually in the state of the chicago's wgn-TV now virtually in the chicago and is all night two days per week with

Twentieth-Fox, along with United Artists Television, having off-network recent pix packages to sell, reports biz fine. Twentieth-Fox pitch, which has proven successful, is that the NBC-TV ride doesn't detract from the pulling power of the pix, if the same pix are slotted in a different time period. The "Late Show" audience, for ex-ample, is held to be quite different

No matter what end of the pix-

Seven Arts' \$15,000,000 Sale Of Universal Features to CBS 0&0's; WNEW-TV's \$1,000,000 MGM Buy

WFBM Back to CBS

Indianapolis, Dec. 10. Station WFMB, Indianapolis, will reaffiliate with the CBS-radio network on Jan. 5, says Eldon Campbell, v.p. and general man-ager. WFBM-TV will continue its affiliation with the NBC television network.

The local radio station was one of the country's first CBS stations, affiliated with the network from 1928 until 1956. At that time it became an ABC-radio outlet and WISH-Radio joined CBS. Indianapolis has been without a CBS radio outlet since the sale of WISH and that station's change to WAWE, an independent, in mid-November. WGEE is now the local ABC affiliate.

1st Runs in 8-City Study, Says Here

PTC's Mike Nidorf sent the competition running for the numbers when he stated in a VARIETY interview (Nov. 20) that first run syndicated shows have been racking up much better ratings than the off-network series.

Len Firestone, veepee and general manager of Four Star Distribution, put his staff to the task of a ratings probe comparing the first-run product with off-network, using the ARB October rating figures. Study shows conclusively, says Firestone, that the Four Star off-web shows outrated the first-runners in seven out of eight cities covered by the report.

First-run shows covered in the Four Star study were "The Saint,"
"Fractured Flickers," "Battleline"
and "Lawbreakers." Consistently scoring higher ratings, says Fire-stone, were "Rifleman," "Zane Grey Theatre," "Detectives," "Dick Powell Theatre" and Target: The Corruptors."

Cities covered were Indianapolis, Cincinnati, Pittsburgh, San Francisco, Chicago, Houston, Philadelphia and Seattle. A separate study of the New York City ratings (Nov. 10-16 Arbitron) has "Rifleman" rating 12.6 and "Detectives" and "Spirits" 12.9 pulling 12.8 to top "Saint's" 10.9,
"Fractured Flickers" 3.4 and
"Battleline's" 6.7, WABC-TV had
already shelved "Lawbreakers."

Sample of the way they pulled in the eight cities outside New York is San Francisco: "Saint," 4.5; "Lawbreaker," 8.0; "Rifleman," 11.5; "Detectives" (half-hour version), 11.0.

In Cincinnati, "Saint" managed to outpull the Dick Powell show by 11.5 to 11.0.

10-DAY SUSPENSION FOR BROOKSHIER

Philadelphia, Dec. 10.

Tom Brookshier, the former Philadelphia Eagles defensive back who is now sports director at the WCAU stations has been suspended for 10 days from his shows at WCAU Radio. His ty appearances however continue durances however continue durances. pearances, however, continue dur-

ing that period.

Brookshier, who will be off the radio air until Dec. 16, said the action was disciplinary and stemmed from his refusal to attend a luncheon after two sleepless nights covering the National Football League's draft sessions in Chicago for the station. John O. Downey, general man-ager of the CBS own radio sta-

long as subject matter is considered by the Independent Television looks healthy and the prospects was for disciplinary reasons but not elaborate.

The sale of feature films in local television markets boomed to peak levels this week on the basis of two major deals made by Seven Arts Associated to four CBS-TV o&o's and by MGM-TV to WNEW-TV, N. Y.

The Seven Arts sale to the four CBS-TV stations in New York (WCBS-TV), Chicago (WBBM-TV), Philadelphia (WCAU-TV) and St. Louis (KMOX-TV) covered 215 post-1950 Universal feature films, which Seven Arts bought earlier this year for \$21,000,000. The price paid by the CBS outlets was understood to have been over \$15,000,000. a figure that is tops for any single feature film sale to television to date. CBS' Los Angeles oco was excluded from the deal because KHJ-TY, the RKO General station in that city, picked up its option for the Seven Arts package.

WNEW-TV paid \$1,000,000 for a group of 125 pre-1948 MGM films, group of 125 pre-1948 MGM films, the largest deal ever made by this Metromedia indie. This group of films was a selection from the 600 or so titles in Metro's pre-1948 library which WCBS-TV had licensed, but failed to renew. Among the titles WNEW-TV bought are "Command Decision, "Bataan," "A Guy Named Joe," "They Were Expendable," "30 Seconds Over Tokyo," "Billy The Kid," "Dr. Jekyll and Mr. Hyde," "Edward My Son," "Treasure Island" and "Woman of the Year."

The Seven Arts package of 215 The Seven Arts package of 215
Universal features contains such
titles as "Magnificent Obsession,"
"The Glenn Miller Story," "The
Far Country," "The World In His
Arms," "Six Bridges To Cross,"
"Man Without A Star," "Winchester "73," "Mississipi Gambler," "All That Heaven Allows,"
"Bend of the River." "Tomahawk." bler," "All That Heaven Allows,"
"Bend of the River," "Tomahawk,"
"The Spoilers," "Sign of the
Pagan," "The Shrike" and "Yankee
Pasha." Also included are the
comedy films with Abbott & Costello, "Ma and Pa Kettle" and
"Francis, The Talking Mule."
The latest acquisition by the
CBS o&o's is in addition to groups
of other films bought previously
from Seven Arts. WCBS-TV, N. Y,
previously picked up 134 titles from
Seven Arts' "Films of the '50s"

Seven Arts' "Films of the '50s" packages, WBBM-TV, Chicago, and KMOX-TV, St. Louis, have 93 titles from the same series, and so does WCAU-TV, Philadelphia.

WPIX's \$400,000 For FM Operation

WPIX-TV, the New York Daily

WPIX-TV, the New York Daily News independent, has bought WBFM, New York, operated by Muzak division of the Wrather Corp., for a reported \$400,000, subject to FCC approval.

Daily News recently sold its 49% interest in New York FM outlet WNCN, clearing the way for the WPIX purchase of WBFM. WPIX will take over operation of the station, continuing to lease on a longterm basis Muzak's suba longterm basis Muzak's sub-channel transmission which feeds background music over the air to area bars and restaurants.

WPIX exec veepee Fred Thrower says, "For several years we have watched closely the growing public interest in FM, hi-fi and stereo. As a result, we decided to join the development of FM broadcasting in New York."

OK KOME 315G Sale

Washington, Dec. 10. FCC okayed the \$315,000 sale of KOME-AM, Tulsa, to Producers Inc., licensee of several California

and midwestern stations. KOME Inc. was past owner of

the Tulsa station.

In okaying the sale, Commission said Producers would have to comply with multiple ownership rules.



Man on the Way up

He runs a fashionable New York hotel from the front elevator. He's a man of compassion, confusion and extraordinary command of the King's English. (King Alphonso's, that is.) He is, of course, Jose Jimenez, star of NBC's "Bill Dana Show."

Jose's been on the rise since comedy writer Bill Dana

unveiled him on television. (Contrary to rumor, Bill invented Jose, not the other way around.) Four seasons, numerous guest appearances, and six top-selling record albums later, Jose's star has grown to major magnitude.

NBC's Sunday evening showcase features

light, tight comedy plots that keep Jose bell-hopping. And this is not a one-banana salad. Jonathan Harris registers strongly as the man who *thinks* he manages the hostelry, and Gary Crosby makes an attractive fellow-bellboy.

"Appealing" and "amusing" are among the critics'

favorite terms for "The Bill Dana Show." And we at NBC were quietly overjoyed when Jack O'Brian of the *New York Journal-American* found it "subtly hilarious." So it is. Elevators all have their ups and downs, but Jose's fortunes just keep going higher and higher.



STARS & GARTERS

With Ray Martine, Kathy Kirby, Vince Hill, Debbie Lee, Tommy Bruce, Al Saxen, Tony Hume, Alan Braden Band Quartet

Directors: Daphne Shadwell, John P. Hamilton 30 Mins., Wed., 9:10 p.m. Associated-Rediffusion, from Lon-

The upsurge in entertainment in British pubs was the motive force behind this skein, which clicked last season and has now returned to the schedules. Setting is a studio reconstruction of a typical bar, complete with beer-pumps, tipsy imbibers, and em-phatic hilarity for every gag, however hoary. The direction is slick and racey, and the atmosphere certainly works, although its link with reality is pretty tenu-

The initialler was hosted, as before, by the matey Ray Martine, who is encouraged to make the most of some slim material, often scraping the bottom of the corn Other regulars held over include the well-contoured Kathy Kirby, who has an "Uninhibited Love" and her spirited personality suits the format, and Tommy Bruce, who gives a stronger link with the music-hall tradition. Recruits to the resident team were well chosen. Vince Hill scored with a polished "Lot of Livin' to Do," and Debbie Lee bubbled appealingly in a "Guys and Dolls" which was a little too taxing for her limited pipes.

Guest warbler Tony Hume was strictly parlor material, for he'd picked up tips of presentation, but hadn't assimilated them; the result, in "It Can't Be Love," was ventriloquial. Contrasting nicely with the spate of vocalizing was Safari, a gal whose forte was fire-eating and snake-nibbling.

The opener indicated that it's likely to retain its peak-hour appeal, for it had zest and visual variety. It's a showbiz rendition of unbuttoned Britain. Otta.

IT'S A SQUARE WORLD With Michael Bentine, Clive Dunn, Frank Thornton, Leon Thau, Joe Gibbons, Freddi Earlie, Reed de Rouen, Harry Rabinowitz Orch Producer: Joe McGrath Writers: Bentine, John Law 25 Mins., Thurs., 8:35 p.m.

BBC-TV, from London Still a couple of blocks ahead of other comedy skeins in surprise and invention, "It's a Square World" has returned to the fall schedules with its zest unimpaired. Because it aims for a high absurdity, it can fail with some items more mournfully than its rivals. But every segment is good for yocks, and its unpredictability keeps expectancy alive. Anchor-man Michael Bentine has lost his former sidekick, Dick Emery, who is a more outgoing funster than Clive Dunn and made a more piquant contrast with Bentine's grave normalcy. But the rest of the ingredients are the same, and Joe McGrath's production has the right precision and pace for the ludicrous events.

The session caught was typically frisky. There was a documentarystyle account of the manufacture usn jeny by busy monks, an interview with a man who went around the world getting stuck in holes in famous locales like the top of Stromboli, a tourist's guide to Scotland, and an encounter between an Arab and a stolid Briton in which they exchanged their lunch packs—the Arab proffering camel's eyes in aspic, the Briton home-made cake.

The inconsequential flavor was maintained throughout, and Ben-tine's impressive and unruffled front threw the rest into comic relief. The script, by Bentine and John Law, occasionally fell short in verbal wit, but the visual capers more than compensated. Otta.

With Brian Cobby, Geoffrey Stone Producer: Jean Aurel Writer: Cecil Saint Laurent 83 Mins., Wed., 9:40 p.m. Granada TV, from Manchester

This was a searing, memorable, and moving history of World War I, told through contemporary film from the French point of view. The film, brilliantly compiled for cine. On this shaky evidence, it was ma showing by producer Jean announced that the British were film, brilliantly compiled for cine-

Aurel, was astutely adapted by Patricia Lagone for tv, and Cecil Saint Laurent's soundtrack narrative was crisply spoken by Brian Cobby and Geoffrey Stone. With interest in this war running rampant at present, the program was timely and left an indelible impression of four years of futility.

The film began with a clear ac-count of the war's origins, from the Sarajevo assassination to Britain's entry as a result of the German invasion of Belgium. Thereafter it showed the rapid advance of the Kaiser's cohorts, according to the Schlieffen Plan, until the eventual stalemate on the Somme. But the bulk of the film showed, in pathetic detail, the tragic misery of trench warfare. Shots of muddy, staggering men going over the top brought vividly to the imagination the suffering behind the bare statistics—1,000,000 killed at Verdun, whole divisions decimated at some General's command to advance a mile or less.

Ironically 'spliced through the battle scenes were glimpses of the Kaiser and his foolish son, shots of coffeedrinking Parisians on the boulevards wondering why their Army was static, and Generals drawing marks on maps that would mean death to thousands. The commentary starkly emphasized the criminal divorce between the patr-otic blindness of the men at the top, who refused to accept that there could be no real victory, and the docile ignorance of the men in the trenches

Quite apart from this emotional impact, the film also plotted the course of events, to the final Allied breakthrough with tanks, with grim precision. And, with the foundation of the League of Nations, it showed the hard core of resentment in the German officer corps that led to Hitler and World War II. In fact, the only minor disappointment for local viewers could be that the film was necessarily French-orientated, and its political allusions were to Clemenceau, with little mention of Lloyd George or Woodrow Wilson.

JOURNAL With Ian Trethowan Producers: Geoffrey Baines, Ronnie Noble 60 Mins., Fri., 9:35 p.m.

BBC-TV, from London Although Eurovision, linking the major tv centres this side of the Iron Curtain, has made European networking possible, there hasn't been much initiative displayed in using it. Apart from on-the-spot news reports and infrequent con-test shows like "A Song for Europe," collaboration has been tentative and infrequent. "Journal" attempts to provide an international ty magazine, with contributions from Belgium, France, Italy, Switzerland, West Germany, and Britain. Each participating country translates commentaries and inter views for local consumption, and items are selected by an editorial committee, based in Paris, from submitted film.

The idea was okay, but this initialler did little to project it. Most of the material was reminiscent of the kind of movie-house short that once rounded out the double-feature program. It lacked point and imagination, and produced stray and unexciting scraps of information about wan subjects. Typical was a Swiss bit about the training of men for their Navy. Having overcome initial surprise that a Swiss Navy exists, there was nothing left

to sustain interest, Most intriguing selection came from France, which took a camera team to the Ivory Coast to examine the extent of cooperation and social contact among the Europeans work-ing there. Although the various nationalities agreed that they thought of themselves as Europeans rather than French, German, or British, insularity died hard. They drank and mixed among their own nationals, without lowering the social barriers. The section was more significant than the rest, but would have benefited from more

irony in the handling.

A stale film from Italy puffed Rome as a movie capital, and West Germany strangely examined Mun-ich for its links with Hitler and the Nazis, who began and ended there. Britain's contribution contrasted the knowledge and attitudes of French and British schoolchildren, by asking three of each questions about politics and literature.

******* better at facts and the French at ideas. The hour, ably emceed for BBC-TV by Ian Trethowan (deputizing for the hospitalized Richard Dimbleby), was a miscellany of trivia, most of which would have been

rejected by any capable and forthright editor. Maybe that committee in Paris was basically at fault.

GALLERY With Ian Trethowan Producer: Anthony Whitby Director: Ian Martin 30 Mins., Thurs., 10:35 p.m. BBC-TV, from London

The most common beat of this political skein is a current parliamentary issue, which it allots a thorough workout. In this segment of a new series, it examined prospects for the British-American alli. ance in the changed situation brought about by the Kennedy assassination. Perhaps, it was too soon to broach the subject, for the attitudes and approaches of President Johnson and Premier Douglas-Home have hardly had time to crystalize. But the speculation was interesting.

This session has also brought a new emcee to the program, and Ian Trethowan, acquired by BBC-TV from the commercial newsroom, has a vigorous and lucid command of his subject, and presents it in comprehensible terms. Here he marshalled a group of four jour-nalists, who tried to assess future developments in the Anglo-Saxon "special relationship." Leonard Beaton predicted that Johnson would have a different attitude to President de Gaulle, being more inclined to accept France's nuclear ambitions than to oppose them. All, including Rod McLeish from the U.S., opined that domestic issues would loom larger with Johnson than foreign initiatives. Much of the talk was speculative, but it cleared the air.

The show closed with the views of Tory ex-Minister Iain MacLeod and Socialist M. P. Roy Jenkins. Both stuck closely to their party briefs, MacLeod averring that the death of Kennedy made the British independent nuclear deterrent more vital and Jenkins the direct opposite.

Ian Martin crisply directed Anthony Whitby's production, and the program gave the illusion of grappling with a major problem, al-though, in the nature of things and its timings, it couldn't do Otta. much but tease it.

THE LOVED ONES With Anna Wing, David Graham Producer: Elsine Grand Director: Michael Grisby 45 Mins., Ved., 9:40 p.m. Granada TV, from Manchester
The title hinted that the show

might follow the satirical path of Evelyn Waugh, who dubbed his wicked sendup of Californian burial customs with the same name. Rather uncertainly, produ-(Continued on page 38)

The Saga of Western Man

contemporary civilization, ABC-TV's special projects division

fashioned another worthy histori-

cal chapter out of "1776," the year of American independence and the beginning of a world rev-

olution still in the making. This show, telecast Sunday (8), was an

extension of both the documentary

techniques and intellectual seri-

ousness which marked the first

hour in the series, "1492."

If "1776" lacked the pictorial

brilliance of the Renaissance set-ting available for "1492," it had the advantage of focussing on a

dramatic political struggle con-ducted by America's most brilliant

group of personalities and phrase-makers. While the camera closed in on portraits of George Wash-ington, Thomas Jefferson, Samuel Adams, Patrick Henry, etc., the soundtrack reverberated with their memorable calls for action

and sacrifice in the war against the British crown. In fact, John

H. Secondari's script. as narrated

topped by Fredric March, as the voices of the leading historical

characters, was the most impres-

sive feature of this hour.

BEST ON RECORD

With Steve Lawrence & Germe, Peter Nero, Peter, Paul & Mary, Tony Bennett, Diahann Carroll, Henry Mancini, Homer & Jethro, Connie Francis, Ma-halia Jackson, New Christy Minstrels, others

Exec producer: Ted Bergman Preducer: George Schlatter Director: Dean Whitmore Writers: Mort Lachman, Rick Mittleman

Musical directors: Les Brown Joseph Guercio 60 Miss., Sun., 10 p.m. TIMEX

NBC-TV (tape) (Warwick & Legler)

It takes more to make a tv show than rounding up 10 disk acts and an equal number of "introducers." 'The Best On Record," a special show pegged on previous winners of the National Academy of Recording Arts & Sciences' Grammy awards, did just that and the result was a paste-up job of taped musical segments that lacked pace or cohesion. It was okay for a looksee at the many disk faves, but they've all been around before on one tv variety show or another and the bunch-up in this one hour had a lulling effect.

NARAS has been steadily look ing for a way to get a pitch in for the recording industry via a tv showcase. Several years ago, a Grammy award show was presented a la the Oscar and the Emmy, but that didn't work out too well. Neither did this "Best On Record" attempt. There are many solid entertainment values to be forced or dicks but a way still be found on disks, but a way still has to be found to translate them into video terms.

The program also was jinxed by tragedies not of its own doing. Originally scheduled for a show-casing on Nov. 24, the program was cancelled because of the threeday video coverage of the President Kennedy story. Also, because of the JFK assassination, the seg-ment with Vaughn Meader (who was introduced by Sammy Davis Jr.) was scrapped and Diahann Carroll was hastily brought in to sing two songs from "No Strings." Her "introducer" was Richard Rod-gers. The program aired Sunday (8) was further jinxed in that NBC News broke in several times with a flash of the jet crash in Maryland. One news flash cut into the presentation of a special achieve-ment award to Bing Crosby and viewers were left up in the air as to what it was all about. (The award was given to Crosby for having sold more than 200,000,000 records during his career.)

For the record, the entertainers on the show were Steve Lawrence & Eydie Gorme, Peter Nero, Peter Paul & Mary, Tony Bennett, Dishann Carroll, Henry Mancini, New

tended to be static illustrations of

debating and fighting men. Occa-sional cannon and rifle shots, and

glimpses of men trudging barefoot

in the snow were the pictorial met-aphors for the American Revolu-

This technique avoids the distortion involved in attempting to recreate historical personages by professional actors, but it also

tends to wear somewhat thin over

an hour's duration. However, these shows, sponsored by Upjohn, are making a unique contribution to the mass audience's awareness of its history and tradi-

tions. And beyond its telecasting career, this show will undoubtedly

take its place in the permanent

library of the nation's school sys-

tionary War.

tems.

uller reality of the

Tele Follow-Up Comment

Christy Minstrels, Homer & Jethro, Connie Francis, and Mahalia Jackson. The "introducers" were Frank. Sinatra, Bob Newhart, Les Brown, Allan Sherman, Richard Rodgers, Bill Dana, Eddy Arnold, and Dean Martin.

Timex picked up the tab and got its money's-worth via an over-load of commercials. Gros.

THIS IS Y. A. TITTLE With Frank Gifford Producers: Gifford, John Musilli Director: Musilli 36 Mins., Wed. (4), 8 p.m. **PARTICIPATING** WCBS-TV, N. Y.

Fans of the New York Football Giants found out on this show that A. Tittle is not merely a quarterback par excellence but a very likeable human being. Tittle apoke about himself as a family man and a football machine on this locally produced stanza, one of a series of "action biographies" about metropolitan celebrities.

Frank Gifford, a fellow Giant back and an experienced broadcaster, posed the questions to Tittle, firstly in a car en route to the Yankee Stadium and then in the dressing room. In a quiet drawl and with a sense of proportion about his place in society, Tittle told of his long years in pro football on the Coast and of his trepidation about joining the Giants when there was a possibility of his already being over the hill. Cutting into these comments were firstrate clips of Tittle's form on the play-ing field to illustrate his sharpshooting technique of hitting the intended receiver.

Tittle also described the superstitious rituals observed by himself and his teammates, such as oating meatball sandwiches the evening before a game and riding in a spe-cific bus seat. Tittle said he loves football, but clearly does not take the game too seriously. In a reflective mood, he quoted a woman client of his insurance business as saying: "When are you going to give up this kid's game and go to

WAVE-TV: 15th ANNIVERSARY With Burt Blackwell, Bob Kay, Jorma Jarboe & Junior, Bea Davidace, Pee Wee King, Gene & Redd Stewart, Lilias Courincy Dancers William Cowger, Pappy McMichen, Charles Farnsley Producers: Blackwell, Kay

Director: Don Smith 30 Mins., Fri., 8 p.m. WAVE-TV, Louisville

Nostalgic half-hour brought to the WAVE-TV cameras and mikes a number of personalities who filled regular spots on the station and did stints at the time the sta-tion first went on the air. Burt Blackwell, now a station producer, was m.c. and Bab Kay (23 years with WAVE-AM and TV) coordinated the show. Local gal ven-triloquist, Norma Jarboe and her dummy Junior, regulars during the first years of the station's history, turned in a sharp routine of chatter. Miss Jarboe has traveled ex-For its second stanza in this ambitious, four-part review of the devoted to lingering shots of histurning points in the shaping of contemporary civilization, ABC-TV's special projects division Concord, with silhouetted figures tensively over the world, doing her act at armed services installations.

Bea Davidson, now an Atlanta nitery single, did her simulating effort par excellence to a back-ground Spike Jones record "Cock-tail for Two." Pee Wee King and his country music crew, with his old sidekicks Redd Stewart, Gene Stewart and Chuck Wiggins, dished out music and laughs with Bob Kay, vet announcer, a bit heftier, but still in character as the comic sheriff.

King and his gang brought back memories with his hit tune "Slow Poke," and background theme for the show was his smash of several years ago "Tennessee Waltz." Radio and to vet, "Pappy" Clayton McMichen still draws a lively fiddle bow with "Bile That Cabbage Down" and brought back reminiscences of his long-time popular local group, the "Skillet Lickers."

Mayor William O. Cowger was introed for a few complimentary remarks, as was Charles Farnsley, who was Louisville Mayor and who presided at the opening of WAVE-TV. Several still shots were shown of the old and new station facilof Chevaller and chantoosie ities, and mention was made that

Maurice Chevalier was the Jolly host of NBC-TV's "Telephone Hour" Tuesday night (3) in what by himself, and a group of actors, was supposed to be a colorful tour of Paris. Aside from the accents The visual element in this show

(Continued on page 40)

Bell Telephone Hour

(Continued on page 40)

Herm.



Gamesmanship

NBC's knack of finding the game shows that America likes best was demonstrated again this year with "You Don't Say!" Since its April debut, the lively, name-guessing word competition has become a day-time favorite of gameswomen everywhere.

Actually, it's what you don't say on "You Don't Say!" that counts—unfinished sentences provide the clues to the identity of famous people. The well-run machinery of the game is just one of the reasons for the show's success. Another: the teaming of non-celebrities with such stars

as Lucille Ball, Suzy Parker, Lee Marvin and Keenan Wynn. (Credit emcee Tom Kennedy's big smile and easy manner, too.)

Having established that "You Don't Say!" is light, literate, and lots of fun for gameswomen, a question

arises. Is it fair to keep the show from millions of games men in our night-time audience? Of course it isn't — which is why everyone will be able to play "You Don't Say" on Tuesday nights, beginning January 7. And, it will be in full color, too. Any number can play.



Look to NBC for the best combination of news, information and entertainment.

o Production Centres

IN NEW YORK . . .

Marry Sesnik, whose deal as Ted Bates "music man" permits him to freelance, is currently negotiating two network specials. WNEW sports director Kyle Rote handles a five-minute recruiting show for the Air Force now heard on 1,500 radio stations around the country Producer David Sasskind, sportscaster Mel Allen and Mike Wal-lace of CBS were recipients of achievement awards at the annual Founders Day luncheon of Phi Eosilon Pl fraternity last week in New York. Allen was a member of the frat at Alabama U., Susskind at Wisconsin and Wallace at Michigan . . Joan Murray, former secretary at CBS' corporate info division, currently secretary to producer Allea Funt, is profiled in current edition of Look mag. Theme of profile is the Negro career girl.

The Singing Nuns, Soeur Sourire, on Jan. 5 segment of "The Ed Sullivan Show." Sullivan will fly to Belgium and tape the musical sequence inside the convent at Fichermont on Dec. 28. Thomas S. Murphy of Capital Cities Broadcasting elected chairman of CBS Telesconding. vision Affiliate Assn. Board. New secretary of the affil association is Carl E. Lee, WKZO-TV, Kalamazoo.

Carl E. Lee, WKZO-TV, Kalamazoo.
Yale Ree, ABC-TV manager of daytime sales, has edited a collection of essays by broadcast execs into a book, "Television Station Management," which Hastings House is publishing in April . . N. Y. Times radio to reporter Val Adams told about his experiences as a signalman at Pearl Harbor on ABC Radio Saturday (7) in marking the 22nd anni of the Japanese attack . Bill McSherry, assistant to the director of ABC News, back to work after six weeks in the hospital . . . KTTV, through its sister Metromedia station, WNEW, contributed some 400 toys to the Inter-Departmental Neighborhood Service Center in Harlem ABC-TV's Wide World of Sports" hosting sports and ty editors

through its sister Metromedia station, WNEW, contributed some 400 toys to the Inter-Departmental Neighborhood Service Center in Harlem ... ABC-TV's "Wide World of Sports" hosting sports and to editors at Grossinger's over next weekend while taping the annual barrel-jumping championship competition ... WNEW Radio's Fred Rabbins interviews Mahalia Jacksea. Trey Denahue, Edie Adams, Craig Stevens and Milem Berle en his syndicated "Assignment Hollywood" show this week ... David Susakind's "Open End" show exploring the world of popular music and the Playboy "bunnies" on upcoming stanzas ... Harry Meees shifted from WTTG, Washington, to director of station promotion and services for Metro TV Sales, a Metromedia division ... For third consecutive year, Den MeGannan, Westinghouse Broadcasting prexy, is serving as chairman of the 1964 hroadcasting drive for funds in behalf of Radio Free Europe ... Hildegarde guesting on Hy Gardser's WOR-TV show tomorrow (Thurs.) Sam Gray starring in CBS-TV's "The Nurses" stanza Jan 2.

Casper Citron's WRFM show takes up the "fantastic birth and story of radio" tonight (11) with guests Sam J. Slate, CBS veepee, and Jee Cock, program director of WCBS (show is now carried on the QXR network) ... Len Traube back at NBC desk after 19 days of orthopedic therapy in hospital ... NBC-TV newsman Gabe Fressman given special award from the Assn. of Jewish Court Attaches for "... energetic and objective reporting of news on television" ... WOR-TV's Jee Franklin ("Memory Lane") this week guests actor Darryl Hickman, comedian Myron Cohen, singers Dick Raman and Norma French, Met star Richard Tucker and actress Geraldine Fitzgerald among others ... Will Cowan, prexy of Filmways of California, in town next weekend for company's annual stockholders meeting Dec. 12 ... Actor Frank Marth has completed a guest shot on the Patty Duke show ... Bill Pegler, Television Zoomar Co., off to London, Amsterdam and Paris on business ... Eleaner Pewell in town for guest shot on NBC's "Bell Telephone Hour" ... NBC News NBC sportscaster Len Dillon back from Innstruck, Austria and confiable with officials about NBC Radio's Olympic coverage. . Steve Wester the new director, unit managers & telesales at NBC. . Jack Benny and Bing Crosby pinch-hitting for ailing Beb. Hepe on latter's comedy special Friday (13) on NBC-TV. . NBC News producers Len Hasam and Al Wasserman appeared on TV Academy panel about tw documentaries . . "NBC Children's Theatre" will do adaptation of Robin Hood for fourth presentation in April

IN HOLLYWOOD . . .

Bob Forward has broken his ties with KLAC and will be partnered with Mort Hall, former owner of the station, and John Kluge, head of Metromedia, in multiple projects both in and out of broadcasting. His Metromedia, in multiple projects both in and out of broadcasting. His only remaining connection will be as a consultant to the indie on a six-year pact. . . Bob Hope hopped to Frisco for treatment of an eye clot but he's assured the optic will be remedied in time for his Dec. 19 takeoff to entertain GI's in Greece, Turkey and the NATO troops. . June Left, NBC-TV casting director since 1951, has resigned to marry a non-pro . . Bud Stefan breezeed into town, remarried Virginia, and hustled back to N. Y. to take up his duties as radio-tv headman at BBDO . Lucille Ball was so shook up by the audience reaction to the filming of her show with Ethel Meriman last week that she decided to make it a two-parter. One of the screeners was Vivians Vance's holdings in a trusteeship was to make it a two-parter. One of the screamers was Vivians Vance's impersonation of Shirley Temple . . Wilbur Stark sold a daytimer to ABC-TV, "The Object Is," for Dick Clark's emceeing from Hollywood. It's a panel game show not dissimilar from "Password" and starts Dec. 30 . . To fill the open week between Jerry Lewis' departure and start of the Palace variety show on Saturday night, ABC-TV will make an hour special of the Deb Star Ball which in the past has been righted on the Bob Hone shows First in the varieties of part of parters and started on the Bob Hone shows First in the varieties of parters and parters are the past has been vignetted on the Bob Hope shows. First in the rotation of emcees on the Palace show will be Bing Cresby . . Red Rowe, who for years has reined KNXT daytime shows, currently "Panorama Pacific," caught the network brass ring and will host Allen Funt's "Tell It To the Camera." Show will be travelled and Rowe will catch up with the touring unit between advance tapings of "Panorama."

IN CHICAGO .

WBKB is gaining 7,000 square feet of space with the moving of ABC-TV Tape Central equipment to New York. Plans are to use most of it for an expanded news operation. Frank Reynolds moderated "Kup's Show" on that station last Saturday while Irv Kupcinet was in mourning. Full tab for Den Phillips' all-night show on WLS has been picked up by Buick Deslers of Chicago. Dan Price and news director Ben Larsen have started a tandem news strip on WBBM Radio called "Newsday". WBBM-TV farm director George Menard was elected prexy of the National Assn. of TV and Radio Farm Directors... NBC veep Lloyd Yeder is this year's radio-tv chairman for Brother-(Continued on page 36)

Half-Hour Sponsorship Still Open on Funt Entry

An alternate half-hour is open on CBS-TV's new Allen Funt show, "Tell It to the Cameras," which is replacing "Glynis" Wednesday nights at 8:30 p.m.

R. J. Reynolds is due to remain in the time period, but alternate sponsor Ralston Purina is not. Switch in programs takes effect

BBC Will Play It Like U.S. in Case Of Future Crisis

BBC, which came under substan-tial criticism for resuming normal prime time programming after a short break on the announcement of President Kennedy's death, is to revise its arrangements for such "emergency situations." So Hugh Carleton Greene, Director-General of the BBC; told pressmen after his speech in London last week to the Foreign Press Association.

He disclosed that it was "awfully difficult" to know the right road to take at such times. For instance, he pointed out that while BBC had around 1,000 phone calls complaining about the BBC resumption of programming with the comedy "Here's Harry," the independent Television Authority had just about the same number of calls just about the same number of calls. for changing their light schedule.

Nevertheless, new plans are being evolved at BBC to replace the "emergency" rulings of the past. Procedure for the death of such notables as the Royal Family, Government ministers and foreign leaders have previously paid little heed to circumstances. It is felt, that had key executives still been at their post on receipt of the news of President Kennedy's assassination (they were attending a TV ball), the laid-down procedure instantly adopted by junior execs would have been waived in view of this nation's feeling towards the late President.

New Financing For Welper Productions Cues Diversification

Hollywood, Dec. 10. Long-range financing has been secured by Wolper Productions for diversification of company activities into the fields of dramatic tv programming, motion picture production, and other areas. Financing was secured from Westland Capital Corp. and the City National Bank of Beverly Hills.

New York sales offices are being opened this month and sales personnel, working in conjunction with the William Morris Agency, will soon be hired to represent Wolper Productions.

In the meantime, a new board of

directors has been elected with Other members include Mel Stuart, Jack Haley Jr., Harvey Bernhard, Sylvan Covey, Phillip L. Williams and William Goetz.

LBJ Co. Trusteeship

Washington, Dec. 10.
The application of Mrs. Lyndon
B. Johnson to put her broadcast holdings in a trusteeship was given quick approval by FCC's Broadcast

Under the arrangement, the First Lady's controlling shares in the LBJ Co, will be turned over to trustees A. W. Moursand of Dal-las and J. W. Bullion of Johnson City, Tex.

The LBJ Co. is controlling owner of KTBC-AM-TV, Austin and holds 29% of the stock in KWTX-AM-TV, Waco.

Mummers Parade Coin

C. Schmidt & Sons, Philadelphia brewers, is picking up a regional tab for ABC-TV's telecasting of the Mummers Parade in that city on

New Year's Day.

Schmidt is sponsoring the event in 15 eastern cities. ABC is beaming the 90-minute show in color to its five o&o's and those affile equipped for tint tv.

Jean-Christophe Averty's TV **Animations Rile French Viewers**

U.S. DICKERS BRITISH MAN AT ST. MARKS'

London, Dec. 10.

Two American production companies are bidding for U.S. rights to the British ty series "Our Man at St. Marks," which has just finished a run on the commercial tv outlet. The skein, produced by Associated-Rediffusion, stars Leslie Phillips as a priest, and has been produced by Eric Maschwitz. According to A-R, the two American outfits are negotiating for the title, format and scripts, with a view to producing the programs in the States.

The series, which was shown 9:10 on Wednesday evenings, hit the No. 1 spot in the TAM ratings for the London area on its last outing. The show was devised and written by James Kelly and Peter

Collins Assails

Washington, Dec. 10. NAB prez LeRoy Collins said decent Southerners should muzzle bloody shirt wavers who incite hate and dedicate themselves "to plow under racial injustice every-where" in the U.S.

In a stormy speech to the Co-lumbia, S. C., Chamber of Commerce, Collins proposed a "mas-sive National Minimum Founda-tion plan" assuring every child an adequate education,

Assuring racial justice, he said, "is a national commitment and a national necessity.'

He said President Kennedy's assassination, the Birmingham church bombing and the Medgar Evers murder were "products of the environments where hatred has been preached and lawlessness extolled."

Getting in a slap at Southern racial extremists in Congress, Collins asked how long the majority of Southerners would "allow themselves to be caricatured before the nation by these Claghorns?"

Benjamin, Kleinerman Set Profile of an Art'

Holbrook Productions, an indie production company owned by Burton Benjamin and Isaac Kleinerman, has secured to rights to "The Player: A Profile of an Art," by Lillian Ross and Helen Ross.

Benjamin and Kleinerman, who are the production team of CBS-TV's "Twentieth Century," plan to produce a documentary series based on the book. "The Player," portions of which appeared originally in The New Yorker mag, is a collection of portraits of leading actors of the world. Lillian Ross and Helen Ross will join Holbrook in the production. It is planned to present half-hour documentaries of players profiled in the book, filmed either in the actor's home or on location, but not in a studio.

Marc Merson's CBS Exit

Marc Merson, head of "live" pro-gramming in N.Y. and specials di-rector for CBS-TV, is resigning to go into packaging and producing of his own.

Merson is understood to have a number of projects underway. No replacement has been designated as yet. Merson reports to Hal Graham, v.p. in charge of N.Y. programming for the web.

'Virginian' Renewal

Hollywood, Dec. 10. Revue studio's "The Virginian," 90-min. series on NBC-TV, has received a midseason renewal for four more episodes, to add to its original deal for 26 firm.

Frank Price is exec producer of the series.

By GENE MOSKOWITZ

Paris. Dec. 10 Jean-Christophe animator Averty is one of the first to have his program cause a stir due to outraged viewers and even upset tv critics. This is refreshing and new here since most tv troubles are usually due to internal censoring, state control of newscast-ing and salary problems.

State subsidized video now has

over 4,000,000 sets getting it and the second channel is due April '64. Averty was a simple tv worker in charge of jazz interludes until he got to do a variety show with singer Line Renaud a few weeks ago. Its invention, sharp visual flair and wit got him his own program, "Les Raisins Verts" (Green Grapes), Which started the trouble.

Two shows have been given at prime Saturday night time at 9:30 p.m. Entries vary good variety turns with little, aped news sketches. These latter ones caused the uproar with many appraisers calling him a sadist, buffoon, godless man, etc., as well as many irate set owners.

Averty in his defense, states and if everybody is against it he will stop it and try something else. But he feels all this outery shows up a lack of humor in the French

public and among the critics.

He has had such bits as a celluloid baby doll put into a meatgrinder ,two people discussing choice cuts, etc., at a cat and dog butcher shop. Averty claims that he wants to make a statement about horrors in everyday life by these shock tactics.

He loves animals but wants to

show that outraged animal lovers are a bit hypocritical since they do not draw the line at eating rabbits, ducks, lambs, etc., who may be pets to some people. He feels that too many people just take things literally instead of seeing its humor, even if it is corrosive at times.

He would like to fight such things as bigotry and racism the same way but feels too many peo-ple will be outraged and shocked and, he thinks, that too many of these may turn out to be uncon-scious racists. But it is the ab-sence of humor in all this that

bothers Averty.

He points up that in one show he asked viewers to take a ham-mer and try to hit a little light flashing on the screen. He meant this as a takeoff on ordinary and unimaginative quiz shows. But he got a letter next day from a viewer who had broken his set tube this way and wanted to know who would pay for it.

Averty avers present French tv is just too staid and ordinary and he would like to see its doors opened to creative, controversial people. Even if he has to drop his hopes it may have stimulated some viewers to demand more offbeat shows.
So far there have been no com-

muniques from tv headquarters at the governmental Radiodiffusion Television Française on the hulabaloo caused by Averty's two shows. His next one is skedded for Dec. 14. It remains to be seen if it will go on. But he is one of the first to start some sharp pros and cons among public and crit-ics. Many feel it is a good thing. And not all critics were against him, and he is wondering if set

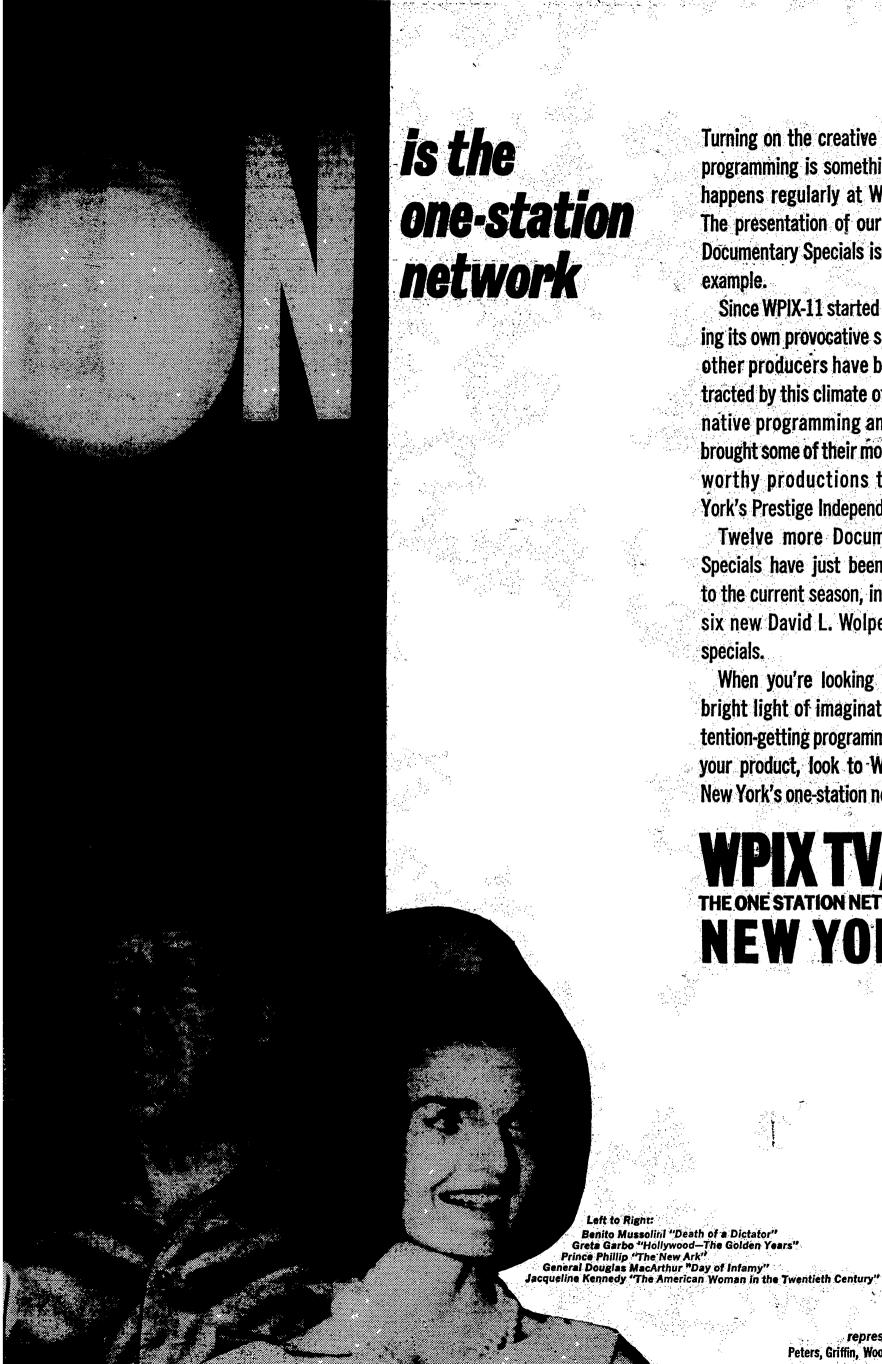
owners will also speak up. One video personage queried thought it was a good thing to have this happen just before the second web came on the scene. It could lead to perhaps reevaluating the new shows for the second channel.

Revue's Night People' Pilot Rolls This Week

Hollywood, Dec. 10. Canadian actor Donnelly Rhodes and James Gregory have been signed by Revue studios' producer Jack Laird to star in the 60-min. pilot, "Night People." Laird is negotiating for a third topliner for the series which rolls this week.

Rhodes essays part of a reporter, and Gregory that of a detective. Third lead role is that of a medico. Irving Lerner directs the pilot. Laird is producer of Revue's "Channing" series.





Turning on the creative light in programming is something that happens regularly at WPIX-11. The presentation of our unique **Documentary Specials is a good** example.

Since WPIX-11 started producing its own provocative specials, other producers have been attracted by this climate of imaginative programming and have brought some of their most noteworthy productions to New York's Prestige Independent.

Twelve more Documentary Specials have just been added to the current season, including six new David L. Wolper hour specials.

When you're looking for the bright light of imaginative, attention-getting programming for your product, look to WPIX-11, New York's one-station network.

WPIX TV/11 **NEW YORK**

> represented by Peters, Griffin, Woodward, Inc. @ 1963, WPIX-11

34

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the sudiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

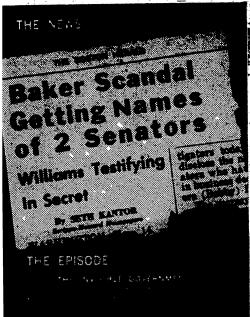
BOSTON	<u> </u>									
BK. Ton Network Shows Sta.	Total Area Homes Reached	Metro Area Rtg.	RK. Top Syndicated Shows Day & Tim	e Sta.		Tot. Area Homes Reached		Top Competition	Sta.	Total Home
1. Bonanza WBZ 2. Dr. Kildare WBZ 3. Lassie WHDH 4. Hazel WBZ 5. Monday Night Movie WBZ 6. Jackie Gleasen WHDH 7. Ed Sullivan WHDH 8. Beverly Hilbillies WHDH 9. Andy Griffith WHDH	490,800 485,900 483,000 466,100 453,000 447,300 426,500 416,700	28 33 28 31 32 32 27 22 25	1. Leave It To Beaver (Sat. 7:00). 2. Phil Silvers (Tues. 7:00) 3. Littlest Hobo (Wed. 7:00). 4. Fractured Flickers (Thurs. 7:00). 5. Deputy Dawg; FB (Sat. 5:30). 6. Hole In One; FB (Sat. 5:30). 7. Dobie Gillis (MonFri. 6:30). 8. Everglades; FB (Sat. 6:00). 9. Hennesey; FB (Sat. 3:00).	WNAC. WNAC. WNAC. WHDH. WHDH. WNAC. WHDH.	Storer ITC CBS Films J. Barry Prod. 20th Fox TV Economee NBC Films	168,500 164,500 161,000	15 14 15 9 11 14 9	Lee Marvin; FB	WBZ WBZ WBZ WNAC WBZ WBZ WNAC	145,90 354,90 402,90 354,60 78,20 27,40 343,70 113,80
NEW ORLEAD		29	10. Ripcord; FB (Sat. 6:30)			158,600 VUE. SU		News; Weather PERIOD: OCTOBER		1963
1. Beverly Hillbillies WWL 2. Dick Van Dyke WWL 3. Benanza WDSU 4. Monday Night Movies WDSU 5. Candid Camera WWL 6. Hazel WDSU 7. Dr. Kildare WDSU 8. What's My Line WWL 9. Nurses WWL 9. Andy Griffith WWL	166,300 161,600 141,000 140,100 135,200 131,600 121,400 119,400	51 42 38 38 37 34 32 36 32 32	1. Naked City (Fri. 10:00) 2. Honeymooners (Wed. 10:00) 3. Adv. In Paradise (Sat. 5:30) 4. Highway Patrol (MonFri. 6:00) 5. Marry A Millionaire (Thurs. 10:00) 6. Mike Hammer (Mon. 10:00) 7. P. Gunn; T. Houston (Thurs. 7:00) 8. Whiplash (Tues. 10:00) 9. Yogi Bear (Mon. 5:00) 10. Bat Masterson; FB (Sat. 12:00; 3:30)	WWL WWL WWL WDSU WDSU WDSU	CBS Films 20 Fox TV Economee NTA MCA Official ITC Screen Gems	77,700 74,200 72,000 64,400 64,000 61,100 58,700 52,100 50,400 43,000	23 13 17 19 18 10 25 13	Esso Rpt; Fea; Spt. Esso Rpt; Fea; Spt. Twilight Zone News; Wea; Spts. Huntley-Brinkley Esso Rpt; Fea; Spt. Esso Rpt; Fea; Spt. Rawhide Esso Rpt; Fea; Spt. Early Show; Edit; News My Friend Flicka Sat. Matinee	WDSU WWL WDSU WDSU WDSU WDSU WWL WDSU WWL WDSU WWL	42,80 51,70 39,50 49,60 106,50 57,80 37,60 30,70 22,90 32,40
ATLANTA			STA	IONS: W	/SB, WAGA, W	All. SU	RVE	PERIOD: OCTOBER	16 - 29,	1963
1. Beverly Hillbillies WAGA 2. Bonanza WSB 3. Virginian WSB 4. Menday Night Mevies WSB 5. Dick Van Dyke WAGA 6. Saturday Night Movies WSB 7. Dr. Kildare WSB 8. Int'l Showtime WSB 9. Lassie WAGA 9. Petticoat Junction WAGA	206,800 187,800 178,500 176,900 163,400 156,300 141,500	45 35 33 35 35 31 27 25 27 24	1. Death Valley Days (Mon. 7:00). 2. Ripcord (Thurs. 7:00). 3. Gun Will Travel (Fri. 7:00). 4. Whirlybirds (Wed. 7:00). 5. Amos N Andy (Mon. Fri. 6:30). 6. Deputy (Tues. 7:00). 7. M Squad; 1000 Th. (Mon. 9:30). 8. Hennesey (Tues. 7:00). 9. Adv. In Paradise (Thurs. 7:30).	WSB WSB WAGA WAGA WSB WSB	UA-TV CBS Films CBS Films CBS Films NBC Films MCA NBC Films 20 Fox TV	139,100 119,800 109,100 106,700 99,700 96,200 89,000 81,500 80,700	20 16 17 19 15 19 21 13	Phil Silvers Zane Grey Theatre Beachcomber Mr. Ed Huntley-Brinkley Hennesey Andy Griffith Deputy Password Donna Reed Mr. Novak	WAGA WAGA WSB WAGA WAGA WAGA	62,100 66,800 53,300 104,100 118,400 88,200 123,500 96,200 99,400 117,400 127,300
SEATTLE -T	ACO	MA	STATIONS: KOMO,	KING, I	(IRO, KTŃT KT	vw. su	RVEY	PERIOD: OCTOBER	16 - 29,	1963
1. Dennia Reed KOMO 2. Menday Night Mevie KING 3. McHale's Navy KOMO 4. My 3 Soms KOMO 5. Benanus KING 6. Omie & Harriet KOMO 7. Lawrence Welk KOMO 8. Ben Casey KOMO 9. Disney's World KING 9. Patty Duke KOMO	191,900 180,900 180,500 179,000 161,100 100,600 159,800 158,400	34 33 32 31 31 28 27 29 28 28	1. Death Valley Days (Wed. 7:00) 2. Leave It To Beaver (Tues. 7:00). 3. Lawbreaker (Thurs. 7:00). 4. Expedition; Explore (Mon. 7:00). 5. Hennesey (Tues. 7:00) 6. Bold Journey (Tues. 6:30). 7. M Squad (Sat. 7:00) 8. Champ Wrestling (Sat. 6:00) 9. Rifleman (Mon. 6:30) 10. Detectives (Sat. 7:00)	KOMO KING KOMO KING KOMO KING KIRO	MCA UA-TV ABC Films NBC Films Banner MCA Paramount TV Four Star	167,600 121,300 110,400 107,800 103,300 99,700 93,900 93,700 91,300 90,200	20 19 18 16 16 18	Hennesey Husky FB Forecast Husky Football Leave It To Beaver Early Edition Detectives	KING KOMO KING KIRO KING KING KING	72,400 103,300 65,300 138,000 121,300 115,500 90,200 57,200 82,900 138,000 93,900
MINNEAPOLIS	$\mathbf{S} - \mathbf{S}'$	Γ. F	PAUL STATIONS: V	vcco, k	STP, KMSP, WI	ICN. SU	RVE	PERIOD: OCTOBER	F6 - 29,	1963
1. Candid Camera WCCO 2. Beverly Hilibillies WCCO		34 30	1. Huckleberry Hound (Tues. 6:30) 2. Dobie Gillis (MonFri. 6:00) 3. Leave It To Beaver (MonFri. 5:30)	KMSP	Screen Gems . 20th Fox TV . MCA	73,100 67,700 65,400	11	Combat News Pic; Wea; Spts Huntley-Brinkley		106,000 80,600 52,900

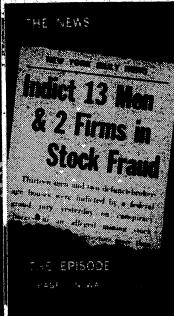
1. Candid Camera WCCO	234,200 34	1. Huckleberry Hound (Tues. 6:30) WCCO Screen Gems 2. Dobie Gillis (MonFri. 6:00) KMSP 20th Fox TV	73,100 11 Combat
2. Beverly Hillbillies WCCO	228,200 30	3. Leave It To Beaver (MonFri. 5:30) KMSP MCA	67,700 11 News Pic; Wea; SptsKSTP 80,600 65,400 11 Huntley-BrinkleyKSTP 52,900
3. What's My LineWCCO	206,900 32	4. Death Valley Days (Sun. 9:30)KMSPU.S., Borax	49,300 8 What's My LineWCCO 206,900
4. Dick Van Dyke WCCO	205,200 29	5. Quick Draw McGraw (Mon. 5:00) WCCO Screen Gems	48,600 6 Superman
5. Benanza	193,400 27	6 Rebel (Thurs. 9:30) KMSP ABC Films 7. Bold Journey WTCN Banner	46,300 8 Nurses
6. Andy Griffith	191,300 29	((MonFri. 6:30; Sun. 5:30)	44,800 7 Int'l ShowtimeKSTP 131,100 Mr. EdWCCO 125,900
7. Jack BennyWCCO	180,100 25	8. Yogi Bear (Thurs. 5:00)	43,900 6 Superman WTCN 42,400
8. Petticoat Junction WCCO	171,000 23		43,600 7 Mighty HerculesWTCN 26,100
9. Danny KayeWCCO	167,800 27	(Sat. 1:30) 10. Surfside 6 (Sun. 5:30)	41.900 8 Mr. EdWTCN 32,300
10. Lassie WCCO	166,600 23	To building of Court of South States of Court of St	41,900 8 Mr. Ed
		医乳腺切除术 化二氯甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基	

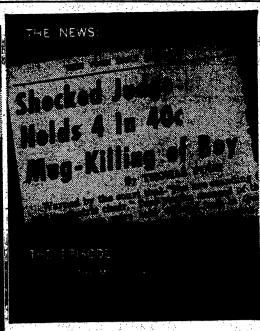
MILWAUKEE

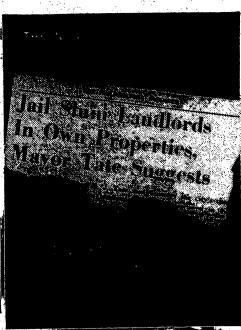
STATIONS: WTMJ, WITI, WISN, WUHF. SURVEY PERIOD: OCTOBER 16-29, 1963.

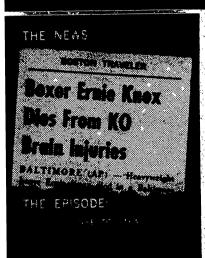
			48	
1. Andy GriffithWISN	187,900	37 1. Death Valley Days (Fri. 8:30) WTMJ U.S. Borax	73,200	15 Farmer's Daughter WITI 103.700
1. Bonanza WTMJ	187,900	34 2. Leave It To Beaver (MonSat. 6:00) WISN MCA	64.400	13 Spts; Wea; News; Spec. WTMJ 71,000
2. NFL FootballWISN	187,800	39 3. Huckleberry Hound (Wed. 5:00) WISNScreen Gems	55,300	11 Hawaiian Eye WITI 41.100
3. My 3 Sens	176,600	34 4. Lawbreaker (Tues. 7:30)	51.500	11 McHale's Navy WITT 154,100
4. Beverly Hillbillies WISN	175,800	36 5. Quick Draw McGraw (Mon. 5:00) WISN Screen Gema	51,000	10 Theatre at 4: Magic. WTMJ 54,200
5. Saturday Night Movies WTMJ	168,000	35 6. Yogi Bear (Tues. 5:00)	45.700	9 Theatre at 4
6. Donna Reed	164,800	33 7. Touche Turile (Mon-Fri. 6:00) WITI Screen Gems	45.000	9 Spts: Wea: News: Spec. WT163 72,000
7. Candid Camera WISN	159,200	34 5. Steve Allen (MonThurs. 10:15) WISN WBC	43.200	10 Late Show
8. Dick Van Dyke WISN	155,600	30 F. Hawalian Eye (MonFri 5:00) WITT Warner Bros.	42,000	9 Draw: Yogi: Huck Tracy WISN 46,300
9. McHale's Navy WITI	154,100	36 18. Bachelor Father (Tues. 6:30) WISN. MCA	38,300	8 Combat WITT 122.300

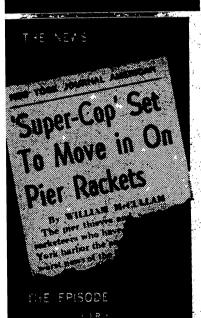


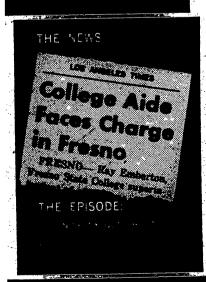
















Every episode of TARGET: THE CORRUPTORS dramatizes crime and corruption as it is happening now. It deals with fiction but tells the truth.

This series also offers a great star, fine casts and flawless productions. TARGET: THE CORRUPTORS is realistic, current and explosive and most important, is superb television entertainment.



600 FIFTH AVENUE **NEW YORK** 20 NEW YORK LT 1-8530

35 ONE HOUR EPISODES

I he series that deals

THE NEWS:

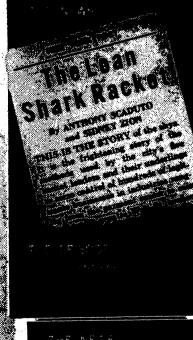
TO HAVE THE

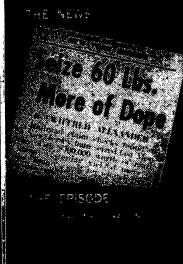
HE EPISODE:











Kinter: 'We'll Take Charge'

That is why the sudden and unexpected NBC announcement last week that it will schedule "TWTWTW" Fridays at 9:30 to 10 p.m., starting Jan. 10, be it fully sponsored, partially sponsored or 100% sustaining, convinced the Madison Av ad men that NBC, not they, will call the future program shots from 30 Rockefeller (Show subsequently has been oversubscribed).

Almost without exception-"Ben was one of the fewnetwork show heretofore scheduled has been "locked" into a specific time period only when an advertiser placed an order as a co-sponsor. Thus while the advertising agency fraternity had lost "program control," in that programs were typically licensed to the networks and not to the advertisers (as in the old days of broadcasting). the tv agency execs did in fact re-tain "schedule" control. Many network network pilots "sched-

uled" by the network for a particular time period have been sup-planted by other network pilots found to be more "saleable." It's Not Like the BBC

For these reasons, several key agency execs were wagering that "TWTWTW" would never get on the air. They pointed out that the very qualities which made the show exciting also made it unsaleable. Only a publicly sup-ported commercial-free network, such as the U.K.'s BBC, it was argued, could afford to pioneer with so controversial a show. And even, in this instance, it was pointed out, the BBC hiatused its most spectacular program for fear that it might well influence the 1964 general British elections. Since the American NBC version, produced by Leland Hayward produced by Leland Hayward, demonstrated the identical potential, so far as the U. S. '64 Presidential election is concerned, when it was test-telecast a few Sunday nights back, ad men were con-vinced that no U.S. advertiser would dare place an order for the show before it was definitely scheduled.

No U. S. corporation, it was said, would dare to assume credit for actually slotting such a program. Certainly not when innumerable Senators and Congressmen, many of them highly allergic to satire and lampooning, can instigate a Congressional investigation whose publicity—in the daily press-could backfire against the sponsor's sales and public image posture.

The disaffected minorities—be they undertakers, society debu-tantes or fans of Elizabeth Taylor can add up to significant numbers, even a majority over a period of time. More fundamentally, "TWTWTW," completely devoid of network censorship or sponsor editorial control, can hardly be expected—as the prototype program clearly demonstrated—to steer clear of biting, incisive comment on highly sensitive and emotionally supercharged issues such as "atomic testing," "civil right," etc. Nor can it be expected to scare any prominent figure, including our new President Johnson, known to be supersensitive to personal references and attack, from its critical

Likewise, all the potential Republican Presidential nominees— the Goldwaters, the Rockefellers, the Romneys, the Scrantons, the Nixons, the Lodges, et al—are obviously "fair game."

Now that NBC has definitely scheduled the show, without first securing even one co-sponsor, the agencies—alert to the excitement and "word of mouth" "TWTWTW" is expected to create—are scouring their client lists for the more courageous advertisers. And they are finding some, now that NBC has assumed full responsibility for the program. American Home has ordered a minute each week. Consolidated Cigar and Speidel or-dered an alternate minute. Brown & Wilkinson ordered a minute. Clairol Division of Bristol-Myers ordered a minute, NBC mean-while is holding off on any commitments, preferring two alternate-week sponsors.

But while the Dick Pinkhams and the Sam Northcrosses are delighted that NBC crossed the programming Rubicon by asserting its hereto-

.

course, fitted the classic network agency men, in general while appattern of "sell first, program plauding NBC for its courage and plauding NBC for its courage and idealism, see the NBC "TWTWTW" move as a decisive step in the direction of complete network concontrol.

For now on, as they see it, NBC —like CBS—will set its schedule. And the sponsor's only role will be "to buy or not to buy."

In a real sense, it may well prove the dividing line between the new and "that was the NBC that was."

Japanese Distillery To Put up Coin for New **Roger Smith TV Series**

Hollywood, Dec. 10. Suntory, a mammoth Japanese distillery which sponsors 477 Sunset Strip! in Nipponese isles, is pitching to star Roger Smith, past star in series, in a new teleseries which would be a rough equivalent of the WB privateyer and to be lensed in that country. Firm has offered to post one-half the coin for series, for which an American writer and producer also would be sought. Plan is to beam it for U.S. market as well as home consump-

Smith, who reports proposal, is fust back from a 10-day p.a. tour of Japan to bally "Strip" and for which Suntory picked up tab. In addition to expenses, thesp was recipient of \$1,500 in gifts during

\$1,000 a Minute Cost For German TV Shows

Stuttgart, Dec. 10. Cost of programming for television are now running around \$1,000 a minute, reports the South German Radio and Television headquartered here.

Least expensive shows to make are the documentaries, which cost the television outlet about \$266 per minute.

Large entertainment shows cost about \$1,013 per minute to produce, and plays for television are middle-priced \$880, the station

HEW PICKS PETRY FOR ETY BERTH

Washington, Dec. 10. Thomas Petry, who has seen service with several educational and commercial television stations. was named Asst. Director of the ety program in the Dept. of Health, Education and Welfare. He will be in the ety section of the Office of Education, a division

of HEW.

Petry was a 1962-3 CBS Public Affairs and News Fellow at Columbia University where he picked up an M.A. degree in pub-lic law and government.

He previously was acting general manager and program manager of WQED and WQEX etv stations in Pittsburgh.

He also has served with KNME-V, Albuquerque and WTTW,

Britain Resolves Re-Run Payments

London, Dec. 10. Britain's Screenwriters' Guild has concluded agreement with the Federation of British Film Makers for the payment to scripters of rerun fees for second, third, fourth and fifth repeats in the U.S. of any vidfilm that gets a network

Federation, one of the two pro ducer associations here, has agreed that authors should receive 40% of the initial fee for a second run; 30% for a third run; 20% for a fourth exposure and 10% for a fifth outing. Also, it was agreed that third runs in the U.K. should yield the writer a 25% bonus. And important from the Guild's point of view, negotiations with the FBFM, established that in future there should be a "Guild shop" operating.

What remains now is for the Screenwriters' Guild to get sim-ilar agreements from the other producer organization, British Film Producer's Assn. Negotiations are due to start in January when, it is anticipated, the situation with regard to commercial tv contracts for the next three years will be a lot more concrete than at present.

Inside Stuff—Radio-TV

International Radio & Television Society, which has been holding its annual Christmas party since 1943, has moved to larger quarters this year in the Waldorf-Astoria, N.Y., grand ballroom for its Dec. 17 affair. Over 1,000 broadcasters are slated to attend the luncheon party which raised funds to support the "Bedside Network" of the Veterans Hospital Radio & Television Guild, and other projects. Varner Paulson, WNEW Radio, N.Y., program manager is producing the show. Bennet H. Korn, Metropolitan Broadcasting TV prexy, is chairman of the Christmas Party. WABC-TV, N.Y., is contributing a 1954 Buick for the top door prize

There'll be a new stopping place at FCC for applications accompa-

nied by filing fees. Fees are to go into effect Jan. 1.

Commission said hand-delievered applications accompanied by fees should be left with the Mails and Files Division, Office of the Executive Director, Room 7226, New Post Office Building, Washington, D.C.

Other hand-carried filings will continue to be deposited at the Office of the Secretary, Room 7509 in the Post Office Building.

Mailed filings should go, as always, to: Federal Communications Commission, Washington, D.C. 20554.

Since the assassination of President Kennedy, NBC International Enterprises has received a number of inquiries from overseas about the network's Project 20 show, "Meet Mr. Lincoln." Countries asking for info on the show include Norway, which has

not shown the half-hour program ,West Germany, Japan and Australia, all of which have played it at least once (West Germany has shown it three times).

"Meet Mr. Lincoln" was originally seen on NBC Feb .11, 1959, with a repeat the next year. Produced by Don Hyatt, the show uses the stills-in-motion technique.

Collegians are going for broadcasting, the NAB reported. In a study just released, NAB said 2,994 students on the junior and senior levels are majoring in radio and television at 111 colleges and

In addition, 593 grads are studying for masters degrees at 59 schools and another 132 are going after their doctorate at 15 universities.

Six schools added radio-tv majors to their undergraduate curriculum last year and three universities initiated master's programs.

ABC-TV is blanketing the nation's school system in a promotional drive for its four-part "Saga of Western Man" series and is providing low-cost prints for scholastic use through the facilities of McGraw-Hill. As with the first stanza about "1492," the second show, "1776," had been widely previewed by school principals and educators before its telecasting last Sunday (8).

NBC Radio will be on hand at the Winter Olympics in Innsbruck for extensive coverage of the event starting Jan. 25. VARIETY erratumed last week in stating that ABC Radio was the only network covering the event. In fact, NBC Radio is presenting 100 five-minute shows over a period of 12 days as against 16 shows for ABC Radio. NBC Radio, moreover, has sold its coverage to General Mills, while fore latent "mastery of its house," ABC Radio is still trying to sell its Winter Olympic schedule.

From The Production Centres

hood Week in Chi. ... WITW will carry scenes from Encore Theatre's production of "Little Mary Sunshine" on its "Mosaic" series tomorrow (Thurs.). The Arbors, vocal quartet on WBBM Radio staff, have been extended through New Year's Eve at the Sahara Inn where they were rushed in initially as a one-week replacement for Harry Elchman ... Bill Friedkin's long awaited film, "Tale of Two Cities" (London and Chi), finally has an air date on WBKB, Dec. 26 ... WBBM-TV's "Revue a la Carte," which had been staged live for a Junior League ball a month ago, will be a "Repertoire Workshop" entry on Jan. 7. Writer Bill Wolfand is the last of the "original" WBBM Radio news staff that was set up right after World War II. ... WBBM-TV's annual year-end report, to be titled "Perspective 1963-64," will feature Fakey Flynn, John Drury, John Madigan, Carter Davidson and Sheri Blair. Flynn, John Drury, John Madigan, Carter Davidson and Sheri Blair. It preempts "Perry Mason" next Thursday (19).

IN LØNDON . . .

Anglia-TV readying Patrick Hamilton's classic thriller "Money With Anglia-TV readying Patrick Hamilton's classic thriller "Money With Menaces" for national network screening at the end of the month included in BBC's initial sked for its upcoming UHF web, BBC-2, is a half-hour news rounding for deaf viewers. Douglas Allen appointed executive producer of Saturday night serials on BBC-2. During October, total of vidlicenses held by British viewers hiked to 12,731,101. Scottish-TV, which banned Harold Pinter's award winning play "The Lover" first time round re its sex theme and early slotting, has now set the production for a late night showing following its nickup. now set the production for a late night showing following its pickup of the RAI Prix Italia citation. Telecomedians Morecambe & Wise cut their first LP following toprated shows on Associated TeleVision ... R. B. Henderson, managing director of Ulster-TV, appointed to the Lockwood Committee—shortly to review facilities for higher technical education in Northern Ireland ... BBC's Radio hotspot, topical magazine show "Roundabout," racked up 500 performances and celebrated with an audience of more than 3,000,000.

IN WASHINGTON . . .

WMAL-TV's professional weatherman Louis Allen will do educa-

program. Station shoots messages from servicemen overseas, and after program is aired, sends film clips to families. ... WWDC's Art Brewn holding annual "Open House" and birthday party Dec. 16... WMAL-TV establishing advisory committee of clubwomen gives tips on its "Woman's World" program a half-hour of women's news and features.

IN BOSTON

Al Korn, pubad chief, WNAC-TV, and Phyl Deherty, press director, hosted to eds at screening of "Day of Infamy" at station with groceries at Bronze Door following . . . Thomas R. Young, account exec CBS radio spot sales, N. Y., named sales mgr. CBS radio in Boston, WEEI . . WHDH-TV's Bob Cheyne, sales promosh head, and Joe Costanza, ... WHDH-TV's Bob Cheyne, sales promosh head, and Joe Costanza, press chief, showed ty eds newest station production filmed in Ireland with Virginia Bartlett producing, "Ireland: The Place," first of four weekly program on "Dateline Boston." Second production is: "Ireland: The People", which airs Thursday (12)... Xmas party for Broadcasting Executives Club is skedded with Ron Tatt, chairman ... WHNB-TV, Hartford, will sponsor Xmas parties for senior citizens and youngsters during holiday season ... Mass. Broadcasters Assn. elected officers: Donald A. Thurston, WMNB, North Adams, prexy; John Crohan, WCOP, Boston, veep; James E. Allen, WBZ-TV, Boston, secy; Alexander W. Milne, WHMP, Northampton, treasurer; directors: Dick Adams, WKOX, Framingham; Lincoln Pratt; WSAR, Fall River; Heary Howland, WBEC, Pittsfield; Arthur Haley, WEZE, Boston; Charles DeRose, WHYN, Springfield; Israel Cohen, WCAP, Lowell; and outgoing prexy George W. Steffy, WNEB, Worcester

IN CLEVELAND .

Shelly Saltman, WJW-TV promotion-publicity, named to Variety Club Board. Mrs. Valenda Williams, one-time WABQ editorial voice, named pr for Community Action for Youth. Ed Hersch exiting WHK news for the coast. Louis Armstrong and KYW-TV's Barnaby & Woodrow entertained Camp Cheerful boys and girls. John Mahoney news, and Harvey Firestone announcer, added to Channel 8's staff. WGAR's Betty Ott cited by Cleveland City Counctil for series on dropouts. Herman Spers exited as WEWS "One-O'Clock Show" producer Linda Zajas leaving WHK promotion staff for teaching career. Hugh Harper, KYW-TV flack, hospitalized on eve on Westinghouse confab, back at work. Jack L. Spring, WIMA-TV, joined WJW-TV sales.

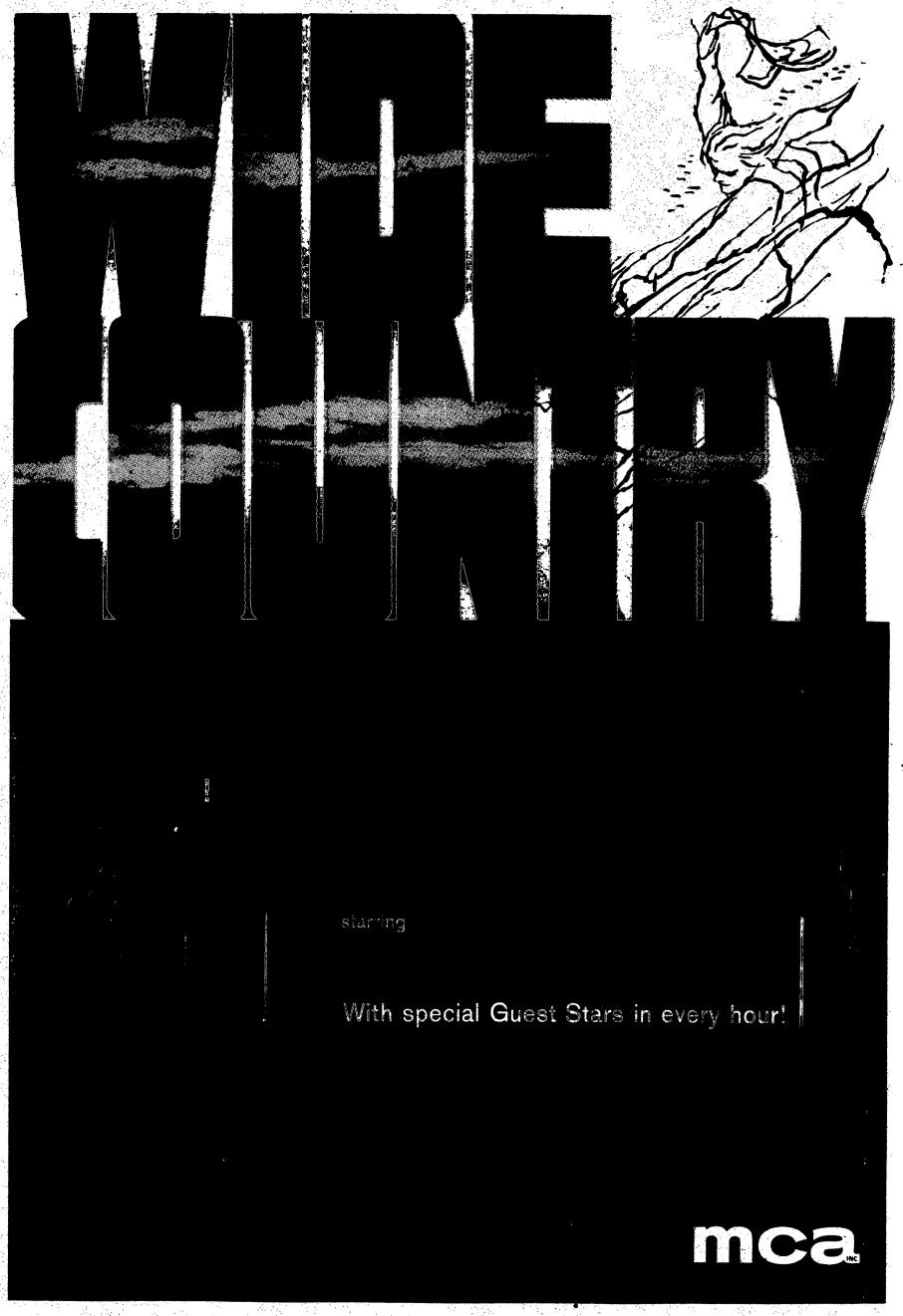
IN PITTSBURGH

WIIC is revamping its entire afternoon lineup with the major change being the daily showing of "Trailmaster" at 5 and the dropping of the long favorite, "Captain Jim's Popeye Club." By Williams and the "Mickey Mouse Club" switch to the 4:25-5 p.m. time period. The Saturday afternoon schedule is also changed with "Bowery Boys" being dropped for the regional telecasting of college basketball games. KDKA is now broadcasting all the Pitt basketball games with Tom Bender and Charley Hinkle at the mikes. . KQV, with full sponsorship by Alcoa, is now carrying radio drama from the BBC on Saturdays at 11 pm. and Sundays at 8 pm. Two half-hour plays are used days at 11 pm. and Sundays at 8 pm. Two half-hour plays are used each night. Orson Welles, Laurence Olivier, Alec Guiness and other British based stars are heard in such vehicles as "Scarlet Pimpernel", "Black Museum", "Lives of Harry Lime" and "Theatre Royale"... KDKA had its annual bash on Dec. 5 for the press and agency execs

IN MINNEAPOLIS

WTCN-TV received over 12,000 entries in its "Kidsville, U.S.A." coloring contest. First prize was week's trip to Disneyland. ... KSTP-TV holding closed circuit colorcast prevue today (10) of NBC-TV's "The Story of Christmas" for exects of General Mills which is spon-soring the spec. Web will beam it eve of Dec. 22. . Bob Keeshan coming in Dec. 21 for annual Captain Kangaroo concert with Minneapolis Symphony Orchestra... WCCO Radio general manager Larry Haeg appointed to state Citizens Council of Delinquency and Crime Dan Sockko is new promotion director at WLOL . WCCO Radio

Jan Sockko is new promotion director at WLOL. WCCO Radio again carrying University of Minnesots hashetbalk games with sports-caster Dick Enroth describing the action. Enroth also interviews Gopher coach John Kundla before each outing to get the mentor's sizeup of the game. WTCN-TV smallfry show "Casey Jones" awarded merit commendation by American Red Cross and Minneapolis Fire Dept. for stressing fire prevention. Milwaukee Braves baseball club reported seeking to expand its radio coverage into Minneapts-Wisspinsin hooder towers next tasson in affect to recommended. Minnesota-Wisconsin border towns next season in effort to recoup part of following it lost when Cal Griffith moved his Washington Senators to Twin Cities three years ago.



FIRST SALES: WNEW-TV, New York / KTTV, Los Angeles / WTTG, Washington, D. C. / KGNC-TV, Amarillo / WSJV-TV, South Bend

Roy Thomson's Bid to Extend Aid To New Countries Via TV Facilities

Thomson Television International is extending its aid to the new countries of the world in setting

up tv stations.

Management contracts are being initiated for the governments con-cerned in Jamaica, Trinidad, Barbados, Sierra Leone, the Ivory Coast, Kenya, Mauritius, Aden and

Talks are also going on with many other countries.

"This sort of activity, though its importance is widely recognized, is

possible only because it has stem-med out of Scottish Television Ltd." said Roy Thomson, here. "Without Scottish Television we should have had neither the resources nor the technical skills to venture down this path. This is a case where we use the strength we possess in one field to serve hu-manity in another."

According to Thomson, it was not until the advent of commercial television that much more than "contemptuous lip service" was paid to the special requirements of

individual regions of the U.K. Wally Voight, w
"Even yet," he said, "Scottish appointed TN d
Television broadcasts twice as ager of Capitol
much locally-originated material as radio operations.

the Scottish region of BBC Television, and every effort is being made to increase this proportion.

"I believe with all my heart in television, not only as a commercial

operation, but also as a major social force for good.

"Television is the only means by which new governments can teach such things as hygiene, child care, soil conservation, and so on. It is probably the most powerful wea-

pon against illteracy itself.
"It is up to the West to do as much as possible to help new countries preserve the freedom of the individual, freedom of social institutions, and freedom of speech. There is far more chance of these countries keeping along the right lines if the technical assistance comes from the West, rather than from Russia or China.'

Raleigh—Carolina Broadcasting Co. of Releigh has named Robert A. DeBardelaben as new sales manager for its 29-station Tobacco Radio Network and affiliated TN Spot Sales, DeBardelaben replaces Wally Voight, who recently was appointed TN director and manager of Capitol's WRAL-AM-FM

cer Blaine Grand tried to follow

suit with a sly survey of the local oblitude to animals. Despite some pleasant fancies and intriguing facts on the way, the program lacked a strict theme and could not make up its mind whether animal-lovers were to be mocked or revered. So its punch was heavigloved.

There was certainly scope for absurdity, and it was realized in two smart episodes. The owner of a rest home for cats told of their dietary fads, one having to be supplied with smoked salmon, and showed their living accommodation, with private garden and per-sonal toilet. In similar-vein, the up-and-coming pet, the new status symbol, is a donkey, and it was shown gambolling around subur-ben lawns, consuming anything it

could lay its jaws on.

But, in general, the British fixa-tion for domestic fauna wasn't really pinned down. More impressive, perhaps, was the indication that human affection can come to an abrupt end, for many elderly dogs are deserted by their masters. Foxes, too, have a harrowing time. Cruelty in obtaining whaleoil was constrasted with the loving care devoted to a parakeet.

The soundtrack voices of Anna

Wing and David Graham d to add variety, and Mich Grigaby's direction was efficient didn't scratch the surface of the wit and argument inherent he the subject. Otta.

Authority as educational or in-

Opening up of the commercial station market for Yank documentaries in this country, where pre-viously the BBC took most of this category of product from the off-shore distribe, now makes the commercial web by far the largest customer for U.S. documentaries. And although they are, in the main, being sold out a region by region basis, total exposure works out to approximately one hour a week on the half decay or so indicate the participations. the half dozen or so indie stations that are buying them. BBC, which has been high on American docu-mentaries for a long time, is now screening far less than the overall commercial web total.

Honolulu-Henry J. Kaiser plans to file an application for what would be Honolulu's third commercial FM radio station. The 30,-000-watt station would share Kaiser's KHVH tower but would program separately, broadcasting exclusively in stereo.

production. in knowledgeshle trade e the regional stations h selected the three executive are to represent them at the vita network meetings in 1964, after "new deal" comes in with the In-dependent Television Authority overseeing the scheduling Names of the three execs in question, as yet still secret, are understood to be of the calibre of a Noel Stevenson, managing director of Scottish TV and of a John Baxter, and of TWW and an Anthony Jelly of Tyne-Tess-TV. They will be representing 41% of the commercial tv viewing public in this country, the balance coming under the range of the four major stations

In selecting what it believes to be its three "strongest" execs to rep the whole of the regional operation at the network meetings, the little companies, many with big ambitions, regard the next three years as vital for getting the best possible showing nationally for their local product. The main reason being that in 1967, the second commercial will be in the offing. And a good track record of programming prowess estab-lished now, it's felt, could be a major incentive for the ITA to elevate a regional company to major status as and when the second commercial outlet arrives.

But while the financial resources of an STV, a TWW, a Southern-TV or and Anglia-TV may not be sufficient to sustain continued quality production for network purposes, collectively the stations feel they can match the majors.

Sontinued from page 21 a

have been working under freelance deals.

Talks, which resumed with the networks' o&o's managements yesterday (Tues.), also cover staff an-nouncers and local performer codes. It's expected, however, that the major management thrust will be against AFTRA's demands for newsmen, a group which has grown considerably over the past couple of years in light of the accent on locally produced news shows.

Negotiations between AFTRA and the networks on a national pact have been laid over until the local issues have been resolved. The recent handshake agreement between AFTRA and Screen Actors Guild, on one side, and the networks and ad agencies, on the other, for a new tv commercial code is also contingent on AFTRA's final agreement on the local and network level.

'Black Friday'

Continued from page 21

starring Harry Worth, and "Dr. Finlay's Casebook," a dramatic medico show, were the two BBC programs running against the commercial stations classical music. They subsequently picked up their biggest audiences to date, the comedy (7,749,000 dual channel homes) making No. 6 spot on the network top 20 and the drama (8,395,000 d-c homes) doing even better and landing a No. 4 spot on the same list.

TAM reports that judging from the higher-than-average ratings during much of the evening, it was apparent that many people tuned in especially for news and com-ment on the situation in America.

San Antonio-"On the Spot," an educational tv game, will return for its second season here on KENS-TV to be aired each Sunday at 5:30 p.m.





Now...a new EASTMAN Sound Recording Tape!



Take a plece of the new Eastman tape. See how tough it is ... how clean it breaks under stress.

Look! No stretch...when it breaks—it breaks clean!

NEW! Support material for EASTMAN Sound Recording Tapes is DUROL Base. A specially prepared form of cellulose triacetate—smooth, tough, durable, highly flexible—provides high strength with low elongation. When equipment accidents happen, it breaks clean. Splices are made easily, quickly—with minimum program loss.

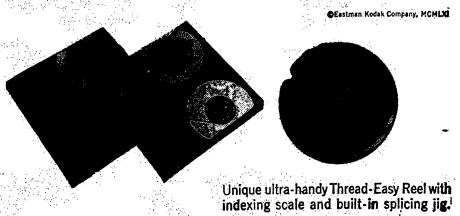
Another important feature: "Lifetime Coding," your assurance of highest quality. Printed on the back of all EASTMAN Sound Recording Tapes is a continuously repeated, permanent legend. This identifies Eastman Kodak Company as the manufacturer and provides a convenient means of indexing these tapes."

For information, see your electronic supplier or write

Magnetic Products Sales

EASTMAN KODAK COMPANY Rochester 4, N.Y. New "R-type" binder. This gives a smoother, tougher surface, thereby reducing tape noise and distortion. In addition, it provides extreme abrasion resistance, preventing oxide build-up at the head. Even more important, however, are the amazing magnetic properties of coatings of "R-type" binder which make possible two superlative tapes—both available now.

At leading electronic supply houses: Type A303, a vastly superior low-print tape with output comparable to a fine general-purpose tape . . . also Type A304, a high-output tape with remarkably low print-through characteristics.



Television Reviews

and director worked together to turn out a lively and entertaining half hour.

THE PIERRE BERTON SHOW With George Jessel Executive Producer: Ross McLean Director: John Spalding 30 Mins., Tue., 11:30 p.m. CJOH, Ottawa (film)

When Pierre Berton asked George Jessel if there'd be a "George Jessel Story" biopic, he retorted, "I have one. Jerry Lewis was going to do it but he's changed his mind. I think he wants to do Lincoln."

That was the boffo ending to a generally good, sometimes very funny, conversation with the ve showman, who early on gave his age as 65, then a few minutes later said he'd been in show biz 55 years not counting the last eight or nine, when I've been chiefly raising money for my relatives in Israel."

Asked who among today's crop of stars would live in memory, Jessel replied, "I don't think anyone will be remembered like Jolson. If Jerry Lewis hadn't made all that money...He has talent he's never touched...He's bought himself a platinum umbrella."

"Was Ziegfeld a greater show-man than David Merrick?" asked Berton. "Yes," said Jessel. "If one detail in a show didn't satisfy him he'd keep it out of town till it was perfect . . . There could be 21 standees at every performance of, say, 'Whoopee,' but Ziegfeld had it fig-ured so he could still lose \$22,000 a week. But what a contrast to some modern showmen, like the two tv producers I overheard the other day. One of them said, 'Our show is terrible!' 'So?' said the other. 'I wouldn't care if the actors

threw up, as long as the show went up half a point." Jessel named Churchill (who once gave him 50 cigars) as "the greatest man alive—with Truman and Ben-Gurion . . I love Harry

Truman!"
Crystal-balling, Jessel said he

Burt Blackwell stepped into his Shea's Hippodrome—at the real Shea's, the big one!") where he found written on the wall, "Had a brisk clip. Talent, producers leading and directed."

Another lively seg of Berton's five-a-week show, carried by five of the indie CTV web's nine stations, with locally placed commer

CLEVELAND'S MOON SHOT With Bud Dancey, guest scientists Producer-Director: Dan Hrvatin Writer: Dancey 30 Mins.; Thurs., 9:30 p.m. KYW, Cleveland (tape, film)

This was an example of electronic journalism, home-town vintage, that is a positive plus for television. Cleveland had a major role in the firing of nation's last major missile, the Atlas-Centaur rocket, since with it went the newest liquid hydrogen—an assignment given to Cleveland's Lewis Lab of NASA. On May 8, 1962, the firing of a modified Centaur, was unsuccessful, and Washington turned to the Lewis Lab with instructions to iron out the wrinkles. Not only was a major segment of the nation's upcoming moon shot involved, but the economic posture of a community's role in governmental space spending also was being tested. Hence, KYW-TV's move to send a team of Bud Dancey, news editor, and Tom Beltz, photographer to Cape Kennedy (Canaveral) to report to its community was responsible programming.

Considering, too, that back-ground material had to be gathered, the speed in putting together the half-hour documentary so that 24 hours after the successful shot the entire picture could be put into community orbit—all made for sharp, good journalism, Carefully tucked into broad picture was the identification of the role played by the engineers who work at Lewis Lab through a visit to the home of Cary Nettles, deputy project director, who narrated the engineering and scientific phases of the report.

A judicious use of government film augmented the fine camera work of Tommy Beltz. There were wouldn't be surprised if Nixon won the Republican nomination—"I'm scientists as Prof. Willie Ley, along very friendly with him; a lot of things have been said about him that aren't true." And he told of Lewis Lab, and R. H. Gray, launch.

director. Bud Dancey's script and narration made a difficult subject understandable. Dan Hrvatin's selection of music and production lent flavor to 30 minutes of good television.

ARIETY

JIM BROWN: THE BOY FROM SYRACUSE

With Jim Brown, Ed Walsh, Ben Schwartzwalder, guest: Paul Wilcox, narrator

Producer-Director: Jim Breslin 30 Mins.; Fri., 9:30 p.m. FELS & CO. WEWS, Cleveland

(Zubrow, Inc.)

It seemed only right that cognizance of the splendid record of Jim Brown, the Cleveland Browns' fullback, be spotlighted in a television report. WEWS did just that in a half-hour presentation that included footage of the days Brown was the scourge of high school football at Manhasset, Long Island High. His scholastic coach, Ed Walsh, was on hand to narrate the film and be interviewed by Paul Wilcox, WEWS sports voice, who handled the chores in a smooth offering.

The stanza also included an interview (beeper) with Syracuse's Ben Schwartzwalder along with a film clip of Brown's notable per-formance in the Colgate game where Brown chalked up a host of new records in the 61-to-7 win. In fact, Brown's capability to

hreak every known pro grid record in his seven years with Cleveland is additional proof of his key role in the success of the Browns. Tribute to the fullback was paid by Art Modell, president of the Browns; Cosch Blanton Collier; Lou Groza, the kicking specialist; and such opponents from the New York Giants as Dick Modzewieski and Sam Huff.

There were pictures of Brown and his family, plus action shots of football games. It all added up to a factual presentation, but it lacked the sparkle and dramatic impact that one would imagine in the story of Jim Brown

Commercials were done ade quately by Ken Coleman.

JO STAFFORD SPECS

New regional and local spor have joined the Show" bendwagon.

Independent Television Corp., which distributes the hourlong specials, has closed a deal for Mountain State with Gold Strike Stamp Co., trading stamp firm.

Southern New England Tel. Co. Southern New England Tel. Co. for New Haven bought the specials for telecasting on WNHC-TV. New Haven; 17th Street National Bank of Denver for Denver telecasting over KLZ-TV.

Sales to date total 78 markets comprising 96% of total U.S. tv homes. In most of these markets, the specials will preem in January.

the specials will preem in January and follow on a one-a-month schedule.

'Curb That Blurb'

Continued from page 23

mercial repetition Nicodemus said "you wonder who is going nutty."
To this Commissioner Lee Loevinger responded, "why do you waste your time on tv while there are so many things to Do? You can take a walk, go to a movie,

smoke opium or read a book."
"Why," he asked, "do people submit themselves to what they find objectionable?"

TV Followup Comment

as French as apple pie.

The Dukes of Dixieland blowing in a New York studio mockup of a Left Bank jazz joint, with the show's shiney dancers as audience extras failed to create the desired illusion and atmosphere. Chevalier joined the band to do a WW 1 number, "They Called It Dixie," which was even more out of con-

"Tour" continued with the various acts clumsily fitted into such locals as sidewalk cafes, Maxim's and the Opera Comique, Latter featured American opera singers Theodor Uppman and Janet Pavek.
It was at least a first on the "Hour" for the 75-year-old Cheval-ier and Miss Francois, and also

concert pianist Philippe Entremont, who, backed by the Bell Orch under Donald Voorhees, was the show's most impressive turn.

Chrysler Theatre

Stuart Rosenberg's hysterical di-rection and Eugene Burdick's overly melodramatic script spoiled a basically sound and original dramatic theme in "The Candidate," NBC-TV-Chrysler hour Friday (6) that starred comedian Milton Berle in a straight role.

There could be no development in Berle's constantly high-key portrayal of a campaign manager whose professional and personal life were rapidly disintegrating. Although the vet comedian displayed flashes of dramatic talent, the hysterical pitch of the entire hour left a viewer detached.

There was, however, one excellent scene in the video first for Burdick. It involved a showdown at the ranch home of the gubernatorial candidate (never seen in the teleplay) with Dina Merrill as the aspirant's wife, Robert Webber as the statistician who knew the per-centages behind every word in a speech and Berle. Others in sup-port included Hope Holiday as a secretary and Ruth Roman as Berle's wife. Bill,

Judy Garland Show One of the early items in the Judy Garland series, which had been held back for sometime, was released for consumption of Sunday night (8) shut-ins with a minimal cast comprising Miss Garland and Mickey Rooney, her longtime sidehick from the Andy Hardy se-ries. In those days, both were the top teensters in the Louis B. Mayer menage and held a place of special esteem for the filmgoers of that,

Hardy series was of the "heartwarming" variety and provided a special kind of glow reserved at the antics of kids. In this context, it was wrong to burlesque that era. It made fools of the many who loved the pairing and at the same time, it denigrated themselves and the days of their youthful glory. There were moments when the

coupling made musical sense. They are both personable people and Rooney does sing acceptably. The tunes were long accepted standards. There were times when they swung into a pleasant mood and this atmosphere could have been continued with a conversational jag and anectoda about the times when they made fortunes on the MGM lot. Certainly there was a lot of pleasantness and dark moments for them during that era at which they, together with the tele audience, can now laugh at.

A section which indicated Rooney's ability to handle songs was evident in his tribute to some

was evident in his tribute to some of the French performers. His handling of Chevalier's "Thank Heaven for Little Girls," with a femme assortment from a long stemmed beauty to a pair of moppets, was a touching item. Miss Garland had her moments in her final tune med-ley, but sometimes the effect was spoiled by a very ungallant cameraman who gave her some highly unflattering closeups.

There was a brief bit by Jerry Van Dyke which contribuited very

Jacqueline Francois, it was about little, and the appearance of production dancers in a couple of sequences dressed up the show.

Footballcasts

\$926,000 it pledged for the NFL ehampionship game this season, as a separate package.

That \$19,800,000 kitty which CBS-TV utilized to tie up NFL and NCAA games two years ago, in light of NBC-TV's go-go-go sports policy, hardly seems adequate for the upcoming bidding go-around. The winning numbers appear closer to \$25,000,000.

How high a number CBS-TV or NBC-TV roll for each of the series of 11 events is currently the subject of top level discussions at the respective networks. If ABC-TV, respective networks if ABC-TV, which has the American Football League games, enters this bigmoney race, it would be one of the surprises of the season.

CBS-TV, which paid the then record \$10,200,000, for NCAA telecasting rights, had made money the casting rights, had made money the cast of the season.

on the schedule, although breaking even the first of the two seasons. Web has made money both sea-sons on the NFL games. CBS though, has a policy that such events should turn a profit for the network, and should not be con-sidered a loss leader. How much the Paley-Stanton-Aubrey trio feel they can up their ante and still return some profit will be evi-denced in their bidding. A change in the "no-loss-leader" policy also will be in evidence.

CBS-TV, especially in the NCAA schedule, did not have an easy time of it to attract sufficient sponsorship so that the games could

turn a profit.
.Unrelated to the upcoming bidding, CBS-TV is engaged in what may turn out to be a legal hassle with the NFL. At issue is the tv rights fees to the Nov. 24 NFL same, amounting to \$300,000, Web game, amounting to \$300,000. Web that Sunday preempted the N. Y. Giants-Cardinals game during its coverage of the Kennedy assassina-tion story. NPL wants the network to pay the ty rights to the game, which was played at Yankee Stad-ium as scheduled. CBS-TV is ex-ploring its contract to see whether it's legally bound to do so. It's expected that NFL's new

contract will have provisions re-serving the league's right to en-gage in theatre pay television. Pay-ty in theatres would be utilized by the NFL on an experimental basis in cities where home games are blacked out on home television.

San Antonio-Maurice L. Levy San Antonio—Maurice L. Levy of Dallas, a television newsman for NBC received the "Headliner of the Year Award" at the San Antonio Press Club gridiron show.
Levy is head of NBC's television news in the southwest.



leading producer of turntables Standard • Custom • Portable (also-rental units)

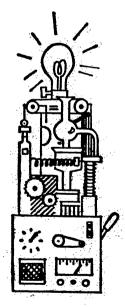
WRITE.. Macton Machinery Co., Inc. Jefferson St. Dept. V. Stamford, Conn. 06902—(203) 324-6161

OSWALD MATERIAL

Have exclusive and unused tape recording of 37 minute interview between myself and Lee Harvey Oswald, dated Aug. 17, 1763. He discusses Marxism, Cuba, Latin America, his personal background, etc. Excellent illustration of way his mind works, and of personal characteristics. Want for contact recording company interested in making this into documentary record. Tape is of broadcast quality. BHI Stuckey, 2317 State St., New Orleans, La. Phone: 879-841.

Bob Hope, Walter Cronkite, Clifton Fadiman, Bud Benjamin, Jack Cleary, Ted Bergmann, John Aaron, Ike Kleinerman, Syd Eiges, Charles Steinberg, Mike Foster, Hank Warner, Bud Rukeyser and Alfred Stern know our new telephone number.

Do you? IT'S HA 1-1122 The Kalmus Corp., 445 Park Avenue, New York 22



What is it?

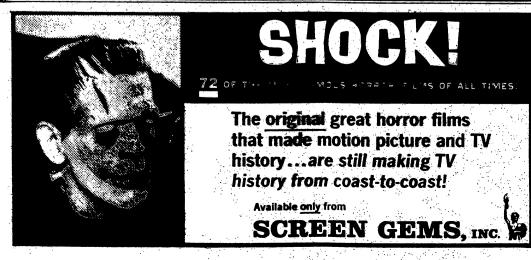
We don't know. Couldn't

But we do know that if you advertise it on KSTP-TV you can sell it . . . and plenty more like it.

The Northwest's first TV station, KSTP-TV effectively and economically sells a market of 810,800 TV families and over Five Billion in spendable income.



100,000 WATTS - NBC MINNEAPOLIS - ST. PAUL



VARIETY

December 4, 1963

Palmer House, Chi

Chicago, Nov. 29.

Phyllis Diller, Elkins Sisters,
Ben Arden Orch; \$3-\$3.50 cover.

To Phyllis Diller falls the honor of capping an already great twelvemonth for the Empire Room with a jampacked and rousingly enthusiastic opening show that virtually insures three weeks of torrid biz in this sizable swankery.

With a half-dozen years of the bigtime under her belt, she can fairly be appraised as a bonafide member of that small, select group of virtuoso comics. She affirms the fact that past a certain point of comedic brilliance, the discriminations of gender in this field are irrelevant.

Although she appeared at the Empire Room less than a year ago, her material is almost all new, and it is fresher and funnier than ever. The themes are the same, but the twists on them are sharper, her timing is flawless and her delivery is superb.

Opening the show are the Elkins Sisters, Trudi, Elfi and cousin Lore. The shapely and attractive trio spin out a graceful and colorful acro-dance turn. Also, whether by accident or design, the beauteous threesome present a cleverly comic setup for Miss Diller's ungainly entrance.

Mor.

TV-Radio & Oswald

Continued from page 23

show sells for about \$8,000. Vari
For reported CBS upping rates for the participation in its something else. They announced high-rated morning strip into the \$4,000 range. The prime times, of course, soar even higher. If a sponsor is willing to pay these thousands of dollars for a single minute of communication, think how incredibly powerful must be the combined, uninterrupted, unceasing.

Admittadly Selfice Rap bined, uninterrupted, unceasing, unvarying impact of what Variety estimated at \$40 million worth of television focus. This is the focus that was put on Lee Harvey Oswald. The story was told over and over again, like a thousand telescoped episodes of "Edge Of Night." The drama began with one of the most emotional if not the listory as long as our history to make public the moving of Oswald as the assassination itself, and God knows that's a deed that will live emotional, if not the most emo-tional news story of this century, lives. And I don't speak from hind-the unexpected, illogical shocking, revolting and frighteningly sad death of our President. I have was told, not once but several revolting and frighteningly sad death of our President. I have have the fore seen so many people, both men and women, so close to tears. The story, in itself, was overwhelming. To this first fan-tastic emotion radio and television. It was Variety also indicates that one of the revolution and the responsible invitation to murder. It was variety also indicates that one of the revolution and t then added their complete and un-interrupted \$40 million dollars worth of ceaseless focus, After two days of this unceasing focus on the facts and allegations, two days





GLOSSY

100 8x10 Glossy Prints 31/2c each 100 8x10 Celer Photos only \$1.15 each MAGG PHOTOPRINT CO.

Box 12585 . Houston, Texas 77017

there was an awareness then of the threat of irresponsibility, VARI-ETY said that all Radio Free Europe's broadcast departments "were instructed to stick strictly to the facts re the accused assassin, Lee Harvey Oswald 'to avoid all irre-sponsible comments that might be reported in the Western press in the heat of excitement."

sponsible the Chief of Police may have been in intent or action, the effect of his irresponsi-bility would have been impossible without the power of radio and television. I do not know of my own knowledge—because I stopped listening and watching—but I have been told that the Dallas Police Chief changed the time of Oswald's move at the request of television news men. Oswald was to be moved. I've been told, during the night, the goal.

The move was changed to a time when the "audience" could watch be asked and to be answered: First: When; and for how long, if ever, when; and for how long, if ever, and to focus the total news men. Oswald was to be moved,

If you want to write a plot for really have to. The effect is there.

Is that not what our industries

did to Lee Harvey Oswald? The intent may have been noble—to provide the best news coverage to the American people and to the world. A fine and honest purpose— but only so long as it's done responsibly.

There are laws against inciting to riot. There are laws against lynch mobs. Our industries threw the full \$40 million dollars of their weight into focussing the world's attention on Lee Harvey Oswald attention on Lee Harvey Oswald in Dallas as a killer. It then either arranged or at the very least announced the time and place set for the lynching and guaranteed ceaseless coverage of the event—the greatest audience ever.

I ask you now if that sequence

of actions was responsible or irresponsible.

the causes of crime, what motivates man to want to rob or overpower or destroy another. But it doesn't seem to me to require any special knowledge of crime to know not to point a finger at an alleged killer in an emotionally crazed crowd—especially when you, personally, have spent all of your energy for two days in whipping up that emotion.

What's a Responsible Medium?

This nation needed Lee Harvey Oswald. He was the only person who could answer all of the quesions left unanswered by his alleged deed. This nation needed the calm and orderly process of Lee Harvey Oswald's trial to show that even in the heat of passion, that especially in the heat of passion, ours is a nation not of men but of law.

If you say to me that television and radio were and are guiltless tools, performing a necessary and unemotional chore exercised without a sense of responsibility. (The Police Chief said it, it's news, it's enough newspaper-revealed scan-dals involving the police as well as the underworld to know that it's a multi-million dollar business. God knows it'd be a service to the public to announce the winning numbers. Why then don't we do it

We don't because we are and must be a responsible medium of communication. We do and must exercise judgment, constantly—in news, entertainment, in every phase

of the business.

The charges I am bringing against our industries I bring not because I do not respect them, but because I do respect them. Television is the most powerful method of com-munication yet devised by man. Not to recognize this power is, I think, a kind of irresponsibility, no matter how noble the purpose or

is it desirable to focus the total "Gunsmoke" and you want to create a "Bad Guy", one easy, tried-and-true way is to picture him as a emotionally charged nature? When man who goes around spreading is the point of too-much? When allegations about a "killer" and then, at the critical moment, as the client of the critical moment, as the client of the critical moment, as the client of the content of th the alleged killer is being taken an executive to demand of a news from the jail-house, turns drama-tically and points, "There he is! less of the material at hand, to fill That's him!" The villain may or time by repeating, reviewing, and tically and points, "There he is! less of the material at hand, to fill That's him!" The villain may or time by repeating, reviewing, and may not add: "Get him!" He doesn't repeating again? When does an executive decision to sustain coverage force the working staff into trying to "make" news to fill time?

The second question: What executive decisions can be made ahead of time to set guide lines for men working in the field, under the heat of "getting a story", to protect the public we serve from irresponsible action, intended or

unintended, on our part?

Admittedly the questions are difficult, general, almost ethereal. They were real enough for Lee Harvey Oswald. And the legalistic hell our nation is going through now trying to prove to itself and the world that we lynched the right man should be spur enough to make us rack our brains in an attempt to seek solutions. If the problems are difficult, at least, as President Kennedy said, "Let us begin." Perhaps the place is in the NAB. Perhaps through some meeting of the heads of the networks the network news departments. I think that somewhere there must be a beginning and that it should of what we have done.

If our media do not think and do not reason and do not make judgments, then we would be open for hire to anyone. We are not open for hire irresponsibly to others. Why self ourselves out to ourselves? I hate censorship. But there are lines of responsibility that must be drawn, or we'd an nounce every troop movement made during war, violate every release date, reveal every source of news.

There is no question about our ability to communicate, or about our ability as an industry to rally forces for a fantastic effort such as that displayed by the news and production forces of all of the net-works and all of the stations in the country during the recent crisis. It is not because we are not power ful, but because we are powerful that we must be as responsible as we are powerful.

. I think radio and television helped kill Lee Harvey Oswald. I think that unless we in the in-dustry own up to this, discuss the situation, and resolve it to the best

occur again. If it does occur again, the decision to discuss and regu-late may come from others outside of the industry. I hate censorship. I respect the communications industries. I think that now is the time to move toward a fuller study and understanding of our responsibility as broadcasters. How does the rest of the industry feel? How do you feel?

William T. Bode WCAU-TV, Philadelphia.

Saarland

Continued from page 22

period under French control and was recently turned back to Germany following a plebleite among its residents, the people are bilingual and the two languages are used in signs and ads throughout the Saar and taught in the schools.

The new regional program, titled "West Magazine," can also be heard in the eastern part of France and in Luxembourg, it was revealed by the station's authori-

Saar Radio, with an estimated 290,000 listeners formerly, ranked as one of the smallest (second smallest with only Bremen behind it) of the radio outlets in West Germany, and hence received the smallest income from the West German Federal Post, which collects 50 cents monthly apiece from the country's 16,000,000 radio set owners. But many of the larger stations like Frankfurt, Stuttgart and others only have 100 kilowatts, so with its increased wattage, it will also be in for a larger piece of coin from the post office, when it can prove that it has more listeners.

So the station is really heading for the big time—although it's rumored that the other German radio stations are going to protest at the new tough competition.

CBS 'Health Fraud'

Continued from page 23

handling various cases. All eight physicians specialize in a form of therapy known as "ultraviolet blood irradiation." All the doc-tors involved state that they are licensed physicians and members of the American Medical Assn.
A CBS spokesman commented

in our opinion, the suit is without merit.

Suing physicians are Dr. H. T Lewis Jr., of Pittsburgh: R. C. Olney, of Lincoln, Neb.; Dr. Armand C. Grez of New York and Spring Lake, N. J.; Dr. Basil Bland and Dr. Breen Bland of Memphis; Dr. Albert A. Laplume of Bristol, Conn.; among others.

WB's U Bids

Continued from page 27

both operations with its own funds. The company predicted it would employ 60 in its Chicago operation and 62 at the Fort Worth station.

Warners said it didn't plan to regularly advertise its own products on the stations but averred it may use up to one hour per week for such commercials.

Warners previous excursion into broadcasting ended in 1950 when it sold KWFS-AM, Los Angeles. It applied for, and then dropped in 1946, bids for tv outlets in Los Angeles and Chicago.

Don't Sing, Just Sell

Continued from page 26

arguments for doing things his way: "Don't sing your selling mes-sage. Selling is a serious business. How would you react if you went

into a Sears store to buy a frying pan and the salesman started singing jingles at you?"

Billboards: "I share the view of the garden clubs and federal government that we would be better off without billboards. I have never been able to find any re-liable evidence to prove that they sell. At best they can only remind. Whenever the billboard industry is threatened with restrictive legislation, it defends itself on the curious ground that it employs thousands of workers. So do brothels."

Columbus-David R. Chase has dustry own up to this, discuss the joined WLW-C, Columnus, as situation, and resolve it to the best of human ability, the chance will wHIZ-TV, Zanesville, where he remain that such a situation may was production director.

WABC, WCBS, WPIX **BOUNCING IN JERSEY**

Washington, Dec. 10. New York television stations

WABC, WCBS and WPIX are off FCC's New Jersey programming hook. Their licenses were renewed by the Commission's Broadcast Bureau.

Only Gotham station still facing renewal grant is WOR-TV. Renewal of the RKO General station has been hanging three years pending solution of the NBC-Philadelphia hassle. That fight is partly tied to NBC's proposed trade with RKO for its WNAC-AMEMITY Rector AM-FM-TV, Boston.

WPIX's renewal was cleared un-conditionally. WABC's was granted without prejudice to conclusions in FCC's Network Study.

WCBS' renewal was granted on the same basis and also without prejudice to pending anti-trust actions relating to CBS and to Commission rules on the affiliation contracts proposed by the web.

Offered for the First Time GASPARILLA COVE

The wind carries whispers from centuries past of dashing pirates and hidden treasure—some of which might have been buried near "Gasparilla Cove"! The estate of the late Mr. Louis Geraci, Gasparilla Cove, is 8-acres of tropical paradise located 90-miles south of Tampa across the sound from Boca Grande. site of the world's finest Tarpon fishing! This 11 room Roman Brick home was completed in December. 1962. It has 5 bedrooms, 5½ baths and maid's quarters. Luxury features include 2 fireplaces, wall-towall carpeting, gold-plated fixtures, intercom system throughout, individually controlled music system. and a 15-ton reverse-cycle air conditioning system. A boat house of prestressed concrete adjoins the home and will accommodate a large 50-foot yacht with a tuna tower. Dock space for five yatches is adjacent to the boat house. A separate Orchid House is located on the grounds. Constructed at a cost of over \$400,000, it is being offered for



N. GERACI CO. 2621 E. Hillsborough Ave. TAMPA, FLORIDA

BROWNSTONE FOR RENT

Charmingly furnished 4-stories at 35th St. off Park. Short lease at \$1200 per mo.

MU 4-3279 after 1 P.M.

SECLUDED LUXURY FLORIDA HIDE-A-DAY

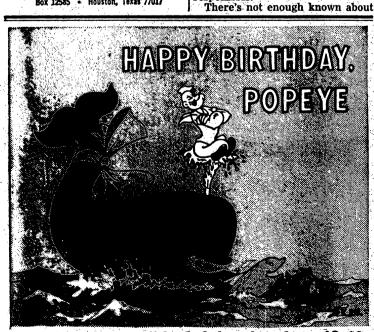
nl Beach — Waterfrent contemporary en-scus Island, swimming pool, deck, fer. 50^A t on Biscayne Bay, fully furnished, atr and centrally heated. 3. BRs, 4 baths, living room, tropical Florida playroom, In modern's kitchen, sop servants wing, possession. \$75,000. Tel. N.Y.C. CO 5-4976

RENT — FURNISHED

Hwd Hills View like your own pyt home. 2 story liv room. Balcony. Bed room. Large view deck. 6-9 month ise. TR 3-6052.

JU 2-1957, New York City, or HO 7-4067 in Hollywood

50's E.—Off Beekman. Charm 5 rm. Duplex + glass enclosed terrace Studio skylight, lg liv rm, W.B. fireplace, 2 lg bdrm, 3 bths, full D.R.— kit. exquisitely furn; W. W. Carpeting, brand new wash, mach, dryer, dishwasher. Min. 1 yr sublease. \$700 mo. MU 8-7653



He's 35 - Nationwide Celebration Jan. 13-19



King Features Syndicate, 235 East 45th Street
N. Y., N. Y. 10017 • Tel. MU 2-5600

Chi's Stalling on Proposed Music Bowl May Cost It \$1,500,000 Ward Bequest

the decision for the proposed new music bowl in Chicago's lakefront Grant Park and to all appearances it is highly unlikely that that plan it is algaly unlikely that that plan will get off the ground. The joker in the deck is a Dec. 10 deadline for a \$1,500,000 bequest by the A. Montgomery Ward Foundation, and it is increasingly apparent that a battery of special interests will stall the effort past the deadline.

The Chicago Park District is sticking by its proposal for a scooped-out bowl in a now-grassy area bounded by Monroe and Jackson Streets and Lake Shore and Columbus Drives. The Metropoli-tan Housing and Planning Council says that the site will destroy the park and that there is plenty of room on top of a large under-ground parking lot a block further

that the city's choice of the site was arbitrary and did not take into account future developments. account future developments on the lakefront. The park district commission responded to the ac-cusation by saying that their studies showed that the costs of construction elsewhere would be "outrageous."

The concert bowl was originally conceived as a 20,000-seater, but was cut down to 10,000 amid howls

of "white elephant."

Another stumbling block to the music bowl is an old law that requires every owner with property bordering the park to give ap-proval to new construction, All of the owners consented except three the Fine Arts Building, the Chieago Community Trust and the Orchestral Assn. The latter sup-ports the Chicago Symphony Orchestra (which does not play in Grant Park), and proponents of the plan say it is intentionally blocking the competition of the free concerts across the street from its own Orchestra Hall.

Another group reportedly work-ing against the music bowl is an organization devoted to restoring the old Auditorium Theatre, which was designed by the late Louis Sullivan and has been dark for many years. The group, which in-cludes U. of Chicago architecture enthusiasts plus a group of North Shore bluebloods, has made ap-peals to the Ward Foundation to change the grant.

The only voice not heard from yet is that of the man who will make the ultimate decision—Mayor Richard J. Daley. Aside from the fact that he has waited so long to make a statement on the matter, there is a strong possibility that he will go along with the recommendations of his own Park Dis-trict. As a matter of fact, it would be very much in the Daley style to let the opposition shout themselves hoarse and then calmly tell the workmen to start construction.

Bobby Weiss Exits Warner Records

Bobby Weiss will leave his post as international director for Warner Bros. Records to devote full

He'll be involved on a global scale working in various areas of show business. Included in his activities will be foreign consultation and international representation of U.S. and foreign companies; independent motion picture liaison with respect to coordinating their music business affairs abroad; indie record production with foreign talent for world-wide release; ty film pur-chases and sales in behalf of American and foreign companies and stations; management of artists and their international bookings, plus acquisition of products allied to the

entertainment business for world-wide marketing.

All the activities will be helmed under the banner of Weiss' International Holding Co., Ltd., with initial offices being opened by Weiss in Paris and Tokyo effec-tive immediately. The Paris hq will supervise England, the Continent, Africa and the Middle East, while the Tokyo bureau will cover the entire Far East, stretching from Japan through Singapore/Malaysia

(Continued on page 46)

Belafonte Helps Mark Kenya Independence

Harry Belafonte left for Nairobi Kenya, Monday (9), where he will appear in two special concerts to commemorate that nation's independence. Accompanying him are his wife and African songstress Miriam Makeba.

Relafonte and Miss Makeba will appear at the State Ball Cabaret in Nairobi tomorrow (Thurs.) before a group of dignitaries includ-ing Prince Philip, husband of Queen Elizabeth 2d. The following day (13), Belafone will present a concert to the general public at the Royal College of the U. of East Africa.

L. A.'s Grove In **\$2,300 AFM Jam**

AFMusicians' Local 47 board has ruled that Cocoanut Grove pay Dick Stabile's orch \$2,300 for a week it didn't work. Jack Laurman, managing director of mitery has been granted a chance to appeal decision.

Case stems from question whether Stabile was given proper and adequate notice of termination of his bearing. of his band's run at the Grove.

Lauerman booked Stabile for Oct. 17-Nov. 27 stand, and also had him absorb some of the men who played in Pierson Thal band, which preceded. A booking prob-lem arose thereafter when Sammy Davis Jr. postponed a date due to commitment in Warner Bros. pic, "Robin and Seven Hoods."

Lauerman thereupon brought in Tommy Dorsey orch (led by Sam Donahue) to fill latter part of postponed engagement. First portion of cancelled niche was filled by Juliet Prowse — hacked by Stabile

With booking of Dorsey orch, there was no need for Stabile. Lauerman, however, contends the full term was worked by Stabile (Continued on page 47)

Cherry New Coast Prof. Mgr. for Cedarwood

Hugh Cherry has been set as Coast professional manager for the Cedarwood Publishing Co. Present-ly affiliated with KFOX, Long Beach, Calif., he has been a country music disk jockey for the past 10 years.

Bill Denny, general manager of Cedarwood a Nashville-based firm, indicated that Cherry's appointment is in keeping with the firm's policy of increasing its services to artists and artists & repertoire

Local 802 Repeals Sept. Dues Boost

The dues hike and scrapping of the 1½% work tax voted through by the Local 802 membership at a bylaw meeting last September has been repealed. The repeal came through a mail referendum held by the Local which brought in a tally of 15,936 for the repeal and 3,812

The Musicians' Voice Emergency Committee, which had been pro-testing the mail poll, was further set back last Friday (6) when Judge Richard Levet denied an injunction against the referendum.

The hike, voted on at the Sep tember meeting, raised the dues ante from \$24 to \$80. It was to go into effect Jan. 1.

WB'S MAFILAND IN O'SEAS DISK CONFABS

John K. (Mike) Maitland, Warner Bros. Records' president, is currently touring Europe meeting with the diskery's licensees in England and the Common Market countries.

First on his itinerary are talks with WB's English licensee, Decca Records, Ltd., and Reprise Records' licensee, Louis Benjamin of Pye Records, Ltd. Maitland then goes to the Continent for conferences with Vogue Records of France before traveling to Rome.

One-purpose of Maitland's Rome journey will be to attend a performance of "Rugantino," the Italian language musical which Alexander Cohen and Jack Hylton are bringing to Broadway, and for which WB has the original cast album rights.

35,000 Accounts' 60,000,000 Listeners Pushing Muzak's '63 Take to \$17-Mil

Ambassador Music Inks Rod McKuen for Britain

Ambassador Music Ltd. has signed folk writer Rod McKuen and the firm, In Music, for repre-sentation in Great Britain. The deal was set between Lee Pincus, Ambassador topper now in New York, and Dave Hubert, owner of In Music and Horizon Records.

The current McKuen-In Music ong, "Ally Ally Oxen Free," recorded by The Kingston Trio and seven other songs done by The Kingstons are included in the deal with Ambassador. Also in the deal are over 100 other McKuen songs. British sheet music and albums

will be distributed by Frederick Harris Ltd., U.K. rep of Chas. H. Hansen Music Corp.

Leaders Can't **Collect Union** Dues: Sup. Ct.

Washington, Dec. 10. The U.S. Supreme Court upheld Monday (9) injunctions by lower courts forbidding bandleaders to collect union dues from sidemen.

The court refused to hear arguments by the American Federation of Musicians against the injunction imposed by the U.S. District Court in New York and upheld by the First Circuit Court of Appeals.

Those courts ruled, and the union disagreed, that a bandleader, as a union member, violates the Taft-Hartley Act when collecting and turning over dues to head-quarters from band members.

The Taft-Hartley Act forbids employers giving money to unions.

The AFM wanted the court to decide if a bandleader or the person hiring the band is the legal employer.

The dispute originally arose when bandleader Ben Cutler collected dues from sidemen and turned the money over to AFM N.Y. local 802.

Muzak, the background music firm, will bring a \$17,000,000 take into the foreground this year. The hefty take is attributed to Muzak's drive for a "New Sound" or as Don O'Neil, the firm's program di-rector says, "to make it less limpid and pale by adding color and rhythmic interest attuned to the sounds of the day."

Some of the items involved in creating Muzak's "New Sound" are 1) the addition of lively Latin-American tunes; 2) the inclusion of Hawaiian music (long since taboo); 3) the internationalization of its library with French, Spanish, Italian, and South American songs to keep up with Muzak's global ex-pansion; 4) the use of "exotic" instruments like the mandolin, musete, xylophone, harpsichord, 12string guitar, and cordovox;

5) the constant addition to the acranging staff. (In 1953 Muzak used 23 arrangers. Today there are some 55 arrangers on assignment); 6) the continual updating of its library with new arrangements. (Some 30 each month are modernized.) Also, the emphasis on Broad-way and Hollywood scores even before the opening.

One of the prime factors in fol-lowing the new sound trends, says O'Nell, is the right arrangement. In this respect he's continually expanding his staff with freelancers who arrange and conduct their own dates. Among those used by O'Neil recently are Glenn Osser, Claus Ogerman, Sid Bass, Earl Sheldon, Ray Martin, Ted Dale, Richard Maltby, Lester Lanin and

Denny Vaughn.

Muzak now has 260 franchisers, up from 14 in 1941, and it's now rapidly expanding in the global market. It's been estimated that Muzak has 60,000,000 daily listeners in the U.S. alone via 35,000 accounts, Muzak's telephone bill in New York alone is over \$10,000 monthly and it adds a hefty share to ASCAP and BMI (ASCAP, incidentally, is currently negotiating a new contract with Muzak.)

According to O'Neil, "background music is a matter of programming to fit a particular set of

gramming to fit a particular set of circumstances." Muzak's "circumstances" fall into three divisions: 1) public area programming (restaurants); 2) industrial programming (factories and plants); 3) office programming (banks). O'Neil also points out that music is such a universal element that no changes in programming have to be made for Muzak's overseas users.

Muzak, which is a division of the Wrather Corp., also owns Programatic Broadcasting Service, a completely automatic broadcasting service, new used by some 80-odd radio stations in the U.S. (Programatic's programs are completely different from Muzak arrange-

MY SON, WHO ADVERTISES IN THE ANNIVERSARY EDITION

There is a kind of snobbery, let's face it, about being included in the Anniversary Edition. It's a way of counting, and being counted. This is the big check-off, once a year, of importance—individual importance, organization importance. You advertise you. You celebrate your achievements and foreshadow your next events.

The Anniversary Edition is a special value as it is a special occasion. The many editorial features, charts and summaries make this a special edition of lasting interest and importance. If you belong, if you rate, if you care about your prestige you belong in this issue.

Place your advertising copy immediately for

The 58th Anniversary Edition of



Where Fame and Fortune Meet

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 Piccadilly

HOLLYWOOD 90028 6404 Sunset Blvd.

> **PARIS** Ave. le Neulity de Neuilly-Sur-Seine

CHICAGO 60611 100 N. Michigan Ave. ROME 3 Via Sardegna 43

Beatlemania' To U. S. Via Cap Deal

The Beatles, England's hottest diskers, will spread their "Beatle-mania" to the U. S. via Capitol Records. A deal for the import of The Beatles' disks was concluded last week with EMI (Electric & Musical Industries) which gives Capitol exclusive U. S. rights. According to Voyle Gilmore,

artists & repertoire veep at Capi-tol, the label will issue its first single by The Beatles, "I Want To Hold Your Hand," in mid-January and will come out with an LP in

early February.
The "I Want To Hold Your Hand" single racked up advance orders in excess of 1,000,000 copies in the U.K., according to a London datelined report in VARIETY. last week.

This gave the group, the report further noted, the distinction of earning a gold disk for a single before it hit the stores, a feat which EMI believes has never been equalled before, The Beatles' previous single, "She Loves You," earned the group their first 1,000,-000-seller award.

"I Want To Hold Your Hand" was written by two of the group— John Lennon and Paul McMart-ney. The other two Beatles are George Harrison and Ringo Starr...

Presley's 'Acapulco,' Lee's 'Sing,' Smothers' 'Knave' Top New Albums

package. Presley continues as a disk phenomenon so the package, with the built-in values of a pic tieup, will go far in the market-place. The score is mostly built along Latino lines which give Presley a base for an easy swaying mood which he handles quite well.
One of the songs, "Bossa Nova Baby," has already stepped out as a single click which should attract even more buyers. In addition to 11 songs from the film, there are two added tracks ("Love Me To-night" and "Slowly But Surely") as a bonus, and the fans will be delighted by that, too.

BRENDA LEE: "LET ME SING" (Decca). Here is a topflight mix-ture of standards and new pops that will continue Brenda Lee's hot selling pace. She's a young belter with a veteran savvy that shows up especially well on standard like "Night and Day" and "At Last." However, she still shows up the songs she clicked with in the singles market. In this package the potent pieces are "Break It to Me Gently" and "Losing You."

THE SMOTHERS BROTHERS: "CURB YOUR TONGUE, KNAVE" (Mercury). The Smothers Bros. style of folk and comedy has been pulling in a big disk following via their "Think Ethnic" LP and a flock of tv guest shots. This all helps in getting them a built-in aud for the new package which shows off in hilarious form. Their audience won't be disappointed and they're bound to pick up more disk buyers as word of their funny routines get around. They have lotsa fun with Lerner & Loewe's "I Talk To the Trees," some historical American figures, flamenco and a Swiss Christmas, among others. All the material is surefire which is way above par for a potpourri of this sort.

LLOYD PRICE: "MISTY" (Double L). Lloyd Price came back into the disk running several months ago with an offbeat slicing of Er-roll Garner's "Misty." With the tune as a marquee lure for his new package, Price now has a good chance to make a dent in the album field as well. His vocal expression is vivid and vigorous and the youngsters may be more attuned to his style than the adults but his powerhouse platter per-sonality can't be denied. Among oldies that get some of Price's punch here are "You're Nobody Till Somebody Loves You," "Tennessee Waltz," "On the Sunny Side of the Street" and "Lucky Old

PAUL TAUBMAN: "ORGAN AND CHIMES FOR CHRISTMAS" (Columbia). There's a load of new Christmas product on the market again this season but Paul Taubman's has somewhat of a different aspect. Taubman has kept within the reverent nature of the holiday but still his repertoire is highly listenable through the unusual in-strumentation of organ and chimes. The sound is quite captivating and the 40 hymns and carols which Taubman has culled for this presentation have new sound stature.

"THE AMAZING AMANDA AM-BROSE" (RCA Victor). There's a wide range to Amanda Ambrose's vocal prowess and it gets an excel-lent showcasing in this varied repertoire. She's a belter who can do justice to Rudolf Friml's "In-dian Love Call," Harold Arlen's "Goose Never Be A Peacock,"
Hoagy Carmichael's "Hong Kong
Blues," a blues classic like "C. C.
Rider" and a moaner like "God Bless The Child." It's a distinctively different repertoire but with a high potential in sales and spins.

-1

"A JAZZ PORTRAIT OF CHARLIE MARIANO" (Regina). Charlie Mariano is an alto saxist who's beginning to make a dent in the jazz world and this package should help him along the way. His solo jaunts throughout the set command attention and respect and show him off as a musician with high standards. Some of the more familiar items like "I Feel-Pretty" and "The Song Is You"

ELVIS PRESLEY: "FUN IN his alto sax work and some of the ACAPULCO" (RCA Victor). The upcoming Hal Wallis film, "Fun In Acapulco," gets a solid disk push in this new Elvis Presley presley and presley presley acatilities of the same present and the same present a sidemen who appreciate what he's trying to do.

"ARTHUR GODFREY'S GOLD-EN HITS" (Contempo). This is a set of tunes, some oldies, some of more recent vintage, sung by Arthur Godfrey who is backed by a male chorus. The Ole Redhead is in good voice for the session, waxed by his own Contempo Rec-ords and distributed by UA. Johnny Parker conducts the or-chestra. Spirited arrangements are by Richard Wolfe. Material has lotso range and gives Godfrey chance to display his comedy ability as well as his way with a straight ballad or uptempo item. He's up to the assignment and comes away with an entertaining session. It should do well in the stalls and could break for a surprise click.

"TITO RODRIGUEZ & HIS ORCH IN PUERTO AZUL, VENE-ZUELA" (United Artists). Tito Rodriguez & Co. seem a bottomless well of Latin material and styling. For this album the unit draws its inspiration from an appearance it made at the Caracas Carnival, one of South America's more exciting musical events. Rodriguez won a citation at the carnival and this LP strongly attests to the authority that gave him he kudos. Included are mambos, boleros, pachangas and other items, all of which will delight Latino terp fans and buffs of the modern Latin idiom. The orch is fine under Rodriguez's baton and this is one of its best

RAY RIVERA: "AIN'T THAT GOOD NEWS" (Merry-Go-Round). Singer-writer Ray Rivera does well in both capacities in this outing, although his songs tend to be a bit on the cliche side. Nonetheless, the tunes swing well and he interprets them vocally with verve and savvy. He's backed by a groovy combo which likes to step out on some of Rivera's items. The result is a peppy waxing which should capture interest of the piano bar buffs. There's a smooth quality to the disk. The blues material is particularly strong and ably handled by Rivera and the unidentified combo.

BUDD JOHNSON: "FRENCH COOKIN" (Argo). Tenor sax man Budd Johnson and a combo of top jazzsters have taken a set of French or French-themed tunes and transposed them into a groovy jazz spirit for this LP. The result is a swinging collection of ballads and uptempo sides, all of which step out well and provide a sock entry.



LAWRENCE WELK

showcase for the hip tooting of Johnson's tenor. Along with him are such tooters as Hank Jones, Kenny Burrell, Milt Hinton and Osie Johnson. These men combine for a topflight instrumental large outling. jazz outing. Arrangements move nicely and Johnson's smooth, yet spirited sax, paces the unit skilfully.

DECCA DISK PRESERVES BBC TRIBUTE TO JFK

The tribute to President John F. Kennedy broadcast by the BBC's "That Was The Week That Was" program the day after his assassination (and subsequently shown in the U.S. via NBC) was one of the memorable ty events of that videopacked weekend. It now is an impressive disk package released on the Decca label.

The immediacy of the situation The immediacy of the situation is, of course, gone, but the script, penned by Christopher Booker, Caryl Brahms, Herbert Kretzmer and Bernard Levin holds up with all the poignancy and emotional impact of its initial airing. All hands in the "TW3" show made effective contributions and the disk stands out as a potent memento of the JFK story.

(Decca is paying higher than usual royalties for this package and the BBC will donate all the royalties to charity.)

In another disk salute to JFK the 20th Century-Fox label has put together a flock of his speeches recorded by Fox Movietone News in a package titled "John F. Ken-nedy—The Presidential Years— 1960-1963." It's a documentary that runs from his acceptance of the Democatic Presidential nomination in July, 1960 to his final address in Fort Worth on Nov. 22. David Teig does the narration and helps make it a worthwhile historical

Longplay Shorts

Peter, Paul & Mary's first Warner Bros. album ("Peter, Paul & Mary") has topped the 1,000,000 unit sales mark in domestic sales. The album was awarded the RIAA (Record Industry Assn. of America) certification for a gold record for \$1,000,000 in sales some time ago Mantovani, one of London Records' top album sellers, has already signed for another U.S. tour to begin next September . Andy Williams' "Christmas Album" on Columbia will be broadcast on the National Guard radio program, "Guard Session," until Dec. 29 National Guard radio program, "Guard Session," until Dec. 29 . . . Trini Lopez, Reprise disker, shot a segment for Wolper Productions' tv series "Hollywood and the Stars." The show will be tagged "Idols of '64."

Cal Tjader Quintet, in New York from San Francisco, cut 10 sides for Verve in the past week for an album to be called "Breeze From The East." The sessions were headed by artists & repertoire man Creed Taylor with arrangements by Stan Applebaum. Nancy Wilson, Capitol disker, will preem her new act at New York's Waldorf-Astoria. The act's being written by Earl Barton. Folk singer Carolyn Hester The act's being written by Earl Barton. Folk singer Carolyn Hester swings into New York this week for a tour of the deejays on behalf of her new Columbia LP, "This Life I'm Living". Bill Cosby, debut album is on Warner Bros., is starring through New Year's Eve at The Shadows in Washington. Prestige Records has 11 albums on its December schedule. The Library of Congress has requested, and received, a monaural and stereo LP of Warner Bros. soundtrack album of "The Music Man."

Joe O'Brien, deejay on WMCA, New York indie, has made the disk grade with a United Artists album titled "Hey It's Christmas." Package features O'Brien's alter-ego "Benny"... Eric Simon will conduct the Friends Of Live Music concert at New York's Town Hall on Dec. 31 Soloists will be soprano Marianne Weltman and tenor Wesley Swails

Al Madison's latest LP, "Smart Set Swing," will be handled in
New York by Olympia Distributors. Beryl Berney, the femcee of
the children's tv show "All Join Hands" (WCBS-TV), is out with two
albums. The first, "A Child's Introduction To Spain And Brazil" was

issued by Wonderland-Riverside, and the other entitled "All Join Hands" with songs and stories from Japan, Mexico, France and Turkey under the Peter Pan banner... Pianist Dave McKenna has cut a new album, "Lullabies In Jazz," for Sir Records... Sacred Records, newly-Pretty" and "The Song Is You" formed division of Word Records, has just released a new disk featuring take on an exciting new glow via organist Richard Elisasser playing sacred songs.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

MILLICENT MARTIN....IN THE SUMMER OF HIS YEARS to the late President John F. Kennedy. In context, or by itself, it registers as a literate and moving ballad that deserves to be heard widely. But to fit this number into a commercial format will require great ingenuity and taste by radio station operators. Connie Francis's version on the MGM label, Kate Smith's on RCA Victor and Toni Arden's on Decca are also effectively done. "If I Can Help Somebody" (Leeds*) is a fair inspirational tune.

TONY BENNETT.....THE LITTLE BOY

(Columbia).....The Moment of Truth

Tony Bennett's "The Little Boy" (E. H. Morris*) is a wellwritten, nostalgic ballad which this singer belts in potently commercial style. "The Moment of Truth" (A. I. M.*) is an uptempo
side with a sharp lyric set in a swinging format. ... THE LITTLE BOY

NINO TEMPO APRIL STEVENS. WHISPERING

a duo which recently had impact with their "Deep Purple" entry. "Tweedle-Dee" (Progressivet) works over a more recent hit with a twisting beat that should earn some juke spins.

FATS DOMINO......JUST A LONELY MAN

(ABC-Paramount). Who Cares
Fats Domino's "Just A Lonely Man" (Anatolet) gives this veteran singer another one of those bouncing blues numbers which
he projects for maximum results with his effortless style. "Who
Cares" (Acuff-Roset) is another solid rhythm number which
could turn this disk into a two-sided click.

r i 🛊 i je je i je i je GILBERT BECAUD WHAT NOW, MY LOVE (Kapp) What To Do With Laurie Gilbert Bacaud's "What Now, My Love" (Remick*) registers as a striking ballad which this French singer belts solidly despite the western-flavored rhythms. "What To Do With Laurie" (Trio-Silverbell-Amanot) is an okay teen-slanted slice also handled very stylishly. Both songs are rendered in English.

... COME AWAY MELINDA folksinging trio an excellent chance to break through with a sensitively wrought ballad with an anti-war message. "Rider"

(Prut) changes pace with a brightly arranged tune, also very well delivered. JEFF CONDON FREDDY'S FOOTSTEPS

(MGM)

Jeff Condon's "Freddy Foodsteps" (Luristan') shapes up as a strong teenage ttem with a straightforward lyric delivered in the accepted rocking idiom by this young singer. "Never You Mind" (T.M.†) is another snappy slice due for lotsa spins.

ISLEY BROS......PLEASE, PLEASE, PLEASE (United Artists) You'll Never Leave Him Isley Bros.' "Please, Please, Please" (Armot) is another way-out

rocking ballad which the team pitches up in their distinctively officet, and sometimes noisy, style. "You'll Never Leave Him" (Mellint) is another good entry handled with a lighter touch.

GARY PAXTON.... (Felsted) Sweet Senorita From Santa Fe Gary Paxton's "Kansas City" (Triot) is a swinging instrumental slice of a hit of a few years ago, this time with a toe-tapping flute solo on top. "Sweet Senorita From Santa Fe" (Maverickt) is a pleasing instrumental waxing.

KATHY KIRBY....

bright rocking slice with a good teenage idea delivered with an

assortment of vocal flourishes by this combo. "Pile Driver" (Sealarkt) is an okay instrumental workover of the traditional "When Johnny Comes Marching Home Again" melody. THE CHORDETTES..... TRUE LOVE GOES ON AND ON

this sentimental ballad another strong choral slice for added commercial impetus. "All My Sorrows" (Nina†) is an okay adaptation of a traditional folk song popularized by Joan Baez.

DAVE BRUBECK QUARTET...THEME FROM ELEMENTS (Columbia). ... Cable Car ern jazz entry with a smoothly flowing melodic line which could spill over into the pop market with heavy impact. "Cable Car" (Derryt) is another arresting number with a nod in the direction of San Francisco.

•ASCAP. †BMI.

Inside Stuff—Music

Robert Stolz, Vienna-based composer, has added his voice to the current controversy over revision of the Copyright Law. In a letter to Congressman James J. Delaney, of the House of Representatives' Committee on Rules, Stolz wrote: "For many years I have been unhappy over certain injustices to my fellow writers and composers caused by the American Copyright Laws. I regret very much to find that in comparison with the European Copyright Laws, the U.S. Copyright Law is definitely in need of amendments in order to protect the creative artists, and their works, the way they are protected in Europe. We, the creative artists, have no other means of earning a living than the income we derive from the exploitation of our works. Others instrumental in promoting and using them (disks, broadcasting, tv, etc.) are making gigantic profits while the man who creates the basis for their business is getting a trifle only.

"Some are becoming rich by exploiting our properties and are not even paying one penny to us. This applies to the men who produce and own jukeboxes . . . The claim of the jukebox operators that they do remunerate the composers through the recording royalty on disks which they put into their machines is ridiculous and is a specious argument which would only be raised as a justification for their attitudes by persons as unscrupulous as are certainly some of the juke-

The third annual course in recording, tentatively titled "Recording vs. Music," is now being prepared by New York U. in conjunction with the N.Y. chapter of the National Academy of Recording Arts & Sciences (NARAS). Raymond Wilburn, exec director of the University's Bureau of Conferences and Institutes, has been meeting with chapter officials to complete details for the course that will explore the various relationships of music and musicians to the recording field.

Indicated are sessions on the effects, good and bad, that recordings have had on the quality of music; on the lives and careers of per-formers; the problems of commercialism and compromise; the intricacies of planning repertoire; engineering techniques and sound fads and their relationships to the quality of music; the uses of electronic music and special effects; the roles of composers and arrangers, and numerous other subjects. As in previous courses, the sessions will draw upon leading industry agures for lectures and discussions and will be presented during the University's spring semester that begins in early February.

The late Fritz Reiner is credited with taking over a dissension-riddled Chicago Symphony Orchestra in 1953 and molding it into one of the top half-dozen of the world's orchestras. Under his leadership, the Chicago Symphony made its first substantial mark in the recording field, and its albums devoted to the works of Bartok and Richard Strauss have become essential parts of classical discography. In 1962-63, Reiner retired to the position of musical adviser of the orchestra and Jean Martinion was selected as musical director in his place. He was considered musically conservative during his Chicago tenure and seldom, if ever, played contemporary scores and little of later vintage than Bartok and Stravinsky.

Despite his towering reputation as musical director for the Metro politan, he never directed an opera in Chicago. Reiner was scheduled to have returned to the Chicago Symphony podium on Dec. 19 for four weeks, beginning with a concert in commemoration of his 75th birthday.

Newest impresario on the concert scene in Manfred Szilard, a Hungarian refugee who came to this country in 1959. During the day Szilard is president of Seven Language Productions, Ltd., and at night he works as a waiter at Gatsby's, nitery on New York's eastside. Szilard's initial concert via his Seven Language Productions will be at New York's Town Hall Dec. 29 and features Roumanian violinistcomposer Jean Neago with lyric soprano Arlene Sheridan and tenor Warren McGoldrick. The second concert, scheduled for Town Hall on Jan. 18, will have an international flavor using European, Latin-American and U.S. performers. In addition to concerts, Seven Language Productions also deals in tv, recordings, radio and films.

The National Academy of Recording Arts & Sciences (NARAS) has made three new categories eligible for Grammy awards. They are new classical artists, liner note writers and pic and tv scores. According to John Scott Trotter, the record academy's recently elected president, the great variety of recorded product necessitates a comprehensive category list so that all creative efforts can be represented." At a recent meeting of the National Board of Trustees, the three additions were the only ones accepted from several recommended by local chapters. Current categories include 12 in the classical field, several recommended by local chapters. technical segments, plus performance and composition awards in all creative fields of recording. The three new additions now bring the total number of categories to 42.

On the occasion of a new release of Johann Strauss Jr. waltzes conducted by Wolfgang Sawallisch with Vienna's Sympohniker (who both will make their debut with a U.S.A. tour in 1964-65) the Philips Recording Company has discovered some interesting biographical notes on the U.S.A. activities of the composer in 1876 when he was invited for the centenary celebration and offered \$100,000 and free travel with his wife, a man servant, a maid and the family's pet dog—a black Newfoundlander who was partly sheared when the demand for the composer's locks as souvenir became too overwhelming!

Although unknown to most non-musicologists, composer Felix Mendelssohn-Bartholdy (1809-1847) wrote an opera in 1829, the year of his travels through England and Scotland. It is an autobiographical work called "The Return from a Foreign Land" (op. 89) which was premiered in 1830 in Berlin and heard only once again in 1851. The German radio station (Suedwestfunk) has now given the opera in its entirety and the critics showed themselves enthusiastic over what they called "the melodious invention of the composer and his masterful

Preliminary and final auditions for the Grace Moore scholarship competition at the U. of Tennessee will be held in February, according to Edward Zambara, manager of the competition. Two scholarships will be awarded. Final selections will be made at auditions conducted in Knoxville on Feb. 29. Entry blanks may be obtained by writing the U. of Tennessee Fine Arts Department, Knoxville.

Israeli composer Amitai Neeman will get a hefty representation at this year's Israel Bonds' Chanukah Festival at New York's Madison Square Garden this month. His "Testament To Israel" will open the affair and also scheduled for performance are his "Israeli Dance Suite" and a new song to be sung by Metop soprano Judith Raskin.

Halim El-Dahb, BMI writer, named composer-in-residence at the Haile Selassie I U. in Addis Ababa. He'll also be music director of the Addis Ababa Creative Arts Center. He's currently at work on the first modern Ethiopian opera. El-Dahb was last represented on the stage with the music for Martha Graham's ballet "Clyemnestra."

Duke's Cleve. Stint Cleveland, Dec. 10.

Duke Ellington and 16 piece orchestra start new entertainment policy next Tuesday (17) at the downtown Golden Key Club.

Former private nitery, with 400 capacity, is opening its doors to public, and will have a \$2.50 cover for Ellington's jazz concerts Tues-days through Sundays for three weeks. It's the Duke's first stint since his State Dept. global tour.

British Diskers Spinning Into U.S. TV & Cafe Dates

London, Dec. 10. Some of the more original Brit ish disk names who rode into the domestic bestseller charts on the native version of the American rock 'n' roll beat are now not only capturing the local market, but are moving in on the U.S.

And the "move-in" does not mean only on the disk front. For instance, The Caravelles, femme duo who hit it once in the U.K. with "You Don't Have To Be A Baby To Cry," now not only have that number at No. 3 in the VARIETY lists but have two weeks of nitery dates lined up in New York next month and appearances

set on the Ed Sullivan Show. Earlier Rolf Harris, who scored both here and in America with his "Tie Me Kangeroo Down" and ap-peared at the Blue Angel, signed for another date in the spring. He, too, is a candidate for the Sullivan

Millicent Martin, featured in the BBC-TV "That Was The Week That Was" tribute to the late President Kennedy, also looks set for U.S. exposure on video and in cases following her smash delivery of "In The Summer Of His Years" on the "TW3" show. The Beatles' manager, Brian Ep-

stein, recently negotiated three top-of-the-bill performances for the beat group on the Sullivan show in February. British vocalist-terper Roy Castle is postponing his nitery bow in Las Vegas to take a leading role in a forthcoming Yank musical, "Kelly," slated to open on Broadway in the

24 TUNES COMPETING IN SAN REMO FINALS

Rome, Dec. 10. Some 24 tunes have been chosen to compete in the finals of the an-nual San Remo Song Festival, which unrolls late in January. Total was upped from traditional 20 "because of the high level of compositions" entered in top Italo music event.

Selections are: "Come Potrei Dimenticarti" (written by Palla-vicini-Leoni), "Cosi Felice" (Gior-gio Gaber), "Disperato Tango" (Domenico Modugno), "E Se gio Gaber), "Disperato Tango" (Domenico Modugno), "E Se Domani" (Calabrese-C. A. Rossi), "Ieri Ho Incontrato Mia Madre" (Gino Paoli), "I Sorrisi di Sera" (Mogol-Testa-Renis), "La Prima Che Incontro" (Pallavicini-Kramer), "L'Inverno Cosa Fai?" (Nisa-Colonello), "L'Ultimo Tram di Mezzanotte" (Calabrese Sciorilli), "Mezzanotte" (Rossi Rotunno), "Motivo D'Amore" (Pino Donag-

Also "Non Ho L'Eta" (Panzerl-Nisa), "Ogni Volta" (Rossi-Robifer) "Passo su Passo" (Migliacci-Bindi) "Piccolo Piccolo" (Amurri-Lutazzi) Quandro Vedrai al Mía Ragazza' (E. Ciacci), "Sabato Sera" (Pallesi-Malgoni), "Sole, Pizza e Amore" (Giacobetti-Savona), "Sole, Sole" (Zanin, Casadei, "Staesera No, No, No" (Pallavicini-Roncarati), "Tu Piangi per Niente" (Pallavicini-Soffici), "Una Lacrima sul Viso" (Mogol-Lunero), Un Bacio Piccolissimo" (Ornati-Mescoli) and "20 km. al Giorno" (Mogol-Massara).

Green's Academy Encore Hollywood, Dec. 10.

Johnny Green again will act as music director for the 36th annual Academy Awards Presentations, repeating a chore he handled five times previously.

Green, a four-time Oscar winner and 11-time Awards nominee, also functioned as general director of show in 1949 and producer-di-rector in 1952.

Philly Local 77, AFM, Slaps Stiff Fines Vs. Dissident Batoners in Retaliation

British Disk	Best Sellers
	ndon, Dec. 10.
Want Hold Han	dBeatles
(Parlophone)	
She Loves You	Beatles
(Parlophone)	
Don't Talk To H	im Richard
(Columbia)	
Never Walk Alon	 Pacemakers
(Columbia)	
Keep You Satisf	
(Parlophone)	
Were Made For I	MeDreamers
(Columbia)	
Secret Love	Kirby
(Decca)	
Sugar And Spic	eSearchers
Pye)	
Be My Baby .	Roneites
(London)	
Maria Elena	. Los Indios
(RCA)	Tahaiaros

BBC Ends Ban On Tunes Lifted From Classics

BBC, monopoly radio outlet in the U.K., has lifted its hitherto strict ban on pop songs adapted from the classics. In a letter to local publishers which in the past have often been frustrated by the Corporation's ban on even such numbers as Duke Ellington's "Nutcracker Suite," Michael Standing, controller of radio program organizing, states:

"We are no longer opposed in principle to broadcasting popular songs adated from the classics or other serious musical comositions. This means that the fact of adaptation will no longer he a barrier to broadcasts and it will be normally within the discretion of each individual producer to decide for and against the inclusion of such an item in his program entirely on its quality and merits, and its suitability to the context."

BBC decision not to bar classicinspired pop tunes could well start a landslide of such items previously nixed by BBC. For, as Standing puts it, "there is a considerable backlog of songs which have been rejected under the policy which has ruled hitherto."

'Disraeli' Not Coming Home At Radio Luxembourg

London, Dec. 10.
Radio Luxembourg, commercial radio station which beams across the English Channel to the U.K., and an outfit that has banned only one disk in the past 10 years, has put the bar up on Allan Sherman's new single, "Won't You Come Home, Disraeli?"

Reason given is that station

regulations, laid down by the State, frown on any ribbing of politicians or royalty. And Sherman's platter which mocks Queen Victoria and Benjamin Disraeli strikes out on both counts because, as a spokes man put is "they haven't been long enough" (to parody,

that is).
BBC, however, thinks the gag is okay and there is no restriction on it on the local commercial tv

Ironically, Radio Luxembourg's only other nixing of a disk in the past 19 years was just three months ago when it axed "Christine," an Ember release hinged on the Christine Keeler affair.

Basie Joins 'Count-Down' On Fla. Eatery's Bias

Tallahassee, Dec. 10. Count Basic joined white students in picketing an off-campus restaurant that refused to serve him before a performance at Flori-

da State U. last Tuesday (3): The spot had been picketed for the past several weeks and a doorman barred the Negro bandleader and two white companions, including a professor of sociology. The pickets have been attempting to desegregate the restaurant, which refuses to serve Negro students.

Philadelphia, Dec. 10. Heavy fines meted out to certain bandleaders by the executive board of Local 77, American Federation of Musicians, are said to be in reprisal for the maestros' litigation against the local and the parent

Among bandsmen hit by the levies are Jules Benner, Joel Charles, Abe Nehf, Marty Lahr and Jerry Fine all members of the Associated Orchestra Leaders of Greater Philadelphia, which reps 29 Batoneers in this area.

The association's attorney went into Federal Court here last week with a motion for an immediate restraining order to make the local refrain from repeated violations of a previous injunction granted by the court to the leaders. This writ blocked batoner "harassment" by the local. Fines, the bandsmen charge, are for failure to pay taxes which are still a matter of dispute before the court. The levies are also said to have resulted from the leaders' refusal to appear at sessions of the local's executives which the bandsmen call a "kanga-

The association is asking relief from all other sanctions and penalties imposed by the local and a de-mand that the local be made to recognize the validity of the court order in its monthly publication Arpeggio or be held in escrow under jurisdiction of the court.

Crux of the situation is the maestros' demand for employer status and the union's contention that the person that hires the band ("the father of the bride" ruling) is the true employer. The 1961 temporary order forbids Local 77 from penalizing the litiants, but the union board has continually managed to delay a hear-ing and ignore the ruling, it was

Industrialist Bids For Ember Buy-In

Industrialist John Bloom, rated a millionaire who rose from obscurity in two years of selling washingmachines, is considering moving into the disk business. He's talking a deal with Jeff Kruger, head of the Ember label.

It's understood that Bloom may buy a large slice of Ember without taking over control. Kruger will still hold the reins.

If the deal materialzes, it will

be one of the most significant disk developments since Pye Records broke the majors' distribution stranglehold by setting up a chain of delivery vans which cover the

7 Albuquerque Laymen, Moonlighting as Dixieland All-Stars, Cut 2d Album

Albuquerque, Dec. 10. The Dixieland All-Stars, a sevenman two-beat combo which has become somewnat of a tion, recently taped 13 sides for inclusion in their second album.

Waxing, to be tagged "Dixie In the Raw, Volume 2," is expected to be on the stands by Christmas. It'll be both stereo and monoaural and is on the band's own Sandia

abel. A novel argle is the fact that all seven sidemen are full-time successful usinessmen locally. One is a U. S. district commissioner and an attorney, another operates a supermarket, two are in insurance, one's a geologist, another is a school teacher and the seventh tooter is an accountant with the Atomic Energy Commission. They started the band six years

ago, mostly for kicks, then found a number of commercial bookings coming their way. In 1960, the band recorded their first album, titled

'Dixle In the Raw." Volume II, like No. I, has a number of jazz evergreens in it. Included are such titles as "South Rampart Street Parade," "Tiger Rag," "Bill Bailey," "Ain't She Sweet" and "Alexander's Ragtime Band."

46

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

			Wks.			
1	1	9	PETER	, PAUL &	MARY (Wa	rner Bros.)
2	2	5	In the	Wind (W 15 INGING NU	07)	
3	3	13	Soeur	Sourire (PCC	203). AND (Colu	mbia)
4	10	76 T	Volume	II (CL 2054 BAEZ (Van	1)	
			Vol. II	(URS 9094)		
5	5	5	Washin	GE STOMPI gton Square	(LN 24078	
6	6	10	Painted	RTINO (Ca)	ose (T 197	5)
.7	_11	13	ELVIS Golden	PRESLEY (Records, Vo	(Victor) 1. III (LPM	L 2765)
8	9	4	LOS I	NDIOS TAB Elena (LPM	BAJAREZ	(Victor)
9	7	48	PETER	PAUL & N		ner Bros.)
10	12	₁₇	NEW ((Columbia)
11	15	110		n' (CL 2055 SIDE STORY		a)
-	-4	36	Soundtr	ack (OL 567) WILLIAMS	0) .	. <u>1841 - 1841 - 1</u>
12			Days of	Wine & Ro	ses (CL 20	15)
13	13	- 6 	In Pers	T GOULET on (CL 2088	9)	
14	17	10	Sinatra'	SINATRA s Sinatra (R	t 1010)	
15		33		E BIRDIE		
16	8	11	BOBBY	VINTON (I elvet (LN 2	Epic)	
17	_ ₁₉ -	34	BARBR	A STREISA	ND (Colum	bia)
18	22	3 `	BEACH	Streisand A BOYS (Ca)	pitol)	2007)
19	43	7	Little D	euce Coupe LE SINGER	(T 1998)	
-			Bach's	Greatest Hit:	s (PHM 200	0-097)
20	16 	13	Recipe	for a Soul (465)	
21	18	. 28	Think I	ERS BROS.	30777)	
22 ·	2 5	81		PAUL & aul & Mary		arner Bros.)
23	24	_ ₄₀ _	JOAN I	BAEZ (Vang Concert (VR	uard)	
24	36 -	37	HOW T	HE WEST W		(MGM)
25	38			ack (1E5) LOVE (Col	umbia)	
26	_ ₃₀ _	- 7		Cast (KOL WITCHELL		curvi
	26	5	Singing	Our Minds GARY (Victo	(MG 20838	
			Catch a	Rising Star	(LPM 274	5)
28	20	37		RBISON (Mo Hits (MLP		
29	_	1		VILLIAMS (lbum (CL 20		
30	21	18		SHERMAN the Nut (W		iros.)
31	-	1	SMOTH	ERS BROS.	(Mercury)	90000
32		_1_	ELVIS	ur Tongue, I PRESLEY (Victor)	20002)
33	14	_ 18_	TRINI	Acapulco (LS L OPEZ (Rep	orise)	
34	31	_ ₄₁ _		pez at PJ'S NCE OF AR		oix)
35	29	6	Soundtr	ck (CP 514) F (Victor)		
36			Honey in	the Horn (
	37 	3	Sugar S	GILMER (D back (LP 35	545)	
7	33	9	Surfer G	BOYS (Cap) irl (T 1981)		
88	27	16		WILSON (Cod My Way (
9	48	17	KINGST	ON TRIO () ide (T 1935)	Capitol)	
0	 :	, 1	TRINI I	OPEZ (Rep	rise)	
1	40	21	VARIOU	P.J.'s (6103) S ARTISTS	(Capitol)	<u> </u>
2	50	12		wn (T 1918) AEZ (Vang		
3	34	24	. Vol. I (U	JRS 9078) BROWN (Ki		
		. — <u></u>	James B	rown Show		
4	41	14	Wipe Ou	RIS (Dot) it (DLP 3535		
5	32	15		CANE (Unick (UAL 41		s).
6	45	6	1-2-7-	VALE (Colu		
	28.	_ 13 -		MATHIS (
17						
	39	5	Johnny (PERCY	CL 1809) FAITH (Col	umbia)	(T
17 18 19			Johnny PERCY Shangri- PETER	CL 1809)	umbia)) ir)	

Broadway My Way (T 1828)

'Piano Roll Blues'

New York, Editor, VARIETY:

Just a comment on the article in issue Nov. 6 entitled the "Old Speakeasy Bldg." The writer states this was designed by Harry K. Thaw. Thaw was obsolete when the house in question was been designed. built. It may have been designed by Stanford White whom, as everyone knows, was killed by Harry Thaw.

Referring to "Those Old Piano Roll Blues" it might be of interest to recall the first exploitation of the piano player (or player piano) in America was on the stage of the now defunct Casino Theatre (Broadway & 39th) in 1898, in a French musical comedy, "My Uncle Celestin." The gag, of course, was when the comedian, after apparently executing a difficult passage left the plane a difficult passage left the plano still going amid the laughter of an astonished audience. The automatic piano, as it was then called, did not become a commercial commodity until several years later when the Aeolian Co. became its principal vendor, its prosperity leading to the building of the orig-inal Aeolian Hall on 42d St. It was really a development of the handorgan employed by street mendicants and evangelists whose wheezy notes were familiar sounds to the wayfarers of 19th century Gotham.

Sidney Rose.

ASCAP Weighs Move To Tune Out Music Of Coast's Tune Time Co.

Hollywood, Dec. 10.
American Society of Composers, Authors & Publishers has revoked its license agreement with Tune Time Co., a local background music operation, and is contemplat-ing legal action against company and its prexy, E. Edward Jacob-son, according to ASCAP attorney Bennett Priest.

It is charged that despite license revocation by ASCAP. Tune Time (also known as Certified Broadcasting Co. and Radio-phone Broadcasting) continued to furnish background music to such clients as the

ground music to such clients as the Alpha Beta and Market Basket chains of supermarts.

Priest asserted that recent ASCAP demands to audit Tune Time ledgers — a contractually firmed right on the part of ASCAP—were denied by Jacobson.

Jacobson, who also owns KGLA-FM in LA., KJLM-FM in San Diego and a Chicago FM station, was unavailable for comment. However, a spokesman for KGLA deever, a spokesman for KGLA denied knowledge of any ASCAP hassle, legal or otherwise.

FLANAGAN-TO-ORDER

Commissioned by Detroit Symph, City Opera

Detroit, Dec. 10. William Flanagan has been com missioned by the Detroit Symphorch to write a full orchestral piece to commemorate the 15th anniversary of the orch during the 1964-65 season. Flanagan piece will run between 15-20 minutes. Work is the second the composer will have written for the Symphony. His "Concert Ode" was performed on Jan. 14, 1960.

Flanagan also will compose the York City's Center's "The Ice Age" for which playwright Edward Albee will write the libretto. Flanagan currently is represented on: Broadway with his score of incidental music for Carson Mc-Culler's "The Ballard of the Sad Cafe," which Albee has adapted to the stage.

Bobby Weiss

Continued from page 43

plus Australia and New Zealand. Weiss has been in the interna-tional record/music field for the past 11 years. He joined the WB label in March, 1959. Before that he was with Capitol Records and E. H. Morris, music publishing firm.

firm.

Weiss arrived in New York Monday (9) to begin a round-robin of business talks with disk company execs, film and ty offices and talent agencies about their global ef-forts. He expects to hit Hollywood about Dec. 25 and remain there at least six weeks.

PARIETY

SINGLE RECORD T.I.P.S.

	his La:			
			Chart	Labe
1		5	DOMINIQUE Singing Num	Philip
2	2	10	I'M LEAVING IT ALL UP TO YO Dale & Grace	U Michell
3	3	4	YOU DON'T HAVE TO BE A BAB!	
4	14	5		•
5	4	8	EVERYBODY	
6	7	5	Tommy Roe SINCE I FELL FOR YOU	
7	10	5	Lenny Welch TALK BACK TREMBLING LIPS	
8	5	9	Johnny Tillotson SHE'S A FOOL	MGN
4; 		<u>. 245</u>	Leslie Gore	Mercur
9	8	4	LOUIE LOUIE Kingsmen	Wand
10	24	6	WONDERFUL SUMMER Robin Ward	
11	11	9	IT'S ALL RIGHT Impressions	
12	17	5	BE TRUE TO YOUR SCHOOL	1. 1.
13	25	3	Beach Boys THERE, I'VE SAID IT AGAIN	
14	9	10	Bobby Vinton MARIA ELENA	Epic
15	23	34.	Los Indios Tabajaias LITTLE RED ROOSTER	Victor
6		6	Sam Cooke	Victor
16	13	10	WASHINGTON SQUARE Village Stompers	Epic
17	18	6	LIVING A LIE Al Martino	
18	12	12	DEEP PURPLE	
19	6	12	April Stevens & Nino Tempo SUGAR SHACK	
20	19	6	James Gilmer CAN I GET A WITNESS	
1	77		Marvin Gaye	Tamla
	21	3	DRIP DROP Dion	Columbia
2	15	8	BOSSA NOVA BABY Elvis Presley	Victor
3	38	2	POPSICLES & ICICLES Murmaids	
4	26	3	IN MY ROOM	
5	16	8	Beach Boys 500 MILES AWAY FROM HOME	
3	49	2	Bobby Bare MIDNIGHT MARY	Victor
7	36	7	Joey Powers WALKING THE DOG	Amý
1	<u>, 41, 41</u>		Rufus Thomas	Stax
3	39	2	QUICKSAND Martha & The Vandellas	Gordy
9		1	FORGET HIM Bobby Rydell	
)	30	2	WIVES & LOVERS	
	20	8	Jack Jones DOWN AT PAPA JOE'S	,
2	27	3	Dixie Belles HAVE YOU HEARD	S.S.7
<u></u>	22	6	Duprees 24 HOURS FROM TULSA	Coed
			Gene Pitney	. Musicor
l.	37	2	NITTY GRITTY Shirley Ellis.	Congress
•	29	3	THE BOY NEXT DOOR Secrets	Phillips
3	33	2	BABY DON'T YOU WEEP Garnett Mimms	
7	50	2	MISERY	
3	44	2	Dynamics BAD GIRL	
•	31	6	Neil Sedaka	Victor
,)			Major Lance	Okeh
		1	KANSAS CITY Trini Lopez.	Repris e
L	34	12	FOOLS RUSH IN Rick Nelson	Decca
2		5	WALKIN' PROUD Steve Lawrence	Columbia
3	_	1	YOU'RE GOOD FOR ME	
<u> </u>	- (24)	1	Solomon Burke RAGS TO RICHES	
5	35	8	Sunny & SunLiners	Tear Drop
3		5	Betty Harris I WONDER WHAT SHE'S DOING TO	Jubilee
			Barry and the Tamerlanes	
7	40	12	TALK TO ME Sunny & Sunglows	Teardrop
3		1	NEED TO BELONG Jerry Butler	
)	48	3	LONG TALL TEXAN	
	32	4	Murray Kellum SATURDAY NIGHT	Moc

On the Upbeat

New York

Irving Caesar, ASCAP director, has been appointed "honorary citizen" of Tennessee by Gev. Frank G. Clement. . . Linda Mae Schwarts, daughter of Louis E. Schwarts, business manager of Mills Music and assistant to president Jack Mills, engaged to Maurice A. Tepper. . RCA Victor press rep Elliet Horne had an excernt of his "The Hiptionary" Schwartz, daughter of Louis E. Schwartz, business manager of Mills Music and assistant to presiexcerpt of his "The Hiptionary" tome published in the Pictorial Living section of the N.Y. Journal American Sunday (8). . . . Buddy Grees, Epic disker, begins a onemonth engagement at the Sahara Hotel, as Vegas. Dec. 21. . . . Maria Randall, 3D recording artist, will make her second appearance on Joe Franklin's "Memory Lane" (WOR-TV) tomorrow (Thurs.).

Henry Tobias on a cross-country plugging trip for Jeey Rivers' "Poor Man" "Better, Better, Better," on the Pat label. . . Duke Ellington Orch and Carmen McRae go into Basin Street East for two days (13-14). Singing maestro Don Glasser has signed a five-year contract with Roseland Dance City. ... Cornetist Johnny Windhurst, pianist Dick Wellstood and drum-

> LINDA SCOTT Sings

WHO'S BEEN **SLEEPING IN** MY BED

on CONGRESS RECORDS

Inspired by the Paramount Picture WHO'S BEEN SLEEPING IN MY BED"

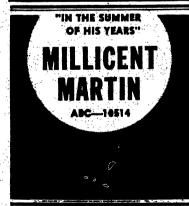
FAMOUS MUSIC CORPORATION

THE ANSWER MY FRIEND

"BLOWIN" IN THE WIND"

PETER. PAUL & MARY - WB 5368 CHAD MITCHELL TRIO · KAPP K 510 X JERRY JACKSON • KAPP K 543 BOB BYLAN . COL. CL 4986 DENNIS & RODGERS • CRS -300 X ARTHUR LYMAN • HI-FI L 1013 **BOB HARTER • LIBERTY LRP 3330 JACKIE DeSHANNON - LIBERTY LRP 3320** ODETTA • RCA LPM 2643 THE KINGSTON TRIO . CAPITOL T 1935

MUSIC PUBLISHERS HOLDING CORP



mer Panama Francis will be in the Conrad Jans combo in the Actors Studio Theatre production of "Marathon 33." The first of a series of Hank Williams memorial shows using MGM disks will go out

London

The Ronettes due in next month for concert and tv dates . . Prepping a visit to the U.S. next month is Harry Dawson of the George Cooper talent agency. He's dickering to get Stateside visits for such artists as Joe Brown, The Tornadoes and Johnny Kidd & The Pirates . Meantime, beat group Brian Poole & The Tremeloes are set for an eight-day visit excess the water for any visit across the water—for pro-motional purposes only . . . Son of Max, Anthony Bygraves cut his first disk, "Shout Ole," as singer and drummer, for the Decca label.

Pianist Joe Henderson switched Pianist Joe Henderson switched back to the Pye label following a term with EMI. . Establishment of a "Record Fortnight" is being mooted by the Gramophone Record Retailer Assn. . Jeff Kruger, head of the Ember label, completed a releasing deal with Barclay Records of Brussels. Kruger will issue two albums here from will issue two albums here from the Barclay catalog before Christmas.

Teenage Dance Okay In Albuquerque Civic Aud May Hypo Band Dates

Albuquerque, Dec. 10. A 20-member junior board has been named to help the Albuquerque Civic Auditorium Board on planning and policing of upcoming teenage dances at the hall, starting in early January.

The auditorium is owned by the city, the board is appointed by the city commission.

Until last week, the city had an ordinance which forbid youngsters under 18 from attending public dances in the hall. The auditorium board last week, however, decided to permit the youths to stage their own dances on a trial basis.

Local 618 of the American Federation of Musicians has agreed to supply a band on a cuffo basis for the first event.

Date Snag

-but not on dates stipulated per union contract. Local 47 board also objected to fact Lauerman notified Stabile verbally of the switches, not through formal channels via

It is understood that Stabile has never beefed. The dispute arose when union officers noticed that Grove had Stabile on contract sheet at same time it had first week of Dorsey orch. The discussions then began.

Lauerman gets off hook with the union he could be forced to pay two bands for the same week's work.

PETE

CURRENTLY ON WORLD WIDE CONCERT TOUR

DECEMBER

INDIA TANGANYIKA KENYA NIGERIA

Columbia Records/Folkways Records

REPRESENTED BY HAROLD LEVENTHAL Management, Inc. 200 W. 57th St. New York 19, N.Y.

Nat Cole's D.C. Kude

Washington, Dec. 10. Nat King Cole has been accorded a tribute in the House of Representatives with the insertion of remarks by Rep. Augustus F. Hawkins (D). The California solon called special attention to Cole's contribution to improving the American "image" abroad in his 22 concert tours to foreign countries in the past five years in-cluding Japan, Sweden, England, France and Australia.

"His remarkable presence made him a remarkable ambassador without portfolio for our country," Hawkins said. "He symbolizes for us and for our neighbors abroad a kind of dignity, of integrity, of indestructible character that is a credit to his people and to the United States . . . He is a man who feels strongly that whenever he sets foot outside this country, he represents us. It would be won-derful if we could be sure that every representative of ours brought as much prestige and created as much good will for America as Nat King Cole."

Elmer Bernstein Hits 'Self-Styled' Crix of Pix Music

Hollywood, Dec. 10. Composer Elmer Bernstein last eek blasted self-styled pundits of motion picture music who "don't consider film scores in the top league of musical composition."
Tunesmith, with five major film scores behind him in the past year alone, pointed to field as representing "one of the most important arenas for modern music."

Bernstein asserted there is an average of 40 minutes of music in every picture made. On basis of some 1,000 pix made annually worldwide, figure reps 40,000 minutes of music, which the composer stresses "is more music than is composed, performed or otherwise exposed in any other medium."

Decrying the critics who "put down" film music as popular, "commercial tuning," Bernstein pointed to the symphonic lasting qualities of scores like "The Ten ommandments," and also listed the varying elements in which the music itself becomes a sensitive support for the overall production involved.

Composer has just been set to score "The Traveling Lady" for Pakula-Mulligan. He earlier did "To Kill A Mockingbird" and Love With A Proper Stranger" for the producer-director team. Latter picture has him in Oscar race potential this year, along with "The Great Escape."

Bernstein also scored "Hud,"
"The Caretakers," "Kings of the
Sun" and "The Carpetbaggers" in past year, along with tele-specials, "The Making of the President" for David Wolper and the C. B. De-Mille spectacular for Metro-Goldwyn-Mayer.

"Commandments" music, written by Bernstein, was aired first time Dec. 2 on the DeMille special. It will be given first concert performance Thursday (12) by Bernstein in a Bonds for Israel Shrine sponsored by the Univ. of Juda sm.

Epic Adds Jubilee 4. Freewheelers to Roster

Epic Records has signed The Jubilee Four to an exclusive re-cording deal. The group's debut single "The Day of Jubilo" cou-pled with "Long John," will be re-leased this week, and their first LP will be issued in January.

The members of the quartet are Bill Johnson, who has recorded folk songs with Alan Lomax for the Library of Congress; baritone Ted Brooks, tenor Jimmy Adams and basso George McFadden, They recently finished work on the film with Elvis Presley, "Fun In Acapulco.

Also added to the Epic roster last week was the new folk group tagged The Freewheelers. Mem-bers of the group are Wally Salaman, Gary Cagley, Mike Matacunas and Jack McCarthy. An LP re-lease is now being scheduled.

Tin Pan Valley

Nashville, Dec. 10. Medicos advised Brenda Lee to forego personal and ty appearances until after her baby arrives; due next May.

LeRoy Van Dyke filmed pilot for possible syndicated series. Young Brunswick songstress Demetrius Tapp was featured.

Tompall & Glaser Bros. (Jim and Chuck) returned from six weeks' tour of Far East.

Eddy Arnold set for guest shots on Hootenanay, Dec. 14, and Ed Sullivan show Jan. 26. He'll head-line (with "Bonanza's" Michael (Little Joe) Landon the annual Houston Rodeo for 12 days, beginning Feb. 19.

Wes Rose back from British Isles, where he firmed record-re-lease deal with Pye Records in-London for his Hickory label.

John D. Loudermilk and Duane Eddy winged out for South Africa and three-week tour.

Teresa Brewer in for Mercuryrecording session (produced by a&r chief Shelby Singleton), accompanied by her husband-man-ager Bill Monohan.

SHORT SHOTS—Ray Price on a hunting trip at the King Ranch in Texas . RCA Victor artists Chet Atkins, Skeeter Davis, Hank Snow, Charlie Rich and Anita Kerr Quartet take off in mid-January on promotional tour of Europe

. . Lenny Dee and Burl Ives at Decca for some record-making . . Jerry Lee Lewis signed writer's contract with BMI . . . Paul Cohen added Roger Martin, Earl Gaines and Billy Adams to his Todd label artists.

Tree Music Co. signed writer-singer Chris Gantry of New York . . . Billy Sherrill, who formerly managed Sam Phillips' recording studio here, named Epic a&r man in this territory He's been succeeded at Phillips by Ray Butts.

Previous commitments prevent-ed producer Jim Reeves from accepting invitation to represent U.S. Information Service at Kenya Independence Celebration in Natrobi Reeves' production "Kimberly Jim." which was shot in South Africa, is tentatively slated to premiere in U.S. next April.

Veteran Decca a&r boss Owen Bradley a grandfather for first time. A daughter arrived for his son, Jerry Bradley, and wife, Jerry is co-partner in Forrest Hills Music Publishing Co., with his uncle Harold Bradley.

Songsmith Willie Nelson ("Four Walls," "Crazy," "Pretty Paper") bought farm near here; moving back after several years' in Texas and California.

Roger Miller, checking out of RCA Victor, to record for Mercury.

C & W singer Ray Pillow cut his first singles for Capitol under direction of a&r local boss Marvin Hughes.

Epic opened office in \$12 16th Ave. So. Bldg. with Billy Sherrill in charge.

Stonewall Jackson signed new longterm (five years with options) contract with Columbia.

George Jones due to tape syndicated television show in Holly-wood today (Tues.) then jet to Hawaii for week's personals.

Bob Beckham resigned as Lowery Music's Music City office manager to take similar position with Raleigh Music (down the street).

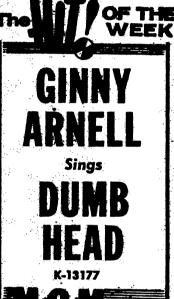
ckham's assistant, Judy Thomas (who records for Reprise), is his temperary replacement.

MUSIC.

Pianist Moon Mullican, who has been a staffer of Louisiana Gov. Jimmy Davis for the past four years, is moving back to Nashville after first of year. He'll probably be booked by Jim Denny Talent Agency.

Count Basie will jazz up the Hillwood Country Club dance tomorrow (Wed.) . . . Singer Skeeter Davis and hubby Ralph Emery (WSM radio deejay) vacationing in Florida. . Dave Dudley in to wax album for Mercury . . . Acuff-Rose Talent Agency chief Jim McConnell's wife, Ann, re-cuping from injuries suffered in fall from ladder at her home

Burl Ives in this week for seven sessions for Decca . Latter's N.Y. aser reps, Milt Gabler and Harry Meyerson, also in town.







MILLS MUSIC, INC. New York City

CHARLES MINGUS

Mingue has a vision that is power-fully transcendent, and can make ns discover greater power and love in ourselves, if only we can meet

For lafe call or write: J. KUNST 18 W. SSrh St., NY 19 CI 6-1691

Currently **EDDYS', Kansas City**

Dec. 20 - Jan. 23 (Five Weeks) THUNDERSIRD HOTEL, Les Veges 1964-Jan. 24 to Peb. 6 TERAZZI CASINO, Mexico City

Feb. 8-14, SADDLE AND SIRLOIN, Tucson, Arizona COLUMBIA RECORDS Pers, Mgr.: JOE DELANEY

BOOKED EXCLUSIVELY BY

ISSOCIATED BOOKING CORPORATION JOE GLASER, President

50 WEST 57 STREET, NEW YORK 19 Jüdson 2-7788 CHICAGO . MIAMI . BEVERLY HILLS . LAS VEGAS . DALLAS . LONDON

Upstairs at Downstairs, N. Y.

NIGHT CLUB REVIEWS

Irving Haber presentation of "Twice Over Nightly" with Jane Alexander, Paul Dooley, McIntyre Dixon, Richard Libertini, Mary Louise Wilson; produced by David Shepherd; directed by George Mor-rison; music, Fred Silver; music & lyrics, Ogden Nash, Ann Stern-berg, Robert Terry, Fred Silver, Shel Silverstein. Opened Dec. 9, '63; \$5 minimum.

The recent tragic events have left a mark on show biz, particularly in the field of topical revues, by restricting subject matter greatly. Mentions of the White House, the administration or even politics are out. Nothing is heard of the cops in drag that used to be big Central Park and in the cafe shows.

Even Sen. Barry Goldwater's value as a revue subject is de-batable. The biblical warning, "Put not thy trust in princes," seems not thy trust in princes," to be especially applicable to the cafe revue field.

The humor has not shifted from the topical to contemporary as is evidenced in the Irving Haber revue, "Twice Over Nightly," the new vehicle at Upstairs at the Downstairs, where the vogue for cafe revue was given great impetus. The strokes are not as sharp as they used to be, but are applied broadly and are equally lethal.

The axes are no longer aimed at individuals, but at types and in this context a viewer may be laugh-ing at himself. The incidents have a homey and true ring, and the enactments have sharpness and sting. The show is a rewarding cafegoing. It's entertaining and it's bright.

The participants, a quintet of facile performers, do the chores uncommonly well. Each has a different facet to contribute. McIntyre Dixon has a comedic flair that frequently makes him a focal point of the sketches. Mary Louise Wilson is able to tear off a line casually and still include bite.

Jane Alexander can mugg, grimace and also work with sophistica-tion. Richard Libertini fits into virtually any department while Paul Dooley has the knack of tying up the events logically. Indeed, his conferenciering is another bright spot in the show.

There is still some tightening to be done and some of the bits need editing. There are several stand-outs such as the skit depicting lateness excuses by the entire cast. It's an ingenious representation. Another is a bit on exurban living in which a moving man drops in on one of his former clients during a party. There's an imaginative greeting card bit and others that are quite amusing.

The showbacking is by Fred Silver at the piano, who has also done the music of several songs. The direction by George Morrison and the production by David Shepherd, with a few more shakedown sessions, will enliven the layout even more. Jose.

The Capri, L.A. Los Angeles, Dec. 4.

Arthur Blake, Chris Hersey; twodrink minimum,

If this spot can work out a couple of headaches, it has the potential for a real money run with the mimic Arthur Blake.

There's a problem with AFM over a previous booking (Nellie Lutcher) now being negotiated, acto manager Jimm Arent son. This not only made it necessary for Blake to work Tuesday's (3) opening without his pianist but prevented singer Chris Hersey, the supporting act, from going on

There's also a considerable nuisance as the result of too much noise from the bar-risters during a performance. This is unfair, not only to the artist but to patrons.

Blake, still one of the top mimics, has a repertoire of 139 personali-ties to take off. While he admittedly includes all the regulars— Bette Davis, Tallulah, Gloria Swan-son—he's probably the only one who is equally talented with im-pressions of Barbara Stanwyck, Margaret O'Brien, Shirley Booth, Helen Haves . even Louella.

Blake's added touch, which really makes the act, is his ability to create an amazing facial and manner resemblance to the person whose voice he aping. As he uses only a hat, a wig, or a scarf, he's able to switch quickly from one character to another. Most of his material is satirical, with malice towards many, while some is

straight but still humorous. A few, and among his best, are com-pletely serious—such as Helen Hayes in "Victoria Regina." What Blake does to Bette Davis

as Baby Jane is nothing to what his Jane is doing simultaneously to Joan Crawford as Blanche, One might think he would start gagging it up but it stays completely male-

volent.
The Swanson is, of course, from "Sunset Bouleyard," the Lionel Barrymore from "A Free Soul," but most of the program is a melange of show biz colorful characters which not always exposes their nicer sides. Particularly effective is a pigtailed Margaret O'Brien conning the Lord-Mayer of Metro.

However Blake has a tendency to linger too long on introductions It is during these periods that the audience noise becomes most noticeable. The show is much too good to let this go uncorrected. Seeing this irreverent imitator at work on his many victims is worth

Blake is in for indefinite stay pending outcome of the AFM Robe. problem.

Tidelands, Houston

Houston, Dec. 3. Ruth Wallis, Danny A'Pollo, Freddie Noble Orch (5); \$1 en

tertainment charge.

Ruth Wallis, in her first ap pearance in Houston in four years, pulled a sizable turnout for her Monday (2) preem. A saucy blond, she writes her own songs. Tunes are loaded with double-entendres, squared, but material never seems

expect. A couple of her standards, such as "A Man, A Mink and A Million," are displayed, plus more topical tunes, including "Arrive-derci Roma" and her rewrite of "Never On Sunday."

to offend those who know what to

Thrush is more subtle than some of her contemporaries in that her four-letter words have about eight letters. She exhibits nice change of pace with some straight tunes, "The Clowns," and excellent begoff, "This Is The Only

Life I Know."
Danny A'Pollo is pleasing young singer who can climb high with experience. He's reviewed under New Acts.

Freddie Noble band does usual

professional backing job.

Show plays two frames, with Simmy Bow and Vicki Carr due Dec. 16. Skip.

Leonard's, Phoenix Phoenix, Dec. 1.

Morey Amsterdam, Beatrice Kay (with Jerry Linden), Lou Garno Quartet; \$2 cover.

Bad luck continues to haunt this site that's housed a long succes sion of defunct niteries under an assortment of different monikers.

Bonifaces Art Leonard, a former 20th-Fox casting director and Frank Moore, an ex-New York police lieutenant who hit Phoenix as the original director of the local Playboy Club, are riding a shaky tandem attempting to re-instill confidence of the natives and blow life into ultra elegant,

handsomely furbished premises. Four previous operators have lost huge bundles at this location, originally the KoKo. The preem was originally skedded for Friday (22) but because of President accaccination understandably reset for Wednesday (27). This one was a "no-show" because of topliner Morey Amsterdam's fouled up airline

connections. Once Messrs Leonard and Moore piped their principals, Amsterdam and Beatrice Kay, aboard (Fri. 29), the hearty outfront palming indicated that the bill, in this entertainment starved community, was great.

Amsterdam has the ability of strolling on a stage as though he owned it. His sharp reminiscences and topical comments are gentle and ingratiating but the comic's strong suit is still the beatniks. the radio sponsor, the tailor bit and the lady heckler—all delineated in a warm yock provoking

manner. Miss Kay still can belt in that boozy, rowdy style that has be-come her hallmark. From her opener "Mention My Name" to a well earned begoff "Razz Ma Tazz" she has a delightful time holding

the payees right in her palm, Next: Patti Moore & Ben Lessy. O'Haf.

Reesevelt Grill, N. Y. Julius La Rosa, Joe Massimino Orch, Milt Shaw Orch, Frank Marcy Trio; \$2 cover weekdays; \$2.50 Fri.-Sat.

Arthur B. Dooley, Hotel Roose velt manager, has been spending big coin to bring in name acts at this east side hotel room since the fall season opened. Among the headliners have been Hildegarde and Dorothy Shay. Current is Julius La Rosa, with his own 10piece band, batoned by Joe Massimino. But is it worth the extra budget compared with a straight band policy in this room? Apparently it does, judging by biz.

La Rosa is drawing amazingly well in view of the pre-Christmas shopping and absence of conven-tioneers. Singer who got his start on Arthur Godfrey's show, has come a long way since he appeared at a New York nitery back in 1953. He's been mainly out west recently and most frequently in Las Vegas

Massimino's crew plays a deft show for La Rosa's 40-minutes on-tage although much too loudly for a hotel room. Some of the brass blasting and drummer gymnastics place him at a disadvantage. It's something that should be adjusted, and quickly.

La Rosa clicks best with such tunes as "I'm Gonna Build a Moun-tain," "Maria," "I Have Dreamed" and "If I Had My Way." His quaint "Kids" doesn't quite fit into this type of room. "When World Was Young" is one of those talkative things that fails to score. However, he's still a topflight warbler when given a fighting chance by the band or the material.

Milt Shaw continues to score with his versatile outfit, playing for much of the patron terping. The Frank' Marcy Trio also is a holdover, doing relief dance music Maitre'd Gene was swamped Friday (6), the night show was caught.

Riverside. Ottawa Ottawa, Nov. 26.

"The Guilda Revue" (12), staged and starring Guilda; Mel Johnson Orch (6); \$1 admission, \$1.50 Sat.

"The Guilda Revue" is a smallscale, smartly produced, talent-filled Las Vegas-type Gallic im-port, and worth consideration by any boniface yenning such a show. Guilda and several other performers are international — two English, two French, one Russian.

Tastefully produced, revue opens with its producer - star Guilda (a Parisian femme impersonator, nee Jean Guiada, who is a husband and father) warbling in a husky, peasant voice. (All other femmes are the McCoy.) Tune is followed by a typical Gallic triangle sketch, neatly mimed by two men and a femme, while Guilda sings the story line. It's in Louis XIV costume—a colorful touch.

These two scenes are mainly in French: Next is a sudden switch to a pair of pops in English by a petite, stacked brunet, who then belted one en français scoring.

A nifty blond acroes neatly on the shoulders of a man on a motorbike, A gendarme, threatens to arrest her until she does a semistrip, which inspires the cop to follow suit.

Spectacular finale is "Isn't She Lovely?"—to a maudlin song by that name sung by one of the men with intentional excruciation, while les girls parade in skimpy costumes and enormous head-- all imaginatively dedresses — all imaginatively designed. "Miss Rainbow," with vast gauze wings, is Guilda, in a ceiling-touching headpiece. For the most part the number is nostalgic, amusing and eye-filling. Gard.

Harold's. Reno Reno, Dec. 3.

Vivienne della Chiesa, Gene Sheldon, Don Conn Orch (8); no minimum, no cover.

Vivienne della Chiesa, an annual returnee in this intimery, has Bobby Kroll, who also penned some made some major revisions, in her nifty lyrics to "It's All Right with 30-minute catalog for this playback—but there's no change in her approach to song. The attention to phrasing, feel and sensitivity for the lyric, warm but assured projection—she retains them all, But, surprisingly, she includes

More Night Club Reviews On Page 53

not even a suggestion of an operatic offering, an area in which she proved herself before defecting to the niteries. She touches however, on all other bases: ballads, blues, spirituals, novelties, folk stuff and the standards. She's knowledgeable in all classifications.

Opening from backstage with her theme, "Non Dimenticar," she quickly changes mood with quickly with Gonna Be Another Hot Day, then for 30 minutes without inter-ruption (except for the palm endorsement interludes) essays such varied tunes as "They're Waiting for Rain," "Whistle Song" (done with stroll among tablers for aud participation), "If You Love Me," Really Love Me," and "This World We Love In." Her folk offering is "I'm Sad and Lonely" with the theme accented by plaintive interpretation. Be it sad or gay, Miss della Chiesa has the knowhow to immediately set the mood without excessive use of histronics, and she retains the full and accurate control in all ranges.

Conducting for Miss della Chiesa is her arranger Herb Buchanan, who skillfully guides the Don Conn band through the impressive charts.

Gene Sheldon, in his first outing in this room, is proving a winner. Suited in baggy jacket and pants, a sloppy hat, with a banjo his only prop, he goes panto for full turn, then exits with a single joke and references to his film work with Walt Disney and his characterization of Bernardo on the "Zorro" vidseries.

He wins the laughs for his banjo miscues with the Donn Conn band. his bungling in playing the instrument, full use of his expressive face and sometime impish appearance. When called for, however, he shows he's a master on the banjo. He wins top endorsement. Show change skedded for Dec. 24. Long.

Basin Street West, L.A.

Los Angeles, Dec. 5. Brook Benton; \$2.50 admission plus two-drink minimum.

In his first local booking in several years, Mercury Records' Brook Benton Wednesday night (4) drew a hefty audience of obviously avid fans who reacted warmly to the singer's lengthy set despite certain disadvantages. Among the latter were laryngitis problems that marred his usually smooth delivery as well as a dull sound system and a lacklustre band.

Benton's showmanship prevailed throughout act, singer easing through most tunes with particular attention to the sex appeal that has been among his greatest assets. There is warmth and a sensual security that exudes from every number, his rolling, rumbling style constantly directed at femme attraction which he seems to hold at all times.

Much of this show was given to comedy reactions, including variety of impressions on the "Boll Weevil Song," one of his bigger record hits. "Love Look Away" is closest to his usual ballad rhythm 'n' blues mixture.

Cliff Small, Benton's arranger conductor-pianist, finds little to work with in pickup band that gives the singer no punch or vitality in backing.

Benton is in through Dec. 22, with Joyce Collins trio remaining as intermission attraction, for which it is well suited. Dale.

Duvernay, Hull, Que. Ottawa, Dec. 3.

Lillian Knight, Brian Browne Trio; \$1 cover.

Duvernay Hotel's Executive Penthouse has an exceptional show with songstress Lillian Knight and the Brian Browne Trio, A tall, stacked blond, Miss Knight has a vibrant voice and powerful pro jection. Her dozen songs are varied and well-paced, most of them orchestrated by Jerry Bresler.

Two numbers were arranged by Me" and smart patter for "A Fine Romance." Miss Knight, who has the audience in her shapely hands from her short opener, does a superlative "Misty" but a too heavy climax slightly mars "Nobody Till Somebody Loves You." It's the only fault in a standout sesh.

Browne's Trio, as usual, backs with skill and also doubles for dancing. They're in indefinitely with Miss Stevens, through Miss Knight closes Saturday (7). 22, followed by Don Rickles. Ro

Chi Chi, Palm Springs Palm Springs, Calif., Dec. 1. "Big" Tiny Little & His Wild Group; \$1.50 cover.

"Big" Tiny Little didn't stop for a breath as he opened at the Chi Chi, nor did any of his sidemen. Some 15 songs later they were still blowing, moving, getting out the music.

Little plays the piano and doesn't seem to move to do it. His styling cannot be traced, one mo-ment it could be Fats Waller, but then there's Erroll Garner, and even a touch of Debussy.

Little's ragtime numbers are unbeatable, switching from one heat to another, from boogies to blues, to corn, to a Twist rhythm. You follow him, but you can't anticipate

His unbilled femme vocalist has a strong voice, but needs polishing in her presentation. He some excellent musicians with him. Jimmy Price, trumpet and trom-bone; Jerry Holton, guitarist, who also does clarinet, banjo, saxaphone and sings; Hayden Caussey, jazz guitar bass and sings; Lyle Amens, drummer and singer.

Little & his Wild Group remain for a 12-day stay. Scul.

Chez Paree, Chi

Chicago, Dec. 6. Henry Brandon Vagabonds, cover weeknights, Orch; \$2.50 \$3.50 weekends.

The Vagabonus were frequent topliners at the old Chez Paree and it is only fitting that they should be one of the early bookings at the new site. They're a reliable and hardworking troupe that keeps the room jumping for their entire 50minute turn.

The route taken by the Vagabonds follows fairly much the same path they were on when they played the Edgewater Beach here not too long ago. They're still vending that trademark mixture of rowdy and raucus hokum and comic mayhem, and they can do as much violence to "Back In Your Own Back Yard" and "When You're Smiling" as Jimmy Durante does to a piano.

Bobbie Boyle, an attractive and able femme vocalist, breaks into the cacophony for a few minutes, and despite comedic harassment from the group manages to croon her way through "I'm Confessin" That I Love You" and "Route 66" and even survives the tomfoolery for a few bars of vibe solo.

It's a slambang show that finishes with a wild series of im-pressions of how certain celebs would sing "Saints," including such much-caricatured identities as Cary Grant, Widmark, Cagney, Karloff, Yogi Bear, Ted Lewis and others. Mor.

Slate Bros., L. A. Los Angeles, Dec. 3.

Kay Stevens, Jay Lee & the Princess, Frank Gary, Bill Mc-Clure, Eddie Graham; \$2.50 cover charge, two-drink minimum.

Whether she realizes it or not, comedienne Kay Stevens is not only doing a wonderful job of entertaining but she's also the best kind of therapy for a community that has had its emotions churned up recently.

Her verve and personality professionals wno proved to the processionals who packed Slate Bros.' drink' emporium Tuesday night (26) that this bright and I reezy human dynamo was just what their analysts would have ordered. For Miss Stevens is a stand-up comedienne who can also sing up a storm or a cool canary with a hot sense of humor. She flips from one to the other and the crowd flips right along with her.

The singer is handsomely supported by her own music group-Frank Gary on piano, Bill McClure on bass and Eddie Graham on drums.

· The program is opened by a cool couple Jay Lee & the Princess. Lee is an innovation, a Chinese comedian whose patter is fresh and irreverent and who underscores it with a smooth magic act that could stand on its own. The Princess is for looks and to hand him things. They're an excellent audience-warming intro to the bedlam that follows and will continue, with Miss Stevens, through Dec.

Robe.

Chi's Lavish Hotel Continental Preems; GERMAN CIRCUS SRO **Hot Rivalry Looms Among Plusheries**

Chicago, Dec. 10.
The new Hotel Continental opened a week after the Presi- Ray Anthony Stacks 4 dential assassination, and the Chateau Continental supper club, preemed two days later. The re-sulting pall of the tragedy clouded an unveiling that under other circumstances would have stirred maximum attention. It was the consensus of knowing travelers in for the preem that the 400-room hostelry is one of the most sumptuous stopping places extant.

The 16 suites each have three

television sets, a baw in each bed-room and a color set in the living room. The Cafe Lautrec restaurant at the lobby level has a cuisine geared to gourmet tastes. A few of the other touches include a men's health club and a women's "beauclub, plus a rooftop swimming

pool.

It is readily apparent that financiers Mack & Sher and managing director Charles Butler have "gone for broke" in terms of expense, and if the hotel is only a moderate success it could easily be in financial trouble. It must be a smash to succeed.

Could Corner VIP's

Could Corner VIP's
The Continental must (and well could) corner the celeb and VIP crowd, and must get a large share of the posh small parties and conventions now distributed among such classy old-line hostelries as the Drake, Ambassador and Shera-

ton-Blackstone.

The Chateau Continental supper club is on the top floor, and com-mands a spectacular view of Michigan Ave.'s "Magnificent Mile." Decor is royal purple and silver, and although a room of this size would ordinarily accommodate about 400 customers this one seats only 187. The reason for the lesser capacity is an apparent "conspicuous consumption" use of space, particularly obvious in the velvet plush island booths. The latter makes for privacy, but is tough on capacity figures.

As a showroom, the Chateau Continental rates somewhere between good and excellent. Permanent stage lighting was not ready on opening night; so this has yet to be tested. Sound is ex-cellent, even at distant reaches from the stage. A few booths and tables are blocked from the stage by a pillar, but they are few and will only be troublesome with packed houses.

Incidentally, the SRO problem seems unlikely, since agents about (Continued on page 52)

BEVHILTON TO REMAIN NEW ACT SHOWCASE

Los Angeles, Dec. 10. Continued emphasis on showcasing new talent will be pattern for Ing new talent will be pattern for the Beverly Hilton's immediate future says James Sheldon, the hotel's musical director, who was given full charge of talent coordination last week by Robert Groves, Hilton Hotels veepee and BevHilton general manager.

Appointment of Sheldon ties in with first anniversary of hostel's

with first anniversary of hostel's Rendezvous Room showcase policy. Future format for posh spot, under collective title of "Showcase of New Stars," calls for Sunday auditions to be personally supervised by Sheldon and assistant Monika Henried.

Return bookings of previously showcased talent have been set for next six weeks. Bills are for two weeks, another policy change. Curweeks, another poincy change. Current are Barbara Randolph, Billy Parker; Dec. 17, Mimi Dillard, Chuck Doods; Dec. 31, Clara Ray, with Dodds held over for first week and Ronnie Davis set for sec-ond week. Sheldon hopes to eventually base bookings to provide return engagements for his best talent, with new artist providing supporting act.

OHIO PARK'S 500G SALE

Vermilion, O., Dec. 10.
The defunct Crystal Beach
Amusement Park, covering 24
acres, is part of an 80-acre site
acquired by the Bay Colony
Development Corp. of Cleveland, for approximately \$500,000.

The new owners said another amusement park is not contemplated, but that the proposed development would be of a "cul-tural nature." The land was purchased from the Vermilion Crystal Development Corp.

'Bookends' With Band

Hollywood, Dec. 10. Hollywood, Dec. 10.

Ray Anthony is heading back to niteries with his band with four "Bookends," instead of past two in the act. The femmes flanking trumpeter-singer will be Vikki Carr, Carol Conners, Diane Vargo and Lori Mattis. A fifth femme also will be in turn, 88er Kellie Greene Five male musicians will Greene. Five male musicians will

round out troupe.

Act is slated for 16-day stand starting Dec. 16 at Terrazzo Casino, Mexico City. Nevada lounge dates

Confab Dearth Cues Coin Crisis In Honolulu Aud

Honolulu, Dec. 10. Booking situation for city's new municipal auditorium complex faces a crisis because of lack of conventions and steps to improve the matter are pending.

Byron Trimble, auditorium manadmit that "a lot of dark days and nights" are in the offing because of the sparse convention calendar.

"This could cost the taxpayers thousands of dollars," said Trimble, who would like to see a 50-50 split between entertainment and conventions in the still-building facility.

It's suggested that either the city or Hawaii Visitors Bureau should assume responsibility for promoting conventions or that a joint promotional effort be launched.

Vegas Rooms Dormant

Las Vegas, Dec. 10. Sahara, Thunderbird, Desert Inn, New Frontier, Flamingo, and Dunes showrooms are now shut-

IN 1ST SOVIET DATE

Frankfurt, Dec. 10.

The German Circus is a tremendous success in its initial tour of Russia, according to reports received here. Its three-month swing through the Soviet began in Odessa, where the show sold out for the first 14 days.

Top acts from leading German circuses of Krone, Sarrasani, Hag-enbeck, Althoff and Schuhmann are featured in the big top. Its 44 artists include Americans, Britons and Italians, among others.

Bennett Appeals 25G Judgment

\$25,000 judgment awarded Glenn McCarthy, owner of the Cork Club in Houston, by the executive board of the American Guild of Variety Artists in Dallas last week. Bennett, who denies the charges of 'walking out" on a Saturday show, is making his appeal to AGVA's exec board in New York.

Bennett claims that he has a doctor's letter given to him on that particular Saturday, which ordered him not to work at all because of a severe case of laryngitis. Despite this, Bennett continager, and Victor Givan, assistant ues, he did a complete first show, to the city's managing director, went on for the second show and sang 10 numbers, not just three as charged by McCarthy, before forcing to call it quits because his voice couldn't take it any longer.

Conce ning the free show Mc-Carthy charges him with doing at a rival Houston club while still billed as the Cork Club's headliner, the singer asserts that on one night between his own Cork Club shows, he visited a little jazz club to see an old friend who was working there with a trio, a blind pianist named Bobby Doyle.

Doyle introduced him, and asked him to sing just one number, "I Left My Heart in San Francisco," Bennett's click Columbia disk, "I got up and sang 'San Francisco' and that was all," Bennett says, "If singing one number is what Glenn McCarthy calls doing a free show." I guess the tered, but all will reopen just before the Christmas holidays.

Tropicana main room will be
closed only one week, Riviera four thing he'd call a World's Fair exdays.

doing a free show,' I guess the
hour or more I usually do in my
nightclub engagements is something he'd call a World's Fair exhibition."

Another Record Season Looms For Top Acts in Puerto Rico Hotels, Cafes

Brown Revue Nabs Hot \$17,700 in 2 NW Dates Portland, Ore., Dec. 10.

The James Brown Revue racked up a snappy \$5,300 in one evening performance at the Memorial Coliseum Saturday (7) a \$3 tab tion to Brown, Iayout included The Flames, Anna King, Bobby Byrd, Johnny & Bill, and the Roy Brown Orch (20). This was the initial promotion for Ben Tracy and KGON.

Brown also grabbed a nifty Tony Bennett is appealing the at Exhibition Hall in Seattle Friday (6) with same admish setup. Revue is playing other cities in the northwest this week.

4As Awards Fair Show to Equity; AGVA Loses Out

Associated Actors and Artistes of America has awarded the show to be staged at the Texas Pavilion of the New York World's Fair to Actors Equity Assn. The jurisdiction had also been sought by the American Guild of Variety Artists. The 4As held that "To Broadway With Love" is more in the legit than the variety genre.

As a result, "To Broadway" will pay the chorus \$200 weekly instead of the \$105 required by the variety union. One of the AGVA spokesman intimated that its chorus scale is based on an outmoded contract, still in effect, but Fair scales would be adjusted to meet present day living costs.

Also resulting from the 4A award will be a 30-hour, six-day work week. A performer can only work six hours daily, but it may be performed in as much as seven

However, there's a likelihood that the Music Hall, where "To Broadway" will be staked, may have a midnight show topped by a variety name. This layout would go under the AGVA jurisdiction.

San Juan, Dec. 10. Another record breaking séason looms for big-name imported talent. In the coming winter months Puerto Rico will outstrip every other area in the hemisphere—except Las Vegas—in the presentation of

live entertainment.
Resort hotel supper clubs, lounges and nightspots in Santurce and San Juan will be offering internationally known acts, Latin revues, musical combos of just about every size and class, comedy turns and dance teams. An added feature this season is increased employment of relatively unknown groups of Puer-to Rico music students to bolster weekend nightlife business.

The overall increase in enter-tainment is tied to the advent of two deluxe Condado area resorts

the Puerto Rico Sheraton and the Ponce de Leon hotels. The potential increase in the number of tourists expected here the next four months is also based on the additional 1,800 rooms available this year.

Las Vegas is still the hemisphere's top talent showcase by virtue of the largest number of resorts, nightclubs and lounges currently operating, plus the availa-bility of round-the-clock gambling. Miami Beach, which no longer "buys" more talent than Puerto Rico, continues to pay higher prices for topdraw talent. Most Miami Beach clubs feature two shows nightly, seven nights weekly.

'A Relative Vacation'

"A Relative Vacation"
Most San Juan clubs offer a single evening show, six nights weekly. For many entertainers who work the nightclub circuit, Puerto Rico is "relatively a vacation." Many acts look forward to working here during the winter months and their glad-to-be-here attitude is often reflected in their performances.

Among names scheduled this year in Puerto Rico are Sophie Tucker, Louis Armstrong, Red Buttons, Rosemary Clooney, Milton Berle, Louis Prima, Frank Sinatra Jr., Bobby Rydell, Jonah Jones and Denise Darcel. Among those sure to attract capacity crowds (based on past performances) are Sammy Davis Jr., Tony Martin, Eddie Fisher and Xavier Cugat & Abbe Lane.

The island's biggest talent importer is still El San Juan Hotel. It must offer a top name or "major" attraction to fill its 550-seat Club Tropicoro, according to Sam Schweitzer, an official of the hotel. Club Tropicoro's assignments includes singer Kathy Barr, comic Dick Capri and the Wilda Taylor Dancers (current show); Phil Ford & Mimi Hines (Dec. 12-18); Sophie Tucker (Dec. 19-25); Louis Arm-strong (Dec. 26-Jan. 1): Sammy Davis Jr., (Jan. 2-8); Rosemary Clooney (Jan. 9-18); Milton Berle (Jan. 19-29); Tony Martin (Jan. 30-(Continued on page 50)

WIDOW, 61, TESTIFIES: **CONNED ON LESSONS**

Minneapolis, Dec. 10. Mrs. Louise French, 61-year old St. Paul widow, told a Federal court jury here that a Twin Cities'

dance studio's official talked her into signing contracts to pay for \$5,000 of dancing lessons which she really didn't want.

This was in the trial of 11 men connected with a Minneapolis and a St. Paul dance studio. The Justice Deparmtent charges the defendants with obtaining money from customers through fraudulent representations. The studios, the Dale and National Dance, are no longer in existence.

Taking the witness stand for the government, Mrs. French testified she'd dance about 30 minutes with an instructor who then would take her into an office and hold her hand. While he was doing that, she testified, other studio officials would talk her into written agreements to pay as much as \$1,000 for dancing instruction.

The witness also testified that she once paid \$750 for a \$1,000 contract because the payment was

The Government alleges that the dance studios' "victims" lonely, guiless women, ranging in age from 30 to 70 years. It charges a dance 'studio's 'racket." 'The studios' head was Harold Friedman, Long Island, N. Y., one of the defendants now.

MY SON, WHO ADVERTISES IN THE ANNIVERSARY EDITION

There is a kind of snobbery, let's face it, about being included in the Anniversary Edition. It's a way of counting, and being counted. This is the big check-off, once a year, of importance—individual importance, organization importance. You advertise you. You celebrate your achievements and foreshadow your next events.

The Anniversary Edition is a special value as it is a special occasion. The many editorial features, charts and summaries make this a special edition of lasting interest and importance. If you belong, if you rate, if you care about your prestige you belong in this issue.

Place your advertising copy immediately for

The 58th Anniversary Edition of



Where Fame and Fortune Meet

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street **HOLLYWOOD 90028** 6404 Sunset Blvd.

> **PARIS** 80 Ave. le Nesilly de Neuilly-Sur-Seine

CHICAGO 60611 400 N. Michigan Ave.

ROME 3 Via Sardegna 43

Personal Mgrs. Group Backs ARA Fight on Act Booking Sans Agencies

Managers East has taken an unprecedented step by passing a resolution to clamp down on personal managers who do their own booking of talent they represent. The move came at a special meeting in New York last week in which the group voted to support the Artists Representatives Assn. which recently took a strong stand against managers who do their own

ARA had declared that it would press charges against these talent handlers with the New York City Dept of Licenses and with the American Guild of Variety Artists, both of which forbid solicitation of employment without proper licensing.

The Conference asserted that there are unscrupulous practitioners in any group. Its bylaws do not permit members to solicit jobs for their clients, and it added that it will deal with its own members who get employment for their acts



DONNA LYNN CAPITOL RECORDING ARTIST "RONNIE"

"THAT'S ME I'M THE BROTHER" McCLENDON AGENCY



Dir.: Harry Greben, 283 N. Wabish Av. DEarborn 2-9996, Chicage, Illinois

"THE COMEDIAN"

The Only Rest Monthly
PROFESSIONAL GAS SERVICE
THE LATEST — THE OREATEST
THE MOST-UP-TO-DATEST

New in http://documents.com/initials/stories one-liners, peemetres, song titles, hecklers, audience stuff, monogs, parodies, double gags, bits ideas, intros, impressions and impersonations, political, interruptions, from the News, Vigneties, etc. (28 Pages). \$25 YR.—SINGLE ISSUES \$3

Foreign \$35 YR.—SINGLE ISSUES \$4

No C.O.D.4 BILLY GLASON, 200 W. 54th St. New York Chy 19017, CO 5-1316

RAT FINKS REJOICE YOU HAVE A NEW HOME

"Jackie Kannon's Rat Fink Room attracts many showbusiness celebrities". It's certainty never dull here."
—Martin Burden, NY Poet

JACKIE KANNON'S RAT FINK ROOM

Atop The Roundtable 151 East 50th St., New York, N. Y.

GAG FILES

400 Music-Musician ages 33; 300 Ad

1ibs-Comebacks 53; 400 Drunk Jokes 53;
300 Television, ages 53; 300 Car-Driving spac 53; 500 Cellege-Tecause type
gess 53; 200 Hollyweed gess 52; 100

Psychiatrist gaps 51; meny others.

BARGAIN: 6,200 gaps 526.

EDIDE 6AY

242 W. 72nd 51; New York 23; N, Y.

The Conference of Personal | without going through licensed

agents.

The Conference also noted that there are personal managers whose main source of revenue is from other fields. It has sought to weed out these "outsiders" and leave the field to the professionals.

Conference also charged that there are some individuals posing as personal managers who are really business managers, accountants or lawyers. The group noted that it had long been taking the rap for these "outsiders" and will seek ARA's help in cleaning up

'HOLIDAY ON ICE' OKE 97G IN TOLEDO ARENA

Toledo, Dec. 10. Despite a newspaper strike and the assassination of President Ken-nedy, "Holiday On Ice" grossed an okay \$97,000 in a nine-day stand at the Toledo Sports Arena which wound up last Wednesday (4). The blades show did 13 performances

in the 5,500-seat house.
Although down from its recordbreaking 1962 booking when there were five sellout nights, "Holiday" did very well under the circum-Radio spots carried the bulk of the promotion but they, of course, were eliminated after the Dallas tragedy.

Atlanta Picks Site For \$9,000,000 Auditorium

Atlanta, Dec. 10. Area known as "Buttermilk Bottoms" has been chosen by an advisory committee as site for Atlanta's proposed \$9,000,000 auditorium-convention center complex. This choice is certain to be confirmed, key aldermen feel. Trace is less than a mile from centre of

Present 5,500-seat auditorium site was discarded because land costs would be too high.

Vaude, Cafe Dates

New York

Milton Berle will play a three-weeker at the Town & Country Club, Brooklyn, starting April 24.

Johnny Desmond pacted for the Living Room starting Dec. 30 and also for the Palm Shore Club, Brooklyn, June 10. Jackie Miles set for Harrah's Lake Tahoe, March 16. Anna Maria Alberghetti to the Palmer House, Chi-cago, Feb. 29. . . Ethel Merman set for the Latin Casino, Cherry

Hill, N.J., April 27.
Phyllis Diller into the Marion
Hotel, Little Rock, June 20. Hotel, Little Rock, June 20.

Kagle & Man tapped for the Brown
Hotel, Louisville, Dec. 26, and Sutmiller's, Dayton, Jan. 27.

Vaughn Monroe pacted for the
Tidelands, Houston, Feb. 3. Al
Martino to the Latin Casino,
Cherry Hill, N.J., Jan. 1. New
Christy Minstrels preem at
Harold's, Reno, Dec. 24. Barry
Sisters into the Carillon, Miami
Beach, Dec. 21. Beach, Dec. 21.

Albany ... Martin Denny Group (5) returned to Duke Kanahamo-ku's in Waikiki, augmented by singer Marlene Sai, dancer Lona Lum and Joe Custino's orch (3) . . . Ray Seney and Richard Casey take over Surf Ballroom, Clear Lake, Ia., from C. C. Mitchell Co. Jan. 2

. Singer-comedian Larry Neilson named stage manager for Mormon Church's Polynesian Cultural Center at Laie, Hawaii.

Vegas' Maitre d' Shuffle

Las Vegas, Dec. 10.

Jess Kirk has been named maitre d' at The Dunes by hotel prexy Major Riddle. Kirk had been at that post at The Sands since its opening. Phil Goldman is now acting maitre d' at The Sands.

Nat Hart, originally announced as new Dunes maitre d'after Mac Harris switched to The Thunderbird, told Riddle that new biz interests would keep him away from

Las Vegas. Castaways also has a new velvet

Eby Heads 'Capades'

George W. Eby has been formally named president of "Ice Capades" now a subsidiary of Metromedia which operates tv and radio stations throughout the country as well as other enterprises. He had been "Ice Capades" treasurer since 1941.

Eby will headquarter in Hollywood and will niove to New York when "Ice Capades" closes its Hollywood office. No date has been set for the Coast shuttering.

Ice Show Review

Viennese Ice Revue Berlin, Dec. 3.

"Glueckstraeume" (Dreams of Happiness), ice revue in two parts, staged and written by Will Petter. Music, Robert Stolz; choreography, Edith Petter; costumes, Ella Bei; settings, Felix Smetana. With Milena, Joan Haanappel, Nicole Ardent, Norbert Felsinger, Paul Sibley, Lilly Lewin, Manfred Woll-schlaeger, Catrin & Fred Eman-uel, Troy Andersen, Josef Rucka, Ron Stauffer, Jiri Crha, Ilse Peli-kan, Martha Wurst, Duncan Whaley, Albert Lortzing, 2 Harvards, Bertl Capek, Viennese Ice Ballet (23). At Sportspalast, West Berlin, Nov. 21-Dec. 15, '63; \$2.50

With "Holiday On Ice" winding up its stand at the Deutschland-halle, the "Viennese Ice Revue" came to Berlin only two days later for its eighth postwar appearance at the Sportpalast. The same thing happened last year.

Such a booking is probably only possible in Berlin on the Continent. For the city's numerous ice revue fans are so fond of blade shows that they don't mind seeing two big-scale ice extravaganzas within a month.

The "Viennese Ice Revue" is observing its 25th anniversary with production of "Dreams of Happiness," a two-part show written and staged (as usual) by Will Petter and for which (also as usual) Robert Stolz wrote the music. It's new entry isn't the strongest production the "Viennese Ice Revue" has presented so far. For it's weak with regard to "comedy relief."

But any deficiency of the en-semble is offset by its unique Viennese charm. There are certainly more lavish ice shows, but charm is—and seemingly remains—this Viennese troupe's forte. Also, this ensemble has always been noted for its pretty girls.

The costumes and settings are beautiful and fulfill their pur-pose. In contrast to "Holiday On Ice," this Viennese enterprise seldom uses headliners. It's chiefly an ensemble achievement, and lotsa praise should go in this respect to the girls again. It's not only an exceptionally beautiful but also an excellently trained and highly disciplined ballet ensemble.

The meagre plot concerns Nor-bert and Sylvia (Norbert Felsinger and Joan Haanappel), the stars of an ice revue. Sylvia wins a Miss Austria beauty contest and decides to become a film star. Norbert donates a talisman to her and wishes her all the best. But she isn't each, Dec. 21.

Three Suns open week's stand to Norbert. Show's second part is lec. 29 at Thruway Motor Inn, tagged "The Cat" and has a circus locale.

Miss Haanappel, frequent Dutch skating champion, is an opti-cal treat; Felsinger, blond Vien-nese-born skater and seven-time Austrian champ, scores heavily as do Catrin & Fred Emanuel, two solo performers who had been with "Ice Capades" for some time.

Among others clicking are Milena (Kladrubska), Czech - b o r n champ; Lilly Lewin and Manfred Wollschlaeger, two Berliners; American Paul Sibley, and Duncan Whaley, an Englishman. The Two Harvards, new to the Viennese troupe, are mainly responsible for the slapstick items.

Will Petter has staged the revue with his customary knowhow. His wife, Edith, took good care of the choreography. A big plus for the production is Robert Stolz's music. It's the 12th consecutive year that the Austrian musical grandsei-gneur has written the score for Petter's ice enterprise.

See Top Puerto Rico Season

El San Juan Hotel's restaurants and lounges also feature nightly entertainment. The talent roster comprises the Julio Gutierrez combo and Johnny Rojas (El Chico Bar), Russ Marlo Quintet (Cofresi Lounge), guitarist Jesus de Jerez (Rickshaw Bar), Violines de Pego (Four Winds & Seven Seas restaurant), and pianist Gregg Jones (Le Pavillion restaurant). The Redcaps combo is slated to appear in the Cofresi Lounge starting Dec. 20. Sheraton's Big Slate

Acts booked for the Puerto Rico Sheraton's Salon Carnaval include Singer Janice Harper and Juan Carlos Copes Argentine Revue (current show); "Holiday for Strings" revue (Dec. 23 Jan. 4); Bobby Rydell and Los Hispanos (Jan. 6-18); Monique Van Vooren Revue (Jan. 20-Feb. 1); jazz trumpeter Jonah Jones' Show (Feb. 3-15); Kim Sisters (Feb. 17-29); Denise Darcel's French Revue (March 2-14), Featured nightly at the Sheraton's rooftop La Alhambra Restaurant are Jorge Renan and his strolling guitars.

The Caribe Hilton Hotel will continue to mix Latin American and Puerto Rican headliners with stateside favorites, according to general manager Larry Boyle. The show-time lineup for Club Caribe con-tains Jose Greco's Spanish Ballet (Dec. 6-19); Red Buttons (Dec. 20-31); Della Reese (Jan. 1-6); Emilio Pericoli (Jan. 7-17); Keely Smith (Jan. 18-28); Peter Lind Hayes and Mary Healy (Jan. 29-Feb. 4); Louis Prima (Feb. 5-20); Gordon & Sheila MacRae (Feb. 21-March 5); and the Barry Sisters and Los Duendes Gitanos (March 6-18). Also featured every evening at the Caribe Hilton are Los Rubios Trio (pool terrace), Renee Berrios and Alba Rosa Castro (Caribar), pianist Narciso Figueroa (Rotisserie Room) and Monchito Munoz and his combo (Trader Vic's).

The Ponce de Leon hotel will follow a policy of "dispersed" en

tertainment at its five lounges and restaurants plus local and imported talent at the plush Mardi Gras supper club. The Mardi Gras currently features Puerto Rican songstress Nilda Terrace in a new show with the Jaime Rogers Dancers. Local operatic baritone Benjamin Ocasio bows into the supper club Dec. 13, to augment the Terrace-Rogers

Now in the Ponce de Leon's other public rooms are guitarist Jose Aponte (Castilian Dining Room); pianists Papio Diaz and Luis Rivera (Castilian Lounge), and continuous dance music 45 p.m. to 3:30 a.m. by Johnny Barney, Pepito Arvelo and the Modern Latin Combo (Siboney Lounge).

Americana's Ice Revue
Hotel Americana will bring in an

Americana's Ice Revue
Hotel Americana will bring in an
original ice revue tagged "Ice
Spectacular—Magnifico!" for the
reopening of its Club La Copa Dec.
20. The Americana's Port-O-Call
Lounge (the island's largest) will
feature the Billy Williams Revue
(starting Dec. 10), The Treniers
(Feb. 4), and Freddie Bell & the
Bell Boys (March 13). Ralph Fond
and Abel Gall alternate with gultarist-singer Eduardo Sasson at the
Carioca Bar, starting Dec. 16.

Carioca Bar, starting Dec. 16.
In addition to Latin and stateside acts for its intimate Club La Concha, Hotel La Concha opened its new Solimar Lounge and La Sala del Sol Restaurant this work. del Sol Restaurant this week. Club def Sol Restaurant this week. Club La Concha partial entertainment schedule: Lilia Guizar (Dec. 16-28); banjoist Al Skully (Jan. 13-26); comics Ford & Reynolds (Feb. 10-23); Miguelito Valdes and Los Hermanos Silva (Feb. 24-March 8). Entertainment at the hotel's other rooms include Carbia Bros. combo (Solimar Lounge), and Los Brillantes Trio (La Sala del Sol). A new musical combo has not yet been contracted for the hotel's rooftop Mirador Lounge. Hotel El Convento will continue

to offer Spanish dance acts and singers. The schedule at Club Convento includes: singer Lori Wilson and dancers Scholy & Isabel (Dec. 10-23), and Rosario Galan's Spanish Ballet (Dec. 24-Jan. 14).

The Miramar Charterhouse offers the Irma Rivera Quartet at its.
Trapiche Bar and "background piano music" at the Rib room in the Sky, according to general manager Albert Elovic.

etter's ice enterprise.

The Captain's Lounge of the Show will stay in Berlin for Condado Lagoon Hotel will con-Castaways also has a new velvet more than three weeks, doing tinue to offer the George Kudirka rope guardian—Johnny Pappas, reabout 35 performances in 25 days.

Placing Doug Ahlquist.

Hans.

Feb. 8); Cugat & Lane (Feb. 9-19); Kalaf's combo and pianist Felix Eddie Fisher (Feb. 20-March 4); Armer are on hand at the Pierre Alan King and Fran Warren Hotel's Swiss Chalet; Tommy Cortagnard Jr. Revue (March 19-April 1). continue at the Top of the First continue at the Top of the First restaurant and the Holiday Inn's Salon Madrid will feature Les Guanacheros de Oriente, a Cuban combo.

> Puerto Rican musical combos are also featured nightly at the Dorado Beach Hotel, the Dorado Hilton, Hotel Montemar and Hotel El Conquistador which is scheduled to reopen Dec. 13.

A nightclub schedule has not yet been confirmed for the Condado Hotel's Fiesta Room. In Old San Juan, The Owl, La

Botella, and Ocho Puertas will continue a policy of live entertainment

GLASON'S FUN-MASTER COMEDY MATERIAL

For every branch of theatricals "WE SERVICE THE STARSI" 35 Gay files \$15, plus \$1 postage FOREIGN: 35 for \$38

BILLY GLASON
200 W. 54th St., N.Y.C. 10019 CO 5-1316
(We TEACH M.C'ing and COMEDY)
(Let a real Professional train you)



Currently Appearing BLUE ANGEL



RUFE "Petticoat DAVIS

ONE MAN HOOTENANNY

Management: DAVID B. WHALER. Beverly Wilshire Hetel, Beverly Hills, Calif.

YOU HAVE FOUND the LUCKY AD! Clip and hang around your neck im-mediately or you'll die of the Green Rot! Congratulations!

WILBURN LOY

Comedian P.O. Box 1741, San Diego 12, Calif.

BURLESQUE SKETCHES

FOR SALE — 600 elutime authentic scenes and sketches as originally done in burlesque. Buy one, many, or all. For two to five performers.

Contact: JOEY CARTER CO 5-8244 350 West 55, New York City

Opportunity for Piano Comic

The beautiful LEOPARS LOUMGE.
2875 South County Rd. Paint Spech.
Florida. Seats 45, in the Regst of
Motel Row on the Beach, heers to
5 A.M. No other entertainment on
the entire strip. Will make a per-centage deal with a REAL producer.

AGVA Natl. Board Nixes Adams' Bid For Special Meet to Review Exec Firing

interim committee now helming the American Guild of Variety Artists in the absence of a national administrative secretary, has told the AGVA national board that there will be no special board meeting. Results of a poll of all national board members showed 22 members voting against such a meet, while 19 voted for it. There were two abstentions and one member, Alan King, resigned.

Referendum for a national board meet was requested by president Joey Adams who wanted the body review the decisions of the union's executive committee which had fired national administrative secretary Bobby Faye, Coast reber commission, a chairman at gional director Irvin Mazzei and \$12,500, and the other members assistant administrative-secretary Dolores Rosaler. Exec committee also suspended Al Sharpe, man-

ager of the Chicago office.

The national board poll represents a victory for the reform elements which are seeking a housecleaning in the union and are trying to pare expenses. It's understood that the interim committee is attempting to cut the union's overhead to the point where it can oust members it deems undesirable, namely B girls who have infiltrated the union

rolls. Motion may be made at an executive committee confab next Tuesday (17),

As it now stands, the national board will convene for its regular meeting in February when the interim committee will give its report and attempts will be made to select a successor to Faye and probably other officers who were ousted in the purge.

Knoxville Aud Ups Hubbs

Knoxville, Dec. 10. Jack R. Hubbs has been named administrative assistant to Fred C. McCallum, manager of Knox-ville Civic Auditorium and Coliseum. Hubbs was formerly general concessions manager at the facility.

JAI ALAI JUST WHAT **MASSACHUSETTS NEEDS**

Boston, Dec. 10.

An unusual bill has been filed in the Massachusetts state legislature, one that seeks to intro the game of jai alai. The curious bill proposes to set up a state Jai Alai Commission of five members and legalize betting with 30 days of play. But nobody here knows how to play the Basque game.

The proposal submitted to the legislature calls for a five memreceiving \$10,000 a year. The state would get a cut as in horse racing. The bill was filed on behalf of state Comptroller Joseph Alecks by Rep. Thomas Sheehan, Dor-chester Democrat. The money, estimated by Alecks at \$500,000 would go toward expenses of the proposed multimillion dollar Greater Boston Stadium.

Barbra Boffo \$13,200. Joan Baez \$16,700 In Frisco Area Concerts

San Francisco, Dec. 10.

Local area provided big returns for four concerts last week. Barbra Streisand, with the Jerry Gray Orchestra assisting, scored \$13,300 in two concerts at \$4.75 top. First show was held Wednesday (4) at the San Jose Civic Auditorium and the second at the Sacramento Civic Aud the following night. Irving Granz promoted both shindigs."

Joan Baez scored \$10.500 at the U. of San Francisco Friday (6) and did \$6,200 at the San Jose Civic Aud. the next night. Saturday's bash was promoted by the U. of San Francisco Music and Arts Foundation. Both had \$4 tops.

Agin' Unspecified Sin

Tucumcari, N.M., Dec. 10. As usual, New Mexico Baptists in their annual convention in this city, again resolved to stand against gambling, ob-scene literature and alcoholic

Church group, second largest in the state just behind the Catholics, didn't mention any specifics—just merely went on record against all three sins,

Albuquerque has been chosen as the site for the 1964 confab.

Sheraton Sells 2d Waikiki Hotel to Tokyo Financier Osano in \$10,700,000 Deal

Honolulu, Dec. 10. Sheraton chain bought the Royal Hawaiian, Moana-Surf Rider and Princess Kaiulani hotels from Matson Navigation Co. in 1958 for \$18,000,000.

It sold the Princess Kaiulani to Kenji Osano, Tokyo industrialist-financier, last August for \$8,700,000. Now it's selling the Moana-Surf Rider to him for a reported \$10,-700,000. Sheraton will continue to operate both facilities for him. It's figured, however, that Shera-

ton has spent some \$6,000,000 in improving its Walklki properties since 1958.

A portion of the money received from Osano will be earmarked to build a \$10,000,000 17-story onbeach hotel on a key site between the Royal Hawaiian and Moana-Surf Rider.

The Moana probably is Hawaii's oldest resort hotel. It was built in 1901. The Royal Hawaiian dates back to 1927.

Village's New Gallery

A new cafe, The Mugg's Gallery, is being opened in the Greenwich Village site last occupied by the Jazz Gallery. It bows Dec. 20 with Oscar Brand and The Heightsmen

topping the bill.

Spot will be operated by Geraldine Stuart, a singer, who will tion in the spring with the financ-also perform, and her husband, ing coming in part from the in-Steve Salvatore, a talent booker.

N. Y. Fair Showmen Mull Free Acts To Overcome Amus. Area's Location

PITT DINNER THEATRE GETTING FRESH TRY

Pittsburgh, Dec. 10. Richard Scanga and some of his associates who were with him when his Vogue Terrace Dinner Theatre burned down shortly after its open-ing of "Annie Get Your Gun" last summer have decided to try the idea again at the "Good Old Days," a nitery outside of the city.

The first offering, which is current, is "The Boy Friend" which will have a run of several weeks.

A new Dinner Theatre, near the site of the burned down Vogue Terrace, is planned for construc-

58-Yr.-Old Oregon Blue Law Cancels Hypnotist At Portland's Ho Ti Club

Portland, Ore., Dec. 10.
A 1905 Oregon blue law forced
Ho Ti Supper Club head Herb
Norris to cancel headliner hypnotist Trian Boyer Thursday (5). The Portland Academy of Hypnosis, composed of doctors, dentists and educators, had their attorney advise Morris of the law which for-bids exhibition of a person in a hypnotic trance in a public place.

Boyer does not use hypnotherapy in his stint, but Norris did not want to brush with the law. Agent Zukor, Boyer and Norris had no knowledge of the law.

Local American Guild of Variety Artists rep Jack McCoy is attempting to settle the two-week contract amicably as all concerned are victims of circumstance. Boyer is returning to Los Angeles. The High Liters were at the Ho Ti for the remainder of the first week with Billy Ward & His Dominoes opening today (Tues.).

Showmen in the Lake Area of the N. Y. World's Fair are conferring with fair officials in an attempt to hypo interests in the amusement section. Free acts are being considered. They would work the amusement area several times daily to lure traffic there. How the talent would be paid is still to be worked out.

Tennants in the Lake Area feel they have become the forgotten men of the Fair. They are fearful that the major attention will be won by the big industrial and international exhibits. One of the factors that makes the showmen fearful is the mile-walk from the centre of the Fair to the Lake Area. They fear this may discourage many of the older customers.

One of the promotions now in effect for the Lake Area is a book plan through the Chemical Bank New York Trust Co, which is selling \$10 worth of scrip, to be used at participating exhibitors displays, for \$7.50. Book will have certificates from 25c to \$1, and will be redeemed by the bank as

The bank is not charging the exhibs for this service. One exhib pointed out that it will have the use of the money sold from the books for a time sans interest. The bank is also bearing the cost of printing the books and pro-motions. Should there be unused coupons at the end of the Fair. the monies represented by the coupons will be distributed among the participating exhibs.

Those taking part in the Chemical New York promotion includes the AMF Monorail, Mississippi Showboat, Santa Maria, Wax Museum, Hawaiian Pavilion, Florida Pavilion, Aerial Tower Ride, Jaycopter, Continental Circus, Les Poupees de Paris, Wonderworld, Maroda Lake Cruise, Dancing Waters and American Indian



JERRY LEWIS SAYS:

"LOU AND TONY . . . YOU ARE THE GREATEST COMEDY TEAM I'VE SEEN-SINCE THE GREATEST COMEDY TEAM."

★ AMERICANA HOTEL, MIAMI BEACH—36 WKS. * FONTAINEBLEAU HOTEL, MIAMI BEACH—24 WKS. ★ AMERICANA HOTEL, SAN JUAN, PUERTO RICO—8 WKS. * NOW—CASTAWAYS, LAS VEGAS INTO 8 WKS. RETURN DATE DEC. 24th—AMERICANA HOTEL, MIAMI BEACH

COAST ARTISTS INC. MILTON DEUTSCH, Pres. 9034 Sunset Blvd. Hollywood 69, Cal. CR 4-7321

Personal Management BILLY JACK YOUNG CREEDON

52

New Acts

WAYNE NEWTON & THE NEW-TON BROS.

25 Mins. Copacabana, N.Y.

Coming off his diskelick "Danke singer Wayne Newton Schoen." makes an impressive appearance on the current bill at the Copa-With his brother Jerry backing on guitar and lending occasional vocal and comedic sup-port, the brothers score a solid turn, mixing the repertoire with oldies and current fave tunes.

Also lending a hand in the act is Tommy Amato, the duo's manager, arranger and conductor. He doubles on cornet and with some vocal backing while fronting Joseph Mele's Copa orchestra. His arrangements are built for top showcasing of Wayne, who cops the spotlight for the turn, and presents the material in a simple yet effective manner.

The young Newton shows lotsa savvy and showmanship during the act. drawing considerable response from the audience. Although young in age he's long on knowhow and shells oldies like "Toot Toot Toot-"Rock Abye" and others in a big way. Playing a banjo while singing, he rated a big ovation on opening night for his rendering of a "Robert E. Lee" medley and his styling of "Saints Marching In." His shaking hands with ringsiders during his bowoff number also registered well.

Off to a solid start in bigtime clubbing the and brother Jerry had played the Copa Lounge at one time), Wayne Newton should go a long way via his bright personal-ity and song-selling savvy.

Kali.

JAMIE BUELL Folksongs 25 Mins Le Hibou, Ottawa

This lanky young singer has improved phenomenally in six months since last caught at Denis Faulkner & Harvey Glatt's Le Hibou coffeehouse. His voice is deeper and rich in overtones, his phrasing generally good and his material mostly excellent. He's also developing a blues voice, though the one real blues he did, "Truly You," came out more like a ballad—still effective. His string work has come along too.

Buell followed "Cocaine Bill"which seemed distasteful, albeit not pitched for laughs-with a short, hilarlous rib on teen tunes— "in the modern folk idiom, per-haps best exemplified by Paul haps best exemplified by Paul Anka," as he gravely intro'd it. (Anka was born and lived here till he'd had several smash disks).
"Acne Blues" was rife with weird teen sounds and lines like "look, baby, got acne. Don't you know God put it there?"

All Man is One Man" had a couple of awkward breath pauses but was otherwise very good, and his closer "Spanish is a Loving Tongue" was beautifully done. Buell is just about ready for wider exposure and maybe disks. He was double-billed here with the brilliant young classical and flamenco guitarist Ed Honeywell. Both are

IRENE REID

Songs 25 Mins. Living Room, N. Y.

sledge).

Buxom sepia belter Irene Reid has a fine pop-jazz style, vaguely remindful of Dinah Washington, but not to be construed as imitative

of the w.k. blues singer. She has excellent control and a pronounced jazz flair, but the style is relaxed and commercial, combin-ing nicely with the sight values (gold sequined gowning and pronounced ethnic features—or big, bright and sexy). In the straight vocal line, the standards, like "Getting to Know You" (jazzed up), "Younger Than Springtime," etc., are the prime entries. Her dips into the folk bag are less meaningful; for example, a chain gang number that seems way out of context (not that she doesn't look strong enough to swing a

Her windup at show caught was

RENEE TAYLOR Comedy 25 Mins

Living Room, N. Y.

Blonde Renee Taylor steps out as a comedy single in this Living Room engagement and her potential is high.

With a Brooklyn accent (modified), pose is that of a manhunter stalking the city jungle. She singles out a male yokel in the audience for attack from time to time, and the result is hilarity for all and no wounded feelings (she halls a customer coming into the club who says, casually, "Hi, Doll"; "there goes a pushy fellah," she comments).

Among her set pieces is one in-volving a Gimbels-like demonstration of the various styles available with a flimsy blowse, which gets yowls from the distaffers. But the capper is her acceptance of an Oscar, with a speech of thanks that's a gem of show biz satire.

Miss Taylor seems to work best vhen warmed up to a spontaniety. Some of the written gags lack the sharpness of her off-hand material. Included is a song impression of Marlene Dietrich which demonstrates a better than passing vocal talent and a very definite comedic flair in the impresh line. Bill.

JACK WASHBURN Songs

Playhouse Inn, New Hope, Pa.

New Hope's posh Playhouse Inn remains open for second winter under new boniface Tom Reddy who has initiated policy of booking weekend entertainment during off-season in this summer resort town. Reddy's knowhow, stemming largely from several years as general manager of St. John Terrell's Lambertville tunetent, is obvious in his selection of talent suited to tastes of his carriage trade.

Currently featured, through Jan. 1, following a one-month, three-nights-a-week stint by "The Compass," a hip improvisational group, is singer Jack Washburn. A fave starrer on the tent circuit he was one of the principals in last season's "Mr. President."

Dark, goodlooking, well-groomed tuxedo-attired Washburn is a versatile performer who can belt a showtune in the forceful John Raitt fashion or croon a ballad a la Goulet. His well-rounded, handsomely delivered songalog draws heavily from the musicomedy orbit with medleys from "Pal Joey,"
"Kiss Me Kate" and a socko rendition of the "Carousel" soliloquy, but equally effective was a relaxed segment of WW II songs, sentimental but not over-schmaltzy, and a haunting unfamiliar ballad, "If

Five Years Pass."
A magnetic, poised and thoroughly charming entertainer, he gets exceleint rapport from clientele of both sexes. Washburn displays real nitery star potential although at present he needs additional lead-in material and a clever casual chatter line to put to full use the winning personality that emerges in too infrequent ad libs with staff and customers.

Singer is nicely backed by Inn's regular Richard Averre trio, a smooth piano-drums-guitar combo.

BOBBY MACK Comedy 25 Mins.

Menticello, Framingham

Bobby Mack has the versatility and punch, along with youth and good looks, which distinguishes him from just another literate and personable new young comic. Out for a short time from upstate Pennsy, where incidentally he learned to play a great trumpet in the homeland of the Dorsey Bros., he's 5-10, blonde, blueeyed, a cinch bet juvenile lead for films or musicomedy, who sings soothingly in upbeat tempo, works some amazing carbons, one outstandingly slick of Jackie Mason, terps with taps and leaps and splits and blows the roof off with his trumpet in a strong sesh for heavy spontaneous yocks.

a very bawdy, calypso-rhythmed minutes of unrestrained entertainment is the trumpet stint, and not version of "Love for Sale" ("Brown Love") which was a real switch and which really turned the house on.

Bill.

B

and Satchmo's high ones JO-ANN DORE Blues." are all duplicated. Songs, Dance 25 Mins.

His trumpet work is a precision masterpiece, and the audience succumbs to the w.k. pieces as if the owners themselves were making the music. He winds up the trumpeting with a roaring audience clapping "Saints Come Marching In" with his own style on his hot trumpet.

Mack is a speedy dispatcher of in an act that's chiefly song, with the comic stuff, and following one smart eccentric dance interopening performed with nice stage presence, "Around the World," leading into carbons, he's home solid with the big audience in Caesar's Tamagno's 1,400-seater. He turns and writhes into a twitching Ed Sullivan. He's got the stoneface down pat, and proceeds to build the bit in serio fashion seguing into Jackie Mason for big laughs. The tux clad lad exudes class with a nice flair for miming catching Dean Martin, Jerry Lewis and a wild bit of running up and down the stage preceding a sock and funny "Ben Casey" from tv land. For clincher, he unveils a terrific dance routine along Sammy Davis, Jr. lines.

Mack has enough piping ability to go it on voice alone, likewise trumpet, likewise impressions. Altogether he's a one man show and has neatly stitched the three talents together with interlacings of oneliners, amusing patter, and gags both his own and from the voices he carbons. Looks to hit comedy top ranks for tv, niteries, stage, films and should be a strong bet in any visual audio situation.

JOHNNY PROPHET

Songs 45 Mins.

The Clan, L.A.

A new combine of six investors, fronted by Jerry Schwartz, have converted the former Golden Violin on Sunset Strip into a pleasant new dinner club, tagging it after the popularized nickname of a well known group of enter-tainers. If the packed Wednesday night opening is any indication, the tag may bring them luck. Right in line, as well, is the

opening entertainment bill, featur ing singer Johnny Prophet, a Reprise pactee and said to be a Si-

natra protoge.

Prophet is an excellent Italian style pop singer with a rich, smooth voice, well trained and fully capable of work far beyond the material he is given. Singer needs arangements and styling and some special new material beyond the general standard ballads and big voice Italian tunes he uses. He has pro stature, mikes well and indicates unusual potential.

Dale.

DANNY A'POLLO 15 Mins.

Tidelands, Houston
Danny A'Pollo is a pleasing young singer whose inexperience sometimes shows in such fields as breath control, but his pipes, personality and style are such that he may well be a sleeper who sud-

denly bursts into bigtime. His strength appears to be in ballad field, but when he brings out electric guitar for self-ac-companiment in "Honky Tonk Angel," the intime Tidelands Club ricks. There's a bit too much sameness in his medley of standards, which one more lively tune

would cure. Top mitting is for "You're No-

FERIHA Songs 10 Mins.

Viennese Lantern, N.Y.

Feriha, a monomonickered Turkish import, is a big girl with a voice in the same category. She's a skilled soprano, familiar with several languages and who can work over a tune for good effect. The songs of her native country are helped along by the strong rhythms of finger cymbals which she beats joyously.

Feriha seems to go in for tunes with strong rhythms. In her case, it with strong rhythms. In her case, it appearance, and the music is good. helps her cause considerably, but Following the stand here they restrained entertains of impress of impress a limited picture. She turn to Houston, while The Cast-

and an excellent figure, but her greatest assets are her unlimited verve, bounce and sparkle. She's been working mostly lounges thus far but needs a stage, as here, to give her scope. When caught, a cold windy night kept most customers away from this out-of-town spot, but those who came applauded for twice their number. Miss Dore wore a long green gown and white gloves -both peeled for the dance and smoothly replaced while ending it.

Gatineau Club, Hull, Que.

Joe Saxe, Gatineau Club owner

manager, has picked another comer in Jo-Ann Dore, a pretty Belgian-

descended blazetop who until re-

cently lavished her charms on a unicycle. Gradually she did more

tune-and-terp and now is breaking

lude, enlivened by pixie moues.

Miss Dore has a good, well-em-ployed voice of considerable range

She opened in French; did "Can't Get Started" with an effective waltz-time insert; then went into "Daddy" with a kind of quick slink that was highly amusing, and segued into "My Heart Belongs to Daddy" couldy standart. Next of Daddy"—equally standout. Next a neat melange of Italian and English, done with bubbling zest but

with a few too many decibels at times. Specially effective gestures in

"I'll Take Romance," then the terp and another French song, done exactly like a Paris gamine chanteuse, with some ringside flirting. She closed with a Jolson medley but wisely didn't try to ape his voice. Even with the wispy crowd she had to beg off. She's ripe for spot where they like 'em zingy,

and her personality should come across on disks.

Gard.

FREDDIE BELL & ROBERTA LINN Backed By The Bell Boys (7)

Songs, Comedy 50 Mins.

Sahara Lounge, Las Vegas Freddie Bell, pioneer rock 'n' roller with his Bell Boys (sax, trumpet, trombone, guitar, bass, drums, 88) recently married song-

stress Roberta Linn, and they have combined acts which results in a very handsome, entertaining, and versatile husband-wife team. The turn should click handily in any

situation.

Both Bell and Miss Linn are excellent songsellers, individually and as a duet. He looks good, smoothly delivers comedy lines; she's a shapely looker and is a fine foil. Together, they do such numbers as "Cotton Fields," "Best Is Yet To Come," "I Need You" and Yet To Come;" "I Need You" and "All of Me," They have some clever special material; her solos include "The Old Songs Are The Best Songs," "I've Got A Lot of Living To Do," and "Mama"; his vocals are embellished by accurate celeb impreshes. Buddy Carle, 38er, joins in some very funny visual comedy, including, with Bell, a riotous spoof of the cowpoke films. Duke.

THE RUM RUNNERS (3) Folk Singing The Castaways, Kansas City

New group in town is this trio of collegiate types twanging and vocalling away in accredited folk style. They've been imported from Houston for this date at The Castaways, midtown lounge which spebody Till Somebody Loves You" cialles in the hootin groups. Mike and begoff, "San Francisco." Butler, Dave Boise and Jim Post Allowing for slight first-night nervousness in his hometown, his act is good and he'll bear watching. It appears to be smart booking with later options.

Skip.

Skip.

Butter, Dave Buse and sim Fost watching three some, with instrumentation including 12-string guitar, 6-stringer, 5-string banjo and string bass. These they pass around from man to man, which makes virtually a different combo for each number. for each number.

While their essential music is in the folk vein, they give it a com-mercial tinge with plentiful drive in most numbers. They can soften the approach as they do on such a tune as "Shenandoah," but they can as readily rare up a tune on full hind-leg volume. They have broken the recording ice with a Mercury single, "You Gotta Quit Kicking My Dog Around" "Follow the Drinking Gourd," and already it is getting some acceptance.
Youngsters of the not-yet-out-of-

college cut, there is much in their

BROOKS JONES & LYDIA WOOD Songs, Guitar 10 Mins.

Blue Angel, N.Y.

Brooks Jones & Lydia Wood are apparently a new combination, one of the many coming in on the wave of the folksinging fad. There are indications that there is a solid base for wider horizons. The arrangements, by Jones, have a lot of musical merit, and the femme's strong voice in the lower registers gives the turn a lot of audio interest.

The duo hit their heights with a group of the older tunes in which they show a lot of feeling. Aiding them is the good guitar backing by both of them.

House Review

Music Hall, N. Y.

"The Nativity," produced by Leon Leonidoff; Nancy Leighton as soloist; "Cheeers," with Miss Leighton and Alan Cole, The Three Hermanis, ballet company with Helen Wood and Dean Crane, Don Saunders, Duke Art, Rockettes. Music Hall Symph under Raymond Paig, "Charade" (U), reviewed in VARIETY Sept. 25, '63.

Call it devotion to the status quo or why-change-a-hit-show? The facts are that New York's Radio City Music Hall long since came upon the right kind of formula for a Christmas stage presentation, and Russell V. Downing, as president, et al., shall not be nudged from making basic changes. This kind of adherence to the traditional is not be discouraged herein.

The public obviously looks for this kind of display and any fundamental change perhaps would be out of order. It combines the religioso in the form of the Nativity and then the lightheartedness

of holiday celebration.

That the Hall can repeat with That the Hall can repeat with the same formula and come up with freshness, as it does now is nice going. There's liveliness, col-or and all-around enjoyability, And let the cynics get lost. Nancy Leighton's "Cantique de

Noel" is an eloquent part of the Nativity, which has, also, the warm pageantry of the star-brightened birth of Christ. The trek across the stage of peasants and Magi, along with the animals, is reproduction of a familar scene but one which just can't be abandoned.

Then into the joyous And this means the vaude. The ballet troupe on show caught Thursday (5) seemed curiously uneven but this could be rectified. Helen Wood is gorgeous in tour-jete spot-lighting. For variety's sake there is a novelty spinning act called the Three Hermanis, and Don Saunders as a single making with the comedy with a bagpipe and a

piano. The Rockettes cap it off with a routine in which they place themselves as decorations on a Christmas tree. Can't guarrel with such trimming. Gene.

Chi's Continental

Continued from page 49 =

town say that that supper club is looking for acts in the \$500-\$1,000 class. The hotel's thesis is that the room is the show despite a \$2 cover charge on weeknights and

The hotel more than likely stretched past the dollar figures mentioned earlier for Vicki Benet on the premiere bill and she was well worth the investment, She's a sophisticated thrush without a sophisticated thrush without being world-weary Included in her repertoire are "Let There Be Love," "C'est Magnifique," a special material number titled "Gotta Find a Song", "The Continental" (of course), a set of French tunes and "Two Guitars" in Russian, For an encore, she does a new and racier version of "Let's Do It" re-plete with risque topical refer-

House band for the Chateau Continental is Franz Benteler and his group (6). Benteler established himself as one of the top "per-sonality" batoneers while at the Cafe Bonaparte of the Sheraton-Blackstone and he is most ap-propriate in this room.

His unit has always been highly regarded by singers for the quality Quin. show.

Stanley Myron Handelman, Anita

cheer, Dick Hankinson & Johnny

Copacabana, N. Y.

Myron Cohen, Wayne Newton The Newton Bros., Cally Dodd & Rene Martell, Copa Girls (8) Joseph Mele & Orch, Frank Marti & Cha-Cha Band; \$6.50 top week days, \$7.50 Sat.

Headliner of the current Christmas bill at the room is Myron Cohen, the only one to escape the competition from the Copa's serv ice squad. It's a good thing too, because his quiet, reserved delivery couldn't take the interference. The comedian is an engaging performer whose approach is one's -favorite uncle telling stories and gags to an enraptured family gathering in someone's

Cohen unleashes a stream of yarns with a dignity which is unusual among standup comedians. His strong Borscht Belt influence stems from years in the garment industry and material in this idiom scores particularly well with the Copa crowd. He also tosses in some dialect stories in an Italo and southern vein but most is of it Bronx-influenced, punctuated by a few subtle head and hand movements. He goes very light on the blue material and his act wins considerable audience ap-

Singer Wayne Newton (New Acts) provides a fine turn, backed by his brother Jerry on guitar and Tommy Amato, the group's manager, arranger and conductor. Vocalists Cally Dodd & Rene Martell still do the same numbers they have been doing all season with the Copa Girls. The femmes are a slick-looking unit who continue to execute Douglas Coudy's staging effectively.

Despite the fact that performances are generally strong ones, as is the present case, things like being moved from one table to another in the middle of a meal, brusque service and waiters blocking a customer's view on and off during a large part of the show don't add up to a pleasant meal or entertainment respite.

Joseph Mele handles the Copa Orch stylishly, backing the production numbers and playing for dancers, as well as behind the Newtons, Frank Marti's cha-cha unit also delivers solid terp music between shows. The bill is one of the best the room has mounted in a while and it's unfortunate that it's hampered by such unnecessary interferences. Kali.

Eddys', K. C. Kansas City, Dec. 6.

Dukes of Dixieland (7), Fred Muro Continentals (5); \$2 cover.

The Dukes are almost an annual attraction at Eddys', this being their fifth time around with indications like the others that this will be a session with plenty of business as well as rhythms. For the current stance the Assuntos, Frank on trumpet, Freddie on trombone, Papa Jacques on banjo, trombone and bar stool, have Gene Schroeder on plano, Jerry Fuller back on clarinet after being away about a year, Cliff Leeman as a newer man with them on drums and Billy Cronk also a newer man on string bass. Their show of 58 minutes has the house of jazz buffs virtually

The repertory, as expected, begins with "The Muskrat Ramble" and ends with their knockout version of "When the Saints Go Marching In." Along the way they work over "New Orleans," and "High Society" before Papa Jacques mounts the bar stool to add the banjo strumming.

A newer twist is a gospel num-ber, "You're Too Close to Walk with Thee," after which they are back to more jazz with "Bourbon Street Parade," "When You're Smiling" and "Riverside Blues." They pass around the riffs, each sideman getting his own credits, with Frank adding an occasional vocal and handling the m.c. work This crew is easily one of the best dixielanders, and looks to hold the rating indefinitely. Quin.

Shamrock, Houston Houston, Dec. 6.

Dick Contino with Lee Raymond Bert Sloan-Dick Krueger Orch (10); no cover or minimum.

Dick Contino, an amateur who made good, shows lotsa talent in excellent preem night performance at Shamrock Hilton's Continental Room. He became a celeb as an ever-winning amateur on the old

Horace Heidt radio show, and is now a polished accordionist and showman.

Lee Raymond is also a decided plus as all-around handyman. He conducts, plays trumpet and trombone, and sings, his pipes actually being a bit better than Contino's. Pair offers schmaltz here and there but mitting is generally mighty throughout.

Contino comes on with informa manner and dress, wearing slacks and white T-shirt, and opens with "Ciribiribin." He uses amplifier to good effect, getting large sound range with his instrument.

Among top tunes offered during his 50 minutes are "You're Nobody 'Til Somebody Loves You" and ex cellent Contino-Raymond arrange ment for medley of "Battle Hymn of The Republic" and "Dixie." Clos-ing is somewhat weak, being a mild jam session of blues written by Contino, and strictly downbeat.

Because act arrived late, there was only minimum rehearsal, and even so the Sloan-Krueger rhythm section is good in backing, will improve. Also, the small house un-doubtedly will grow despite slow season when word gets around about act.

Show plays two frames, then room will close until New Year's

Viennese Lantern, N.Y. Vicky Autier, Feriha, Ernest Schoen Orch: \$1.50 cover.

The Viennese Lantern, which used to be a prime feed for the Hotel St. Regis before it went on a band policy, seems to have a penchant for girl collections. Those doing well here, not only return season after season, but similarly work in some of the top hotels elsewhere. It has been an impor-tant singing showcase for a long

A case in point is Vicky Autier who used to conclude one date at the St. Regis and return to the Lantern almost immediately, and who plies the smart hotels here and in Canada. She's a diva who belts out a tune personably, can impress with her skill at the piano and charm customers into huge returns.

Miss Autier has a new repertory which includes an international tune assortment. But her backbone remains the Gallic chansons. There are songs en Englais as well as Italian and Spanish. There are a few holdover items from her previous catalog including "Milord" and "La Mer" but otherwise she impresses as a new girl in town.

The show's other act is Turkish oprano Feriha, further described under New Acts. The music is by Ernest Schoen, who not only show-backs expertly but heads a troupe of strolling fiddles around the room to complete the Continental atmosphere.

Ye Little Club, L. A. Beverly Hills, Dec. 4. The Cherry Hill Singers (4)

ack Smalley; two-drink minimum. With a complete switch in en-

tertainment policy. Marshall Edson's boite has moved the solo singer out and the folksters inthe latter, a quartet yelept The Cherry Hill Singers.

The male foursome (Nyles Brown, Ken Ballard, Dave Fractman and Ted Bluechell) are ex-cellent in voice but their material that they're trying to provide a new styling and, arrangement-wise, they do, but the tunes are generally old "hoot" material.

If they're to escape the limitations of folk singing without com-pletely forsaking the still com-mercial appeal of much of it, they could certainly pick better ex-amples than "Railroad Bill' or the vulgar "Boil The Cabbage Down."

An Afro-Cuban tempoed item really gets to the restless audience. However, the group has the voices and, between them, they work in enough instruments to outfit a small symphony. To the usual wide range of guitars they've added such exotic items as a bongo, gourd and tambourine Jack Smal-ley, Ye Little Club's regular bassist, works with the unit and provides a solid and subtle rhythm accompaniment.

With some new tunes and additional exposure, The Cherry Hill Singers could catch on. They're already waxing for Hi-Fi Records, another field which will do them no harm.

Group is in for two weeks.

DeMaio; no cover, \$3 minimum Saturday only. One Fifth Ave. has reverted to

its onetime image—a showcase for new talent; and with comedian Stanley Myron Handelman and folksinger Anita Scheer, the image is firmly established once again.

Although both have appeared on the intime club circuit before, particularly San Francisco's hun-gry i, they still fall into the "new alent" category and give the spot the spurt it needs to pick up fresh and hungry for new faces and off-

Handelman is an offbeat humor ist with an egghead approach to world at large. Bespectacled, slight, shallow and wearing a hip-ster-styled cap, he looks like one of life's losers. And with his shy, hesitant delivery, he sounds like one, too.

But for the alert and sophisticated audience, he's definitely a win-ner. His work on themes concerning doctors, impressions, complexes illusions and frustrations have solid thought foundations but there's al-

Miss Scheer is a whiz at the flamenco guitar. She stirs up in-strumental passion as she plunks through a series of Spanish-originated melodies but the hold is strictly for the dedicated folk buffs. Her act, however, is neatly put together and she segues from the flamenco fling with folk songs of French, American and Israeli flavor. It all works out rather pleasantly.

Dick Hankinson & Johnny De-Maio continue to hold down the piano interludes and they make the room an enjoyable place to be in while they're at it.

Drake Hotel Chi Chicago, Dec. 3

Bonnie Murray, Jimmy Blade Orch; \$2-\$2.50 cover.

Cafe biz wasn't up to par for everal days following the Presidential assassination, and perhaps for that reason or because she is not as yet well known in Chi, Bonnie Murray's opening show was lightly attended.

But judging from the rapt at-tention, enthusiastic response and loud palm appreciation, it could well be that this small patron nucleus will individually consider themselves discoverers of one of the most exciting new talents on

the supper club circuit in years.

There are few around who can compare with Miss Murray in beauty, frame and vocal finesse. She has made the switch from legituner lead to supper club thrush, and to put it mildly, she's tops.

Miss Murray's voice is tonally true and flexible enough to derive excitement at all tempi. She has wisely chosen tunes that give full play to her prodigious pipes, among them "Sound of Music," "My Wish," Falling In Love," "Fly Me To The Moon" and "What Kind of Fool Am I." She also scores with an Italian street song and a special-material "opera audition" medley.

If there-is a reservation concern ing Miss Murray's turn, it is that for the present her stage identity is a bit diffuse, but this no doubt will come with more time and as-surance on the cafe boards. However, despite this minor identity problem, she's one of those rarities that start at the top as far as cafe Mor. quality is concerned.

Rendezvous Room, L. A. Bevery Hills, Dec. 4.

Barbara Randolph, Billy Parker, Jimmy Sheldon Trio, Al Alexio; no cover, no minimum.

First pair of artists to be booked in a six-week series of return en-gagements for the BevHilton's songstress Barbara Randolph, here last April, and singer Billy Parker, who bowed at the spot in July. They also mark first anni of room with tyro talent format.

The two province excellent contrast in personality, style and material. Parker, a swinger, gets things off to a good start with his energetic efforts, His audience participation bits are accomplished with ease (room's patrons are usually relaxed) but a terpsichore bit with a pretty (and suspicously professional) guest smacks a bit of collusion

His selections are, for the most part, reliable evergreens with the opening "Zing Went The Strings of My Heart" Parker's best singing ks. although the crowd went all out Robe. for a "Follow The Leader" bit.

The beautiful Miss Randolph, wedged into a white beaded gown with little in back and rather less than 'alf of that before makes immediate contact with her audience what they see is ably suported by what they hear), The sultry voice oozes sex appeal, giving a vibrant cello effect to "Fly Me To The Moon." However, she hasn't added much in the way of variety to her repertoire since last time heard. As she's visually a chic club type

she would do well to work in some tunes of a continental nature, A bossa nova item is the closest to this area in her current program. Miss Randolph is on her way, with a "Tonight" guest spot and a Las Vegas booking already set, and definitely one of the better acts to come out of this "showcase."

The pair are in for two weeks, another departure in the room's booking, instituted by musical di-rector, and now talent coordinator, Jimmy Sheldon. The Sheldon Trio provides topflight musical backing and for dancing, per usual. Robe.

Hotel New Yorker, N.Y. Milt Saunders Orch, Cobey Lou; \$3-\$3.50 minimum Fri.-Sat.

This cozy hotel room has come up with a new singing personality in Cobey Lou. For this pert singer pianist may go places once she has an act for a spot such as this or a small nitery. Just now, doing virtually an ad lib song-piano routine, she hints much promise.

Miss Lou is by no means a stranger in N. Y., having played several hotel rooms in Manhattan in the last couple of years but usually as band singer or with a vocal group. Youthful dark-tressed looker, who hails from Rochester, N.Y., makes a good impact.

Hers is a different type of voice but one that appeals almost im-mediately. With many of her tunes, she moves into a foreign tongue as smoothly as she sings in English. For instance, "Call Me Prima" is done in Italian, the faster-tempoed 'Granada" is sung in Spanish while 'April in Paris" is warbled both in French and English.

"Moon River" is a piano solo, done for contrast and from her singing. Miss Lou accomps herself on all songs. With her extensive tune repertoire, framing a suitable act should be

an easy matter.
Milt Saunders' combo still is playing that danceable music, with such numbers as "Days of Wine and Roses," and "Linger a While." He switches from sax to fiddle and other instruments, and chips in with a song. Saunders is one of two maestros in N. Y. whose music is picked up by radio on remotes. Wear.

Anyone for 'Showcase?'

Continued from page 3 UA's "premiere showcase" on Long

Island and elsewhere.

Paramount View
Paramount has had multiple firstruns in mind for some time.
Sales chief Charles Boasberg confirmed that the company was looking into various ideas along that line but that Par didn't feel that UA's "premiere showcase" was the answer for his company. This was primarily because Par didn't dig the theatres UA was using in its

Meanwhile, United Artists is the prestige of daring to break with tradition and getting "show-case" rolling in the first place. On the other hand, it is quite inter-ested in what the long-resistive major Gotham circuits, RKO and major Gotnam circuits, RAO and Loew's, will do because UA has never been able to talk either into going along with its "premiere" or "golden showcase" plans.

UA has the name "premiere showcase" protected but lends it freely to Fox, another distrib which

is closely watching the recent events in this area. The company has been using UA's theatre plan for a while now and there has been talk of 20th forming its own scheme. It virtually had to build its own "showcase" recently when its "Take Her, She's Mine" con-flicted with UA's "McLintock" for Thanksgiving multiple firstrun bookings at the Astor and else-where where.

There are other close observers to the showcase developments. The International Alliance of Theat-rical Stage Employees, meaning projectionists local 306, recently singer Irene Reid (both considered) gained scale and staff increases for in New Acts). Bob Ferro's house "showcase" houses and related playoff.

in New Acts). Bob Ferro's house trio supplies excellent backing all the way.

Bill. playoff.

Blue Angel, N. Y.

Dave Astor, Yvonne Constant, Brooks Jones & Lydia Woods, Reyneaux, Frank Owens Trio; \$6 minimum.

Max Gordon has more than the usual amount of show in this instance. He has brought in some of the durables to go along with newcomers to provide a balanced bill with comedy and serioso moments in equal doses.

The topliner is Dave Astor who is developing into one of the surefire zanies in this spot. His humor rims the edge of wildness, but it's within the bounds of being understood by all classes. He conjures up audacious images with a run-ning line of patter which includes fasties as well as situations that have to be built up.

He works expertly, doesn't miss a trick and comes out with a strong acceptance. One of the ad-vantages of Astor's comedics is his ability to get the squarer folk into a hep and modern groove. This aids in his ultimate reception.

A newcomer to this room, but not in New York is Yvonne Constant, the Gallic comedienne who fuses the French verbiage with pantomime to get her meanings across. The mademoiselle has to work hard to create her desired

effects and frequently succeeds.

Miss Constant could be more effective with a greater concentra-tion on straight singing. Sometimes she exhibits a lot of touching mo-

ments in this sector.

The opener is magico Reyneaux a smooth operator who gets a lot of midterm applause with some engaging tricks. He works with doves, making an entire cote of them appear in an entertaining manner.

Brooks Jones & Lydia Woods are further discussed under New Acts. The show's backing is well done by the Frank Owens Trio.

Jose'

Blackstone Hotel, Chi

Chicago, Dec. 4. Jan McArt, Frank York Orch; \$1.50-**\$2** cover.

It's been seven months since Jan McArt has played the Cafe Bona-parte, and although she parlayed an exceedingly artful turn at that time, she is even more polished this time around. Chic, svelte and smartly gowned, she exemplifies smartly gowned, she exemplifies what the deal-weary businessman looks forward to to ease the pains of lost capital gains.

Most noticeable is that her concert-trained voice has developed a mellowness more conducive to cafe gemutlichkeit than did some of her earlier classical style vocal pyrotechnics. In sum, she is working with the ease and grace of that select group of thrushes who are always welcome at the posh in-timeries.

Miss McArt's songalog is well suited to her wide-ranging voice, and she derives emotional impact from both her pop ballads and the two operatic arias that she does—"Un Bel Di" and an aria from "La Boheme".

In the pop vein, she scores with "I Believe In You," "The Sweetest Sound I Ever Heard," "What Kind of Fool Am I", a travel medley and a special-material number entitled "I Didn't Want To Be In Show Business"

This show marks the debut of Frank York and his group (6) as the new house band, and he acquits Meanwhile, United Artists is himself as an august account to observing the scramble with interpolation that the purveyor and between-show terest. On the one hand, it enjoys room-soother. York is a fiddler and room-soother, when double on the four of his men double on the violin for a pre-show strolling violin concert.

> Living Room, N.Y. Alan Dale, Renee Taylor, Irene Reid, Bob Ferro Trio; \$4.50 minimum

Vet balladeer Alan Dale has always been a dedicated performer and a good straightaway belter. In this turn at the intimate eastside this turn at the intimate easiside Living Room he's proving some-thing of a comedian too, with a line of lively, hip segue chatter that plays well on the audience.

Book ranges from standards remindful of Russ Columbo to modern shouters from Italy—sung in Italian—and Dale managed to com-pletely tame a rather fractious after-dinner audience on night

caught. A strong-and necessarily rather

NEW YORK CITY MUSIC HALL Prike as Corps de Ballet, Raymond Paige Symphony Orc., "The Nativity."

AUSTRALIA

MELBOURNE (Tivoli Theatre) — Van Loewe, Don McManus, Jennifer Hurley, Ted Muller.

Ted Muller.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews. The D'Angolys, The 2 Pirates. The Balcombes, Eddle Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

BRISTOL HIFPODROME — "Monsieur Blaise." Jimmy Thompson, Catherine Feller, Ernest Clarke

BRIGHTON HIPPODROME The Temperance Seven, Marie Lloyd Jr., Ossie Noble, Sandy Powell, Paul Fox & Ann. Ballet Montparnasse and Peggy Maude.

NOTTINGHAM (ROYAL)—Audrey Lup-ton & Arthur Lane, Gramah Armitage "Private Ear & Public Eye." Fauline Stroud, Simon Fraser and John Brooking VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

Toppers, Pat Ellis.

LONDON (Palladium)—Arthur Haynes,
Frank Ifield, Susan Maughan. Nicholas
Parsons, Bob. Wallis and Storeyville Jazzmen. Rudy Cardenas. Walter Gore Ballet Group, Ken Morris & Joan Savage,
The Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Bitchie Haven 3, Johnny Barracuda. BARBERRY BOOM-Conrad Monjoy... BITTER END-Spider John Koerner BON SOIR—Karen Chandler, Three lames. Gene Bayles.

Plames, Gene Bayles.

BLUE ANGEL—Dave Astor, Yvonne Constant, Woods & Jones Reyneaux, Stiller & Meara, Mara Lynn Brown.

CHARDAS—Millie Fling, Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEÂU MADRID—Los Chavales de Espans, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Myron Cohen, Wayne Newton, Cally Dodd, Rene Martell, Jo-seph Mele Orc, Frank Marti Orc. CRYSTAL ROOM—Larry Storch, Jay Lawrence.

EMBERS-Harold Quinn Orc. GRINZING - Kalman Banyak. Henry

Butz.

HAWAHAN ROOM — Dee Marquez.

Keolu Beamer, Auletta Orc.

HOTEL AMERICANA — Patachou Lester Lanin Orc., Al Conse Trio,

HOTEL ASTOR — Eddie Lane Orc.

HOTEL NEW YORKER — Mit Saunders.

Orc., Cobey Lou.

HOTEL PARK SHERATON — Irving

Fields. 3

Fields 3:
HOTEL PLAZA—Kaye Ballard, Emil Coleman Orc., Mark Monte Orc. Plaza-9 Room: Julius Monk. Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, Wil-

HOTEL STA REGIS—Peter Duchin Orc.
Nancy Manning, Quintero Orc. Walter
Kay, Jani Sarkozi.
HOTEL SAVOY-HILTON—Arturo Ar-

turos Orc. HOTEL STATLER HILTON — Cecil Lloyd. HOTEL WALDORF-ASTORIA — Janet Blair. Myer Davis Orc. INTERNATIONAL — George White's

Scandals, Mike Durso Orc.

LATIN QUARTER—Kim Sisters, Venbryes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Olga Guillot, Candido, Elena Det Cueto, Gloria Ochoa & Nestor, Herman Le Batard Orc., Pancho Cardenas Orc.

LIVING ROOM-Alan Dale, Renee Taylor, Irene Reid, Bob Ferro Orc.
NO. I FIFTH AVENUE Hankinson &
De Maio, Stanley Myron Handelman,

e Maio, Stamey myton mita Scheer RAT FINK ROOM—Jackie Kannon, en Colman, Marge Dodson, Norm Gei-

KET FINE ROOM—Jackie Kannon, Ken Colman, Marge Dodson, Norm Gel-ler 3.

RED ONION—Banjokers,
SAMBRA — "Land of Milk & Honey,"
Leo Fuld, Bob Phillips Orc.

SQUARE EAST—"When The Owl
Screams," Bob Dishy, Severn Darden,
Dick Schall, Dana Elcar, Barbara Harris,
THE MOST—Joe Mooney, Carol Sloane,
Jorge Morel,
TOWN & COUNTRY—Lou Monte Orc.

TOWN & COUNTRY—Lou Monte Orc., Ned Hervey's Orc., Rod Radriguez Orc. UPSTAIRS & DOWNSTAIRS—"Twics. Over Nightly." Jane Alexander, Machingre Dixon, Paul Dadey, Richard Libertini, Mary Louise Wilson. VIENNESE LANTERN—Vicky Autier, Feriha, Ernest Schoen Orc.
VILLAGE BARN—Ivy Marker, Roy Calhoune, Jim Ray James, Astronotes, VILLAGE GATE—Leon Bibb, Modera Folk Quartet, Roland Kirk Quartet, VILLAGE VANGUARD—Herbie Mann Orc.

CHICAGO

BLUE ANGEL—"international Calypso
Revue," Mitsou, Maurishka, The Calypsonians. Al D'lacry Ore
CONRAD HILTON—"Hats Off!" Blackstone Jr., Helga Neff & Theo Ernst, Barclay Shaw, Sherry Stevens, Ernie McLean,
Boulevar-Dears (3), Boulevar-Dong (5),
Jimmy Palmer Orc.
CRYSTAL PALACE—B-b Gibson.
DEL PRADO HOTEL—"Hits of Broadway" revue.

y" revue. DRAKE HOTEL—Bonnie Murray, Jim-

v Blade Orc. EDGEWATER BEACH—Gretchen Wyler, dgewater Beach Guys & Dolls, Don Davis

Orc.
GATE OF HORN—Ron Eliran.
LONDON HOUSE—Ahmad Jamal Trio,
Jose Bethancourt Trio, Larry Novak
Trio
MISTER KELLY'S — Dick Gregory,
Vicki Frazier, Marty Rubenstein Trio.
PALMER HOUSE—Phyllis Diller, Ben
Arden Orc.

Vicki Frazier, Marty Rubenstein Trio.
PALMER HOUSE—Phyllis Diller, Ben
Arden Orc.
PLAYBOY—Jana Lawrence, Anita &
Diane, Bobby Sargeant, Jackie Gayle
Jack Bauer & Donna.
SECOND CITY—"13 Minotaurs." Ann
Edder, Sally Hart, Avery Schreiber, John
(Woodside) — Earl

Brent, Jack Burns, Del Close, Omar Shapili, David Steinberg, Gene Kadish, Bill Mathieu SHERATON - BLACKSTONE—Jan Mc-Art, Frank York Orc.

- LOS ANGELES

COCONUT GROVE—Tex Benecke Ray Eberle, The Modernaires. CRESCENDO—Jerry Van Dyke, Paris Sisters. DINO'S_Jack Elton, Judy Lawler. ICE HOUSE—Paul Sykes, Richard & Jim, Bill Willoughby, INTERLUDE—Pat Collins

JERRY LEWIS Lionel Ames. MELODY ROOM Rita Moss. PURPLE ONION—Jimmy Witherspoon, lampton Hawes, Teddy Edwards, SLATE BROS.—Kay Stevens, STATLER HOTEL—Jeorge Liberace TOWN HOUSE—Red Nichols & Five

Pennies.
TROUBADOR—Oscar Brown Jr
YE LITTLE CLUB—Cherry Hill Singrs, Jack Smalley duo.

LAS VEGAS

LAS VEGAS

BOURBON STREET—Lyn Keath,
CASTAWAYS—Barry Ashton's "Playmates of '64." Marsh and Adams, Pearl
Williams, Peter Anthony, Don Randi 3.
DESERT INN—Ben Blue, Guy Lombardo, Les Baxter, Mafalda 3. Violins of
Mexico, Peterson.Baker, Silver Springs,
DUNES—Busty Warren, "Vive Les
Girls!"

FLAMINGO—Böbby Darin, Pat Cooper,
Russ Black Orc. Lounge: Fats Domino,
Cleopatra's Nymphs of Nile. Rene Paulo
4, Bob Sims.
FREMON's—Joe King, Zaniels, 4 Fables,
Emblems, Bill Britton.
GOLDEN NUGGET—Rose Maddox. Diplomats, Call-Ups.
HACIENDA—"Les Poupees de Paris,
Grover Shore Trio, Johnny Olenn, "Four
Tunes, Kay Houston.
MINT—Pat Moreno's "Artists &
Mordels of 63." Sieb Wooley.
NEVADA—Carol Jean Thompson, Jerl
Lynne Fraser, King of Limbo.
RIVIERA—Edie Adams, Rowan & Martin, Joyce Roberts, Humphreys Dancers,
Lounge: Shecky Greëne.
SAMARA—Senators, Peter & Hank,
Russ Cantor, Louis, Prima, Gia Maione,
Sam Butera, Chrarecers.
SANDS—Sammy Davis Jr., Corbett
Monica, Copa Girls, Antonio Morelli Orc.
Lounge: Jackie Heller, Yacubian Co., Red
Norvo, Morry King, Strings, Ernie
Stewart.
SHOWBOAT—Pat Collins, Johnny Paul,
SILVER SLIPPER—Bo Belinsky, Taffy
O'Neill, Donna Theodore, Sparky Kaye,
Danny Jacobs, Eddie Innes, Viennas, Sliperettes, Geo Redman Orc. Lounge: Fantastics, Beverly Marshal, Skeets Minton,
Johnny La Monte.
STARDUST — 'Lido de Paris," Eddie
O'Neal Orc. Lounge: Novelites, Bernard
Bros.
TMUNDERBERD—Lounge: Belle Barth,
Buddy Rich, Vicki Lynn.

OS. THUNDERBIRD—Lounge: Belle Barth,

Buddy Rich, Vicki Lynn, TROPICANA—Folies Bergere '63, Ray Sinatra Orc. Lourne: Perez Prado, Denis & Rogers, Al DePaulis 4, BuBonnet 3,

MIAMI-MIAMI BEACH

MIAMI-MIAMI BEACH

AMERICANA — Jack Young-George
Arnold's "Artists & Models On Ice,"
Stanton & Peddie, Phil Richards, Wilton
Clary, Icettes, (8), Dick Paul Orc.
CARILLON—Lou Walters' "Ooh La."
Shearen Elebash, Eddie Garson,
Jerry Newby, Pierre Jacques, Line (12),
Jacques Donnet Orc. Bill Jordan & Lee
Coby. Sammy Morris, McCormick's 3.
CASABLANCA—Buck Buckley, Mario
& Flora, Bob Regent Orc.
CASTAWAYS—Ring, A-Ding Six, Ferldots, Preacher Rollo Orc. M. B. Symphony Orc.

dots. Prescher Rollo Occ.

phony Orc.

DEAUVILLE—Chico & Cubans, Bobby
Fleids Trio, Zig & Vivan Baker.

DORAL BEACH—Luis Vərona Orc, Allegro 4, Stan Hayman & Johnny Music,
Mal Malkin Orc., Chester Nennet

Malkin Orc., Chester Nennett Dancers.

EDEN ROC—Johnny Bachemin & Co., Al Escobar Orc., Sonny Kendis Orc., Monroe Kasse Orc.

FONTAINEBLEAU—Len Dawson Orc., Chero. Del Prado Orc. Frank Natale Orc.. Ziggy Lane. Tony & Lucille. Leonardo Caribe Quintet. Les Chanieurs.

MURRAY FRANKLINS.— Murray Franklin, Kay Carole & Tommy. Eddie Bernard, Dick Havilland.

THUNDERBIRD—Richie Bros. Berl Vaughn 4, Jimmy Holmes, Phyllis Branch.

RENO-TAHOE

GOLDEN Paris Playmates; Dick Weston, Christine and Pirocka; Jacques Kayal Ann Howard, Golden Girls, John Carleton Orc.

HAROLD'S—Vivienne della Chiesa, Gene Sheldon, Don Conir Orc.

HAROLD'S—Vivienne della Chiesa, Gene Sheldon, Don Conir Orc.

HARRAH'S (Reno)—Jack Ross, Victorians, Tunesters, HI Lads, Red Coty.

HARRAH'S (Tahoe) — George Jessel Varlety Show, Moro-Landis Dancers, Leighton Noble Orc. Louisse: Tommy Dorsey Orc., Mary Kaye Trio, Marksmen, Tony Lovello.

MOLIDAY—Collins Kids, George Young Revue, Glovannis, Charles Gould's Satin Strings.

trings: MAPES—Dorothy Shay, King's IV, Joe Karnes.
NEVADA LODGE (Tahos) — Apollos. NEVADA LODGE (Tahos) — Apollos, Joe Sante Quartet.

NEW CHINA CLUB—Skip O'Connell. RIVERSIDE—Tony. Pastor Orc., Travelers 3, Joe Sante Quintet, Enols.

SFARKS NUGGET—Frankie Laine, Roy Castle, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahos) — Town Pipers, Rene Paulo Quartet; Nelson & Palmer, Ron Rose.

SAN FRANCISCO

BIMBO'S 365—George, Carl, Gali Gali, CROSSROADS (Oakland)—Earl (Fatha) Hines.
THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.
EARTHQUAKE McGOON'S — Turk Murphy, Clancy Hayes.

FAIRMONT HOTEL—Ells Fitzgerald.

GALAXIE—The Characters.

HOLDAY INN (Oskland)—Don Cornell. Evana.

HUNGRY I—The Shanteymen, Judy
Henske, comic Simmy Bow.

JAZZ WORKSHOP—Canno

PURPLE ONION-"Joy and the Boys" SAFAR! (San Jose)—Jack Jones, Anita SAFARI (San Jose)—Jack Jones, Anita O'Day,
SHERATON-PALACE HOTEL—Garden Court. Dinner-Theatre, "South Pacific," Dorothy Collins, Gene Hollman.
SUGAR HILL—VI Redd.
TRIDENT (Sausalifo)—Jean Hoffman.
Trio, Joe Sullivan.
VILLAGE—Rusty Warren, Dick Reinhart Orc.

SAN JUAN

AMERICANA—The Treniers, Joe Vallejo 5. Leunge: Humberto Morales 5.
CARIBE HILTON—Olga Guillot, The Ranallis, Miguelito Miranda Orc., Luis Benjamin 5. Leunge: Renee Barrios.
CONDADO BEACH—Tito Guizar, Pepito Torres Orc., Lopez Vidal 5. Lounge: Lotta Vargas, Paul Dillinger.
Lett SAN JUAN—Ada Cavallo, Pepe Miller, Damiron & Chapuseaux 3.
Lounge: Julio Gutierrez 5, Russ Mario 5.
OCHO PUERTAS—Mari Pacheco, Luis & Soledad.

& Soledad.

SHERATON—Vi Velasco, Los Hispanos,
Margie Ravel & Hector de San Juan,
Hobby Capo Orc., Hector Narvaez 5.

PONCE DE LEON—Pepe Lara Orc.,
Bobby Cruz 5, Nalda Terrace, Luis Bobby Cruz 5, Nama
Rivera.
EL CONVENTO—Carmen Torres, Myr-

REL CONVENIO - Armen On the Stevens Pepilo Arvelo 5.

LA CONCHA—Serenella, Noro Morales Orc. Louise: Nilda Terrace.

PONCE DE LEON—Sarah Vaughan, Jaime Rogers, Pepe Lara Orc., Bobby Cruz 5. Louise; Nilda Terrace, Luis

JFK Cultural Center

Continued from page 1

tees, having bipartisan and White House support, would rename the proposed cultural complex 'The John Fitzgerald Kennedy Memorial Center. It would also provide the Federal Government match public contributions dollar-for-

While legislative mechanics make the bill passage before Christmas adjournment unlikely, but speedy action was promised the committee chairman Sen. Pat. McNamara (D-Mich.) and Rep. Charles Buckley (D-N.Y.). Both will preside at the Thursday hearing.

Officials are predicting that if the bill passes soon, work on the Center can begin by late spring with completion expected in two

JFK's 'Camelot' Fave

Alan Jay Lerner is the uncredited author of the lines from the musical, "Camelot," which were favored by the late President according to an interview with Mrs. John F. Kennedy written by Theodore H. White for Life mag. Mrs. Kennedy revealed that her husband liked to play the record (the original cast album of "Camelot" is on the Columbia label) before going to bed at night and his favorite lines were, "Don't let it favorite lines were. "Don't let it be forgot, that once there was a spot for one brief shining moment that was known as Camelot." lyric is from the title song of the musical which Lerner wrote with

White, who wrote the piece for Life, is the author of "The Making of the President, 1960." The author of "The Author of The thor of "The Once And Future King," on which Lerner based the "Camelot" musical, is T. H. White, a British author and not to be confused with Theodore H. White.

Another Kennedy Memory

Minneapolis, Dec. 10.

resolution has been introduced in the city council here to have the local municipal Auditorium, playing various shows and housing conventions, named after

the late President Kennedy. The Auditorium, now simply known as that, is in the process of considerable enlargement and improvement which are designed to attract more touring attractions and conventions.

Aldermen are expected to act on the resolution later this month or early next year.

Renamed the J. F. Kennedy Honolulu, Dec. 10.

The new East-West theatre has been renamed the John Fitzgerald Kennedy Theatre by the action of the Univ. of Hawaii regents, The former name, of course, identifies the house as one of a unit in the U.S.-financed East-West Center.

The regents renamed the theatre, which opened formally last Thursday (5) to recognize the late President's encouragement of the arts and his concern for Asia. Because of the assassination, a production of the mulcal political satire, "Of Thee I Sing," was cancelled as "inappropriate at this time." It will probably be done next year, during the national political campaign. Meanwhile, "The Man Who Came to Dinner" was substituted.

Mexico To U.S.: 'Get Lost'

to stand together against the new another, but rather with the locals, pressures. If they don't, it's predicted they'll face complete and sociation authority must be made merciless "mexicanization" of their business within five years.

Right now, the Yanks, whose costs went up per their new contract with the exchange workers, are girding themselves to accept an girding themselves to accept an anyway, that means the MPEA's expected yearend decree requiring getting into the area of minimum profit-sharing with employees, and a subsidy law which would take practices of less specific interpreta-10% off the top of all boxoffice receipts to aid domestic production. These same Yanks at least seem ready to accept with a shrug, but, in turn, they want the Mexican government and Operadora de Teatros to correct some new and some long-standing grievances.

The Yank view is that since the

200 MPEA pix imported annually provide Operadora with approximately 55% of its income, and since the U.S. is now the best overseas market for Mex product, U.S. films should be afforded treatment equal to that given in the States to Mexican films, released by the government-backed Peliculas Na-cionales, and that given Mex and European product handled by the Union of Independent Mexican Distributors.

The Yanks are asking for a 50% minimum rental percentage; a larger share of screen time, now reserved for the numerically fewer domestic films; equal holdover figures (Yank pix must gross 10 to 15% more than Mex pix to warrant holdover); exhib participation in ad costs: suspension of the requirement that the Yank distributor, not the exhib, pay theatre em-ployees' overtime for Sunday and holiday shows, plus elimination of discriminatory tax practices.

Unmistakable Policy

All of these practices, of course, have been in existence for somewhile the mandatory printing decree is a brand new com-plaint. MPEA feeling, however, is that having successfully fought the recent strike, they now should tidy up the entire situation and forestall the unmistakable trend towards total nationalization. This trend started back in the mid-1950s with the formation of the government's National Film Bank, the sole financing agency for Mex pix. That was followed by the government's takeover of the studios and of distribution of Mex product both domestically and over-seas, and, finally, by the govern-ment's control of film theatres via Operadora.

Loses Cuba, Venezuela

The Mexican film industry, admittedly, faces very real problems. Numerically, production has de-clined from a total of 60 features in 1961 to 22, as of Nov. 1. Two of its principal markets have all but disappeared—Cuba via Castro's non-payment of bills, and Vene-zuela via currency restrictions. Additionally, the decline in local pro-duction has left Mexico's overseas distribution agencies with not enough product to pay for their overheads.

Because of this, it looks to many norteamericano observers as if the Mex aim is deliberately to make the conduct of business here so costly and bothersome, the Yanks will turn their product over to local distribs, in exchange, perhaps, for Army recently emiced that pre-which one or two of the Yanks will handle selected Mex product in troduced Jayne Mansfield as various overseas markets. If this Audrey Hepburn, Why not? They happens, in Corkery's opinion, the Yanks may well write off most of Latin America. Brazil and Argentina would get the point quickly shouldn't I have? I was Jewish Latin America. Brazil and Argentina would get the point quickly (as if they already hadn't—Ed.)
Latin America, says Corkery, is

a speculative market of tremen-dous potential, but "we'll never participate in its development if we allow national agencies to handle our films."

Corkery Briefs N. Y.

Corkery currently in New York for briefings with MPEA foreign managers, returns for talks next week with Operadora and government officials. Of major interest will be the authority given him by the managers, particularly in re-lation to his negotiations with Operadora on a specific sales policy agreement. Heretofore, the manaers have not seen fit to allow MPEA to get into this area, reasoning that in totally free markets, each company can watch out for itself and let MPEA worry about

tax matters, quotas, etc. Corkery would agree, but it's his opinion that in the face of the

recently concluded 86-day strike in exists here, the U.S. companies are the Federal District, will continue no longer competing with one to stand together against the new another, but rather with the locals. flexible enough to realize the association's reason for being: the furnishing of ideas and concepts which increase net profits. At the moment, south of the Yank border

Army Archerd

Continued from page 2

the industry as an Al Zugsmith Film Festival . . . All of us are drawn here tonight by a common emotion—fear. . . This Archerd had newspaper fever from his earliest years As a small child he used to runaround shouting stop the presses, till his father threw him out of the tailorship. ... He covers Hollywood as completely as a bikini would Andy Devine. He has no legman; he digs up all those lies himself. . . Show me a man who doesn't like Archerd and I'll show you a member of the Press Club. . . When the list of truly great newspapermen is read. Archerd will take notes."

Jack Benny, coming late and straight off his telefilming set, noted that his writers had thought it a stag dinner, so chucked away his notes, preambled why he prefers mixed company at testimonials and off-handed that "Army is no subject, anyway, for a stag dinner. His past is as exciting as Bernard Baruch's future . . . I could say something bad about this columnist; but who's got the guts? . . . We wanted Jerrry Lewis to say a few words. He said two hours. We said five minutes. So that was can-celled and we had to pay Lewis \$200,000 ... There are big disappointments tonight: Danny Kaye couldn't make it, and Art Linkletter could ... Army doesn't believe in tv ratings, and I must say there were four times in the past year I agreed with him . . Archerd always has been kind and fair and interesting; and when you can be that in a tradepaper, that's something!"

Linkletter acclaimed the guest of honor "The Loretta Young of journalism," noted the writer had forged his way up from an humble start as "towel boy at the Studio Club" . . and closed with: "I thank you now for the lovely things you'll say about me in your Monday column for appearing here tonight.'

Nat Cole sang a parody (by Sammy Cahn and Jimmy Van Heusen) on "This Is The Army" and George Burns closed out the run of comics (after being intro'd by Grant as having "played straight to more women than Paul Gilbert." Burns picked up the ball and ran with it:

"I've been a straightman so long and fished with a fellow, he fell overboard and yelled 'help' and I repeated 'help' . . . This is the first time I ever made a speech on a Friday night with my hat off . . . before he was. . 1 had some nice things to say about Army, but can't at this time, to mixed company. But afterwards, if any of you guys care to meet me in the restroom. . .

Brief, serious salutes were fired off the dais toward Archerd by James Stewart, Lemmon, Gregory Tony Curtis, Tom Pryor. Bow-takers were many. Archerd, quite moved, responded with a thoughtful observation on relationship between "responsible" press and show biz.

There was no "anniversary" ignificance to The Masquers' significance to The Masquers' gesture, although just 25 years ago, Archerd did enter show biz—by applying for job as usher at the N.Y. Paramount. Bob Weitman, (then chief of ushers there; now MGM studio production chief-turned him down. "Not tall enough."

nougn. Today, in another endeavo**r,** kind of economic nationalism which Army Archerd stands quite tall.

Gibberson Resigns as Equity Asst.; Irving Doing All Show Contracts

The administrative staff of Actors Equity has undergone a realignment in the last year or so. The shifts are attributed to the normal evolution of operation.

One of the more recent changes affected the top-level area of assistant executive-secretary, William Gibberson, who shared the designation the last three years with Ben Irving, has resigned after eight years with the union, and Irving is now the sole assistant executive secretary.

When Chorus Equity merged with Actors Equity in 1955, Irving shared the assistant-executive secretary position with the late Paul Jones. Irving, who had been executive secretary of Chorus Equity, was originally concerned with musical contracts, while Jones handled the dramatic field. Irving is now administrator of all production contracts for both musicals and straight plays on the road.

Irving works under executivesecretary Angus Duncan. The latter also has a new administrative
assistant, Lambert C. Zulkie,
whose duties entail the assumption
of many of the duties previously
handled by Duncan. Zulkie was
formerly in charge of industrial
shows-community theatre. That department is now headed by Don
Bumgardner. Fred Cotton was also
moved from the stock and offBroadway department to succeed
Alfred Elting (retired) as head of
the unemployment insurance section. Marvin Poons has taken over
Cotton's old job.

There have been other changes and among some of the newer developments is the increased emphasis being put on the legislative program, out of the office of Dick Moore, Equity's public relations director and editor of the union's magazine. Representing Equity in Washington in this area is Jack Golodner.

Mark Equity Members By Ethnic Origin If OK'd As an Aid to Casting

Philip Cary Jones, chairman of the Ethnic Minorities Committee for the West Coast Advisory Board of Actors Equity, informs Variety that the basic Coast files on Equity members are completely "integrated racially and are to remain that way." He mentions this in relation to a recent Variety story which said that the Ethnic Minorities Committee intended to "categorize" performers in the Equity files as to their ethnic origin.

Jones states, what the committee would like to do, is "set up, with individual actors' permission, separate lists to be available when casting directors and those in position to hire would like information to further employment of ethnic minorities."

Paper Mill to Relight With Road Version 'Trap'

The Paper Mill Playhouse, Millburn, N. J., which went dark following the final performance last Sunday night (8) of "The Unsinkable Molly Brown," will resume performances Dec. 26 with Hal March in "The Tender Trap." The Paper Mill will then remain open all winter as it did this year for the first time in a decade.

Besides presenting revivals, the Paper Mill has also been functioning as a tryout spot for Broadway, together with the Mineola (L. I.) Playhouse. Laurence E. Feldman, of the Laurence-Henry Co., is involved in the management of both the Millburn and Mineola stock operations. "The Irregular Verb to Love," now in its 13th week at the Barrymore Theatre, N. Y., is one of the shows which played tryout engagements at the two theatres.

Among the upcoming Paper Mill bookings, besides March in "Trap," is Shelley Winters in "Bells Are Ringing." The musical, scheduled to go into the Paper Mill for four weeks starting Feb. 11, will precede that date with a two-week outing at the Mineola Playhouse, starting Jan. 28.

Spoleto Fest Contest Offers Italian Junket

Boston, Dec. 10.
Something a little different in the way of play contests is set for the 1964 Festival of Two Worlds, at Spoleto, Italy. Under the direction of Dean Edwin E. Stein, of Boston Univ., to whom contestants should apply for details, a 45-minute playlet is sought.

The prize will be \$500, but above

The prize will be \$500, but above that, and the unusual angle, the winner gets free transportation from his home to Italy and back. The judges will be Helen Hayes, Gian-Carlo Menotti and Elliot Norton, drama critic of the Boston Record, plus a fourth to be picked.

'Physicists' Was Top German Play

Berlin, Dec. 10.
Friedrich Durrenmatt's comedy,
"The Physicists," was the mostproduced play at German-language
theatres during the 1962-63 season. According to statistics compiled by Deutscher Buehnenverein, the work was given 1,598
performances at 59 theatres, including 1,307 performances by 52
German theatres, 58 performances
by two Austrian houses, and 233
performances by five Swiss groups.

The runner-up was Max Frisch's "Andorra," with 934 performances at 50 theatres. Other plays given extensive productions included Lessing's "Minna von Barnheim" (530 performances), Gerhart Hauptmann's "Beaver Coat" (469 performances), O'Hara's "Marriage Is Always a Risk" (457) and Peter Ustinov's "Photo Finish" (456).

In the musical field, "My Fair Lady" was easily the winner, with 763 performances at three theatres (in Berlin, Hamburg and Munich). Also-ran musicals were "The Bird-Deuler" and "The Beggar's Stu-

In the opera category, Mozart's "Entfuehrung aus dem Serail" was the winner with 430 performances at 28 theatres. The same composer also had the two runners-up, "The Magic Flute" (423 performances) and "Marriage of Figaro" (418).

Brit. National Theatre Books Provincial Tour

Edinburgh, Dec. 10.

Britain's new National Theatre company will present four plays from its London repertoire at the King's Theatre here next April. One will be Shakespeare's "Othello," with Laurence Olivier, Frank Finlay, Maggie Smith and Joan Plowright, and the others will be "Uncle Vanya," "The Recruiting Officer" and "Hobson's Choice."

It will be the National Theatre's first out-of-London trek. Other cities on the itinerary are Newcastle-on-Tyne and Birmingham and Cardiff.

Stevens' 7-Plays Group Has 200G Overall Bankroll

Roger L. Stevens, who preems "The Chinese Prime Minister" outof-town this week as his sixth new
production of the current season,
has formed a partnership with a
capitalization of \$200,000 for investment in shows he's producing
this season. That applies to presentations in which he's involved
as co-producer, as well as those
he's sponsoring independently.
The \$200,000 has been tapped

The \$200,000 has been tapped for investments in such productions as the current Broadway entries, "A Case of Libel" and the double-bill of "The Private Ear" and "The Public Eye," as well as the Main Stem failure earlier this semester of "A Rainy Day in Newark." In the latter show produced independently by Stevens, the investment partnership's basic stake was \$34,000, with a 15% overcall provision for a maximum contribution of \$39,100.

contribution of \$39,100.

The allocation for "Libel," coproduced with Joel Schenker, represents a minimum of \$32,300, with a 40% overcall provision for expansion of the stake in the show to \$45,220. For the "Ear"-"Eye" double-bill, which Stevens is presenting by arrangement with the British firm of H. M. Tennent Ltd., the investment partnership put up a minimum of \$24,000, with provision for 331/3% overcall.

The basic total capitalization for "Rainy" was \$100,000 and, with overcall, \$115,000. Besides the investment partnership's stake in that offering, Stevens Productions was also involved as a backer with

(Continued on page 58)

Off-B'way Was In-'n'-Out in '62-'63, But Season Had Quota of Rewards

Stage Managers Would Get Separate Contract

Steps have been initiated in Actors Equity regarding the possibility of a separate contract for stage managers in all areas under the union's jurisdiction. A motion that the Equity council ask the stage managers committee to explore the situation was made and carried at the association's last membership meeting.

Under the present system, the contract for actors includes provisions for stage managers. However, there are some stage managers who want recognition as a separate entity and a number of performers who regard the stage manager as a representative of management,

Equity Heads For 3 Negotiations

Actors Equity is moving into a busy negotiating period. Three of the union's contracts expire during the next five months. The foremost of these is the basic agreement with the League of N. Y. Theatres for Broadway and the road, terminating next May 31. The union's pact with industrial show producers ends Jan. 15 and a contract with the Musical Arena Theatres Assn., representing musical tents, expires April 1.

It was the Equity dispute with the League over pension terms in the current agreement that brought about the 1960 Broadway blackout. What the union's demands will be this time is a matter of speculation, but it's expected that the issue of importation of British actors to Broadway will be given consideration. Of the three upcoming contracts, the one applying to industrials is expected to present the least problems.

The talks between MATA and Equity might not be too friendly, as the organization of tent theatres refused to negotiate with the union last April when the contract, now in force, was to have expired. Equity slipped up on a technicality in failing to give (Continued on page 58)

A pair of excellent revivals, several memorable performances, and a new crop of promising playwrights lent distinction to the 1962-63 off-Broadway season, But the general level of the year's presentations was low, with inferior productions opening at a rapid rate, and leaping like lemmings off a cliff to a quick death.

Including limited-runs of works by Shakespeare and Gilbert & Sullivan, there were more than 80 opening nights. A third of the shows should never have been produced, and were soon forgotten by all but the most ardent dramaphiles. Of the rest, few could be recommended unreservedly, but many offered at least a performance or a scene or two that made them worth seeing.

them worth seeing.

The best production of the year was unquestionably the revival of Pirandello's "Six Characters in Search of an Author," staged with consummate skill by William Ball and expertly acted, particularly by Michael O'Sullivan and Jacqueline Brooks. The top musical success was "Boys from Syracuse," written in 1938 by Richard Rodgers, Lorenz Hart and George Abbott. The lilting tunes, wry lyrics and zany book were well served by Ellen Hanley, Julienne Marie, and the rest of director Christopher Hewett's cast.

Another important revival was "Desire Under the Elms," which was uneven, but had brilliant staging by Jose Quintero, an interesting performance from George C. Scott, and a luminous portrayal by Colleen Dewhurst, whose accomplishment was the finest by an actress during the season. Oscar Wilde's "Importance of Being Earnest" was competently revived, with Ann Shoemaker, Michael Allinson, Melville Cooper and Carrie Nye heading the cast, under Douglas Scale's disastics.

In Central Park, George C. Scott was an unforgettable Shylock in an otherwise erratic "Merchant of Venice." The same company's "Tempest" was overblown, but their "King Lear," staged by (Continued on page 59)

Vernon Duke East For 'Cabin Sky' Off - B'way; Also Sparking 'Zenda'

"Zenda," musicalization of Anthony Hope's "Prisoner of Zenda," which was closed out-of-town by producer Edwin Lester after running 15 weeks on the Coast (San Francisco, L.A., and Pasadena), may be resurrected for Broadway.

Pitch is being sparked by the show's composer Vernon Duke. (His lyricists on the show were Martin Charnin, Leonard Adelson and Sid Kuller.)

According to Duke, who is in New York attending to the upcoming off-Broadway production of his "Cabin In The Sky," it was decided that after the L.A. opening last August, that the show was 75% right and 25% wrong and the L.A. Civic Light Opera board voted to add \$150,000 to the show's nut for the purpose of going on to New York providing, of course, that all the kinks were ironed out.

the kinks were ironed out.

Duke states, "The three stars—Alfred Drake, Chita Rivera and Anne Rogers—were most cooperative, about making the changes. We all realized that the first 20 minutes was slow and that Drake's opening song 'Bounce' had to be bounced. Four new openings were written—by Martin Charnin and myself; in our anxiety, we forgot that they had to be 'dialoged' first. Various authors were brought in to collaborate with Everett Freeman, who wrote the book; none of the se proposed collaborators panned out. Consequently Charnin and I waited in vain for the go-ahead signal which never came. I don't know to this day why the all-important 25% 'wrongs' were not righted."

Duke also noted that Alan Livingston, president of Capitol Records, and Dick Jones, Cap's artists & repertoire producer, were anxious to record the snow album. The recording dates had been scheduled but were called off when Lester decided to close the show.

MY SON, WHO ADVERTISES IN THE ANNIVERSARY EDITION

There is a kind of snobbery, let's face it, about being included in the Anniversary Edition. It's a way of counting, and being counted. This is the big check-off, once a year, of importance—individual importance, organization importance. You advertise you. You celebrate your achievements and foreshadow your next events.

The Anniversary Edition is a special value as it is a special occasion. The many editorial features, charts and summaries make this a special edition of lasting interest and importance. If you belong, if you rate, if you care about your prestige you belong in this issue.

Place your advertising copy immediately for

The 58th Anniversary Edition of



Where Fame and Fortune Meet

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1
49 St. Jomes's Street
Piccodilly

HOLLYWOOD 90028 4404 Senset Bivd.

PARIS

80 Ave. le Henlily
de Neulily-Sur-Seine

CHICAGO 60611 400 N. Michigan Ave.

ROME 3 Via Serdegua 43

Show on Broadway

The Girl Who Came to Supper

LEGITIMATE

Herman Levin presentation of musical comedy in two acts (16 scenes, 28 numbers), with music and lyrics by Noel Coward, book by Harry Kurnitz, based on the Terence Raitigan play, "The Sleeping Prince." Staged by Joe Layton, scenery, Oliver Smith; costumes, Irene Sharaff; musical direction and vocal arrangements, Jay Blackton; lighting, Peggy Clark; orchestrations, Robert Russell Bennett dance music arrangements, Genevieve Pitol. Stars Jose Ferrer, Florence Henderson; features Irene Brown, Roderiek Cook, Sean Scully, Chris Gampel, Peter Pagan, Lucie Lancaster, Carey Nairnes, Tessie O'Shea. Opened Dec. 8, 63, at the Broadway Theatre; \$9,90 top.
Jessie Maynard Marian Haraldson Mary Morgan Florence Henderson Mary Morgan Florence Henderson Mary Morgan Peter Pagan Violetta Vines Maggie Worth Peter Northbrook Ruderiek Cook Col. Hofmann Chris Gampel, Grand Duke Charles Jose Ferrer First Girl Donna Monroe Second Girl Ruth Shepard

of Hofmann rand Duke Charles irst Girl

Poter Northbrook Ruderick Cook Cof. Hofmann Chris Gampel Grand Duke Charles Jose Ferrer First Girl Donna Monroe Second Girl Ruth Shepard Mijor Donno Carey, Nairnes King Nicolas III Sean Scuily Simka Murray Adler Gueen Mother Tessie O'Shea Brunes Brunheim Lucie Lancaster Lady Sunningdale Itene Brown Ada Cockle Tessie O'Shea Brunes Brunheim Lucie Lancaster Lady Sunningdale Ilona Murai Daucers. Nancy Lynch. Julie Drake, Sheila Forbes, Jami Landi, Sandy Leeds, Carmen Morales, Ilona Murai, Mari Sheiton, Gloria Smith, Mary Zahn, Ivan Allen, Robert Fifch. Jose Gutierrez, Peter Holmes, Scott Ray, Paul Reid Roman, Dan Siretta, Mike Toles.

Singers: Jeremy Bruwn, Kellie Brytt, Carol Glade, Marian Haraldson, Elniae Indour, Donna Monroe, Ruth Shepard, Maggie Worth, Jack Eddleman, John Felton, Dell Hanley, Barney Johnston, Art Multhews, Bruce Peyton, Jack Rains, Mitchell Taylor.

Musical numbers: "Swing Song," "Yasni Kozkolei," "My Family Tree," "I've Been Invited to a Party" (reprise), "When Foreign Prinness Come to Visit Us." "Sir or Ma'am," "Soilioquies," "Lonely," "London is a Little Bit of All Right," "What Ho, Mrs. Brisket, "Don't Take Our Charlie for the Army," "Saturday Night at the Rose and Crown," "London is a Little Bit of All Right," "What Ho, Mrs. Brisket, "Don't Take Our Charlie for the Army," "Saturday Night at the Rose and Crown," "London is a Little Bit of All Right," "Paddy MacNell and His Autemobile," "Paddy MacNell and His Autemobile," "Paddy MacNell and His Autemobile," "Swing Song," "Sk Lillies of the Valley," "The Walla walls Boola", "This Time It's True Love" "This Times It's True Love" "This Times Her."

With the opening of this new musical at the Broadway Theatre last Sunday night (8), its now three times around for Terence Rattigan's sentimental trifle about an American chorus girl's quickie ro-mance with a rakish Continental grand duke on the loose in London. The original play, "The Sleeping Prince," was a London hit with Laurence Olivier, Vivien Leigh and Martita Hunt, but a Broadway failure with Michael Redgrave, Barbara Bel Geddes and Cathleen Nes-

Olivier, Marilyn Monroe and Sybil Thorndike. This song and dance treatment, called "The Girl Who Came to Supper," is billed as a musical comedy, but is essentially an operetta that enguifs the slight story in rococo numbers and a sort of clever quaintness. It's not likely to go very long beyond the extentheatre party bookings, and is a dubious bet for pictures or stock.

Noel Coward's songs have the satirical lyrics and the arid kind of reglodies characteristic of his work. On the uncertain basis of a first hearing there may not be a standard pop in the lot, although several are modestly and briefly effective in terms of stage production. The Harry Kurnitz book is surprising lacking in resourcefulness or even wit.

Florence Hende talented and charming as the forthright chorine whose midnight supper with the Prince Regent precipitates a series of minor political-romantic incidents. She's delightful in the anti-climactic first seduction scene, but has little to do thereafter except play straight for Jose Ferrer as the lecherous prince and Irene Brown a skillfully eccentric Downger Queen. She shows impressive versatility in a specially prepared variety routine, but that's virtually irrelevant in terms of story. She's badly skimped on costumes, and therefore so is the audience, of

course.

As the Grand Duke on the make, Ferrer is no more than adequate as a singer and perfunctory as an actor. He's strangely lacking in animation or personal force, and his over-precise diction suggests almost a parody of a performance-in short, camping. His playing of the love scenes, on which the show depends, seems prosaic. Ferrer has always had stage presence and authority, but

this time he seems to waver be tween uncertainty and exaggeration.

A British music hall performer named Tessie O'Shea ignites the proceedings in the first act with a long, extraneous variety routine of four rousing song numbers. She's an amply-proportioned comedienne-singer with the true vaudevillian's ability to capture and hold an audience, and she stampedes the house. The interval is unrelated to the show as a whole, however, and has no lasting impact.

Miss Brown is expert and assured as the disarmingly crochety Queen Mother, a cleanlooking young actor named Sean Scully gives a refreshingly direct portrayal of the idealistic teenage middle-European king, and there are capable supporting bits by Roderick Cook as a romantic fixer, Carey Nairnes as a bloodless head butler, and Peter Pagan and Chris Gampel in other supporting roles.

Joe Layton has staged the piece and provided choreography in amusing pre-World War I style, Oliver Smith has designed ingenious and properly ostentatious scenery, and Irene Sharaff has supplied interesting costumes, except that she has been hampered by the script's baffling rigidity in th natter of gowns for Miss Henderson.

The best of the unsensational songs may turn out to be "I've Been Invited to a Party," Miss O'Shea's turn with "London Is a O'Shea's turn with "London is a Little Bit of All Right" and its subsidiary bits, as well as "Here and Now," "Curt, Clever and Concise" and "This Time It's True Love." Two obligatory numbers, obviously intended to exploit the obviously intended to exploit the care are Ferrer's "How Do You starring role in which she is Do, Middle Age?" and a group of six songs for Miss Henderson, under the general title, "The Coconut Girl."

Apparently cut, but possible revised and retitled, from the show during the tryout tour were "Long Live the King, If He Can" "Hey Nonny No." "What's the Matter with a Nice Beef Stew?" "One Steo" and "Come Be My True Love" (presumably now "This Time It's True Love"). Added during the tryout were "My Family Tree" and "The Stingaree." It may be pure coincidence, but there are Apparently cut, but possible rebe pure coincidence, but there are a number of interesting similarities in story situations and treat-The 20th-Fox picture version, ment between this show and "My titled "The Prince and the Show-Fair Lady," both produced by Hergirl," was a moderate click with man Levin.

"The Girl Who Came to Supper received rave reviews in its tryout engagements in Boston and Philadelphia, but sharply conflicting notices in Toronto. Only unfavorable reaction seems warranted for Broadway.

Off-Broadway Shows

(Frances et mote opening dates) Figure d'voir opening dates.)
Reliad Bimshire, Mayfair (10-15-63).
Blacks, St. Marks (5-4-61).
Beys Syracuse, Theatre 4 (4-15-63).
Bern Me to Ashes Jan Hus (11-19-63).
Berning, York (12-3-63).
Cerruption, Cherry Lane (10-8-63); moves Dec. 22 to the Village South Theatre.
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Ginger Man, Orpheum (11-21-63).
Immoralist, Bouwerle Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Maids, 1 Sher. Sq. (11-14-63).
Next Pil Sing, Phoenia (12-7-63).
Pinter Plays, Pocket (11-66-62).
Riverwind, Actors Playhouse (12-12-62).
Shakespeare, Carnegie Hall (12-4-63). Riverwind, Actors Playhouse (12-12-62)
Shakespeare, Carnegie Hall (12-4-63)
Six Characters, Martinique (3-8-63)
Streets of N. Y., Maidman (10-29-63),
Telemachus Clay, Writers (11-15-63),
Theatre of Pereix, Gate (11-5-63),
CLOSED
Chase Bank, Theatre East (11-26-63);
closed last Sunday (8) after 15 performances.

formances.

SCHEDULED OPENINGS.
Crime and Crime, Cricket (12-16-63).
Trumpers of Lord, Astor Pl. (12-17-63).
Trojan Woman, Circle in Sq. (12-26-63).
Brontes Phoenix (12-20-63).
Brontes Phoenix (12-20-63).
Brimpernel, Gramercy (12-30-63).
Play-Lover, Cherry Lane (1-4-64).
Belty-Sponge, East End (1-6-64).
Cabin in Sky, Players (12-64).
Mother Courage, de Lys. (1-15-64).
Je, Orpheium (1-29-64).
Amorous Flea, E. 78th St. (2-5-64).

SCHEDULED B'WAY PREEMS

SCHEDULED B'WAY PREEMS
Love & Kisses, Music Box (12.18-63),
Albatross, Lyceum (12.19-63)
Marathon '34, ANTA' (12.22-63)
Double Dublin, Little (12.25-63),
Hello, Dolly, St. James '1.16-64),
Dylan, Plymouth (1.18-64),
After Fall, ANTA-Wash, Sq. (1.23-64),
Habimah, Little Theatre (2-1-64),
What Makes Sammy, 54th St. (2-4-64),
Rugantino, Hellinger (2-8-64),
Fassion Josef, Barrymore (2-11-63),
Feavy, Ziegfeld (2-15-64),
Marco, ANTA-Wash Sq. (2-20-64). Foxy Ziegfeld (2-15-64) Marco, ANTA-Wash Sq. (2-20-64). Funny Girl, Winter Garden (2-27-64). Charlie, ANTA-Wash, Sq. (3-12-64). High Spirits, Alvin (3-31-64). Hamlet, Lunt-Fontanne (4-2-64). Royal Shakespeare, State (5-18-64). Girl to Remember, Hellinger (5-26-64). King and I. State (7-6-64). Merry Widow, State (8-17-64).

Broadwayite

ROBERT DOWNING

in his wide foreys into backstage peccadillos dwells on a Passion Play group which evolved more into

Passionate Playing

another Interesting Feature in the upcoming

58th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

Show Out of Town

The Chinese Prime Minister

Toronto, Dec. 10.

Roger L. Stevens presentation of drama in three acts, by Enid Bagnold. Staged by Joseph Anthony, setting, Oliver Smith; costumes, Valentina: lighting, Jean Rosenthal; associate producers, Lyn Austin, Victor Samrock, Stars Margaret Leightion, Alen Webb, John Williams; features Douglas Watson, Peter Donat, James Olson, Diane, Kagan, Tish Sterling, Opened Dec. 9, '63, at the Royal Alexandra Theatre, Toronto; 55 top weeknights, \$6 Friday-Saturday nights.

Oliver Peter Donat She Margaret Leighton Bent Alan Webb Roxane Tish Sterling, Alice Diane Kagan, Tarver Douglas Watson, Red Gus Risko James Olson Sir Gregory, John Williams Toronto, Dec. 10.

One aspect of "The Chinese Prime Minister" is that this new 70 while her estranged husband

That Miss Leighton looks like a comparatively young woman, despite the fact that she portrays an actress who has been on the London stage for 50 years, is a challenge that few actresses would undertake. That she has two sons who are married also adds to her burden of age, particularly as her looks and figure don't warrant it, even though "The Chinese Prime Minister" makes its tribute to her youthful appearance, plus her finally getting together with her 79-year-old husband who walked out on her 29 years ago.

Magnificently white-bearded and still virile, is John Williams, as the "brute" who still doesn't understand women, and Alan Webb, who plays the role of a cheeky manservant who is nearly a centenarian but who still has an eye for the ladies.

The play is, therefore, about old age, the author seeming to point out the maxim that when sex is finished there is much to be enjoved in memories that come be tween the ages of 50 and 80 and that a man never changes his inherent character.

It is unfortunate that the title is so obscure and mystical, ditto that much action must take place off stage.

The three stars serve the author magnificently and with unerring skill-and may sell tickets. Peter Donat and Douglas Watson are excellent in their academic arguments and George Olson gives a good account of himself as the boxer who loses the championship. Diane Kagan and Tish Sterling, latter the daughter of Ann Sothern making her stage debut, both give cameo performances.

Joseph Anthony's staging is dis-ciplined and accurate, while Oliver Smith's sensible setting, used in three acts, is a fashionable London town house.

Australian Shows

(Week Ending Dec. 7) ADELAIDE Camelot, Her Majesty's. Mary, Mary, Her Majesty's.

Mary, Mary, Her Majesty's.

MELBOURNE
Billy Liar, Emerald Hill.
Breakfast With Julia, St. Martin's.
Cheery: Soul, Union.
Fledermous.
Fourposter, Russell Street.
Goodnight, Mrs. Puffin, Comedy.
How to Succeed, Her Majesty's.

SYDNEY.
Aboriginal Theatre, Elizabethan.
Ages of Man. Royal.
Merry Widow, Her Majesty's.
Minstrels, Tivoli.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.
Rashomon, Independent.

Shows Abroad

Gentle Jack

London, Nov. 29.

H. M. Tennent presentation of a drama in two acts by Robert Bolt. Staged by Noel Willman; decor, Desmond Heeley; music, Carl Davis; Righting, Joe Davis. Stars Edith Evans, Kenneth Williams, Michael Bryant; features Sian Phillips, John Phillips, Noel Howlett, A. J. Brown, Polly Adams. Opened Nov. 28, '63, at the Queen's Theatre, London: \$3.50 top. Secretary Peter Wyatt Champion A. J. Brown Violet Edith Evans Jacko Michael Bryant Bilbo William Dexter Morgan John Phillips Penelope Sian Phillips Hubert Timothy West Mrs. Treadgold Noel Howlett Cynthia Polly Adam-Gaston David Calderisi Mrs. Bracket Gertchen Franklin Mr. Bracket Barry Linehan Grieves Bernard Kay Country servants Michael Martin, Barry Grieves Bernard Kay
Country servants Michael Martin, Barry
Stanton, Robert Tunstall, Harry
Shacklock
Old Labourer Peter Wyatt
Young Labourer Erik Mason
Jack Kenneth Williams

Even a writer of the calibre of Robert Bolt can come up with a clinker. Just as his "Man for All Seasons" is a fine historical drama, "Gentle Jack" is notable for its sheer pretentiousness. It is doubtful whether the combination on the marquee power of author and star cast make this a profitable b.o. entry.

After an impressive track record as playwright and screen writer, Bolt has taken the plunge into the realm of the obscure theatre, and the finished product can only cause confusion in the minds of most playgoers. The point of his allegory, seems to have got lost somewhere between the first and

The drama involves an heiress, first as a dynamic financial operator and then as the owner of a country estate where religious ritual is accompanied by the solution of romantic and domestic problems. The meaning is obscure.

While the play is difficult to comprehend, the civilized dialog is pleasant, and the playing is impeccable. Edith Evans, elegant and dignified, gives a majestic por-trayal of the overpowering femme tycoon. Michael Bryant offers shrewd study of a business executive who becomes the king of the forest, and there is a delightful contribution by Kenneth Williams as a godlike character and distinguished performances by Sian Phillips, John Phillips, Noel Howless, A. J. Brown and Polly Adams.

Noel Willman has staged the wo-act work with subtle authority. taking advantage of the superb and unusual decor designs by Desmond Heeley. Their efforts are worthy of Heeley. Their enough a more constructive play.

Myro.

The Wings of the Dove

The Wings of the Dove
London, Dec. 4.

John Gale & Frith Banbury (in association with Alan Kaplan) presentation of a drama in three acts (six scenes) by Christopher Taylor, based on the Henry James novel. Staged by Frith Banbury decor. Loudon Sainthill; lighting, Robert Ornbo. Stars Susannah York, James Donald, Wendy Hiller; features Gene Anderson, Owen Helder, Elspeth March. Opened Dec. 3, 63, at the Lyric Theatre, London; \$3.55 top.

Milly Theale Susannah York Susan Shepherd Wendy Hiller Maud Lowder Elspeth March Kate Croy Gene Anderson Pasquale Graham Corry Lord Mark Owen Holder

Pasquale Lord Mark

Dove" should have been one of the major hits of the season. It is based on the Henry James novel of the same title, and has three distinguished stars for the marquee. But the outcome, though far from a dud, is theatrically disappointing, and may only have moderate appeal to West End theatregoers.

The adaptation, by Christopher Taylor, is literate and civilised, but without the dramatic punch that gave boxoffice stamina to such other James works as "The Heiress" or "The Aspern Papers." The audience is hardly involved in the proceedings, and there is only the minimum play on the emo-tions. Possibly these are weak-nesses in the original book, which the adaptor was unable to lick in the transition to the stage.

The dove of the title is a young, beautiful, wealthy and naive American girl with an incurable disease, but convinced that the will to live will come through her

love for an impoverished journalist secretly engaged to her friend. The latter plots for the young man to marry the dying girl and collect her fortune, but he reveals the plan, hastening her death. But though the journalist inherits the fortune, the satisfaction the schemers sought eludes them.

The locale is an elegant Venetian palazzo, and all the characters except the heroine, and to some extent one of her American friends, are distasteful. The production is given sparkle by the distinguished cast, notably dy Hiller, who gives a touching performance as the American friend.

Sussannah York, a name in films, makes a vivid impression as the dying girl, though the role has an inhibiting effect. James Donald is believably weak as the journalist, Gene Anderson a little too forthright as his scheming fiance, and Elspeth March is forceful as a tyrannical and domineering aunt. Owen Holder as the unsuccessful suitor does well enough in a small part.

Frith Banbury's studied direction plays down the obvious melodramatic angles and gives the play an intellectual veneer. Loudon Sainthillis settings handsome, and Robert Ornbo's lighting is efficiently controlled. Myro.

(A previous version of "Wings of the Dove," adapted by Guy Bolton under the title, "Child of Fortune," was produced and directed on Broadway by Jed Harris in the fall of 1956 for a 23performance run. The cast included Pippa Scott in the title part, and Betsy von Furstenberg, Martim Green, Mildred Dunnock, Notah Howard and Edmund Purdom. An opera treatment under the original title, with score by Douglas Moore and liberetto by Ethan Ayer, was first produced by the N.Y. City Opera Co. in the fall of 1961.—Ed.)

Shout for Life

Shout for Life

London, Nov. 28.

Peter Banks & Sol Leder (by arrangement with J. A. Gattib presentation of a drama in two acts by Terence Feely. Staged by Colin Graham decor. Ralph Koltsi. Stara Boland Culver, William Franklyn, Ursula Howells: features Michael Atkinson, John Gill. Katherine Parr. Bernard Llovd. Opened Nev. 27.

783 at the Vaudeville Theatre, London; 13.20 top.
John Dower David Garsield Martha Dower Katherine Parr Sue Dower Slan Davies Uncle Rhys John Gill. Sir Richard Conyngham Roland Culver Roger Smart Michael Atkinson Margaret Conyngham Ursula Howells Schlieber Paul Gillard, Bill Treacher Set. Huw Dower Bernard Lloyd Colonel Smatros William Franklyn Thompson Freely of Cormer Column.

Terence Feely, a former columnist who has been writing television plays in recent years, had a good idea for his first theatrical venture, but has failed to develop it in dramatic terms. His experience as a columnist is all too evident in his treatment, and though it is a literate work, it fails to play on the emotions and hardly makes an impact on the audience. It won't do for the West End.

"Shout For Life" concerns young Welsh sergeant who is held On form, "The Wings of the shows the reaction of his family, a cabinet minister, the prison guards and an intelligence officer to his predicament. The play is climaxed by the soldier's eloquent radio ap-

peal for his life.

Bernard Lloyd, a talented young actor, delivers the plea with all the Welsh oratorical skill, but the transition from script to stage does not work out properly. There is nothing much wrong with the per-formances, although there is dif-ficulty in accepting the characters other than as puppets.
Roland Culver plays the cabinet

member expertly, but seems too much a cold, precise and pompous politician. Ursula Howells has a negative and rather pointless role as his unhappy wife, William Franklyn is too glib as the intelligence officer, and Michael Atkinson plays a press representative little enthusiasm.

Colin Graham's direction seems confident, but fails to conceal the inherent weakness of the drama, Ralph Koltai's set designs work efficiently on the stage revolve.

Муто.

B'way Starts Pre-Xmas Decline; **'Sad Cafe' \$25,779, Boyer \$21,593, 'Rehearsal' \$20,983, 'Chips' \$19,763**

Broadway began its traditional pre-Christmas ebb last week. Although receipts were above the previous stanza for several entries, the grosses for last week reflect boxoffice activity for a regular eight-performance frame as compared to the seven performances played the preceding session by all but two productions.

The only Main Stem shows to play eight performances the week before last were "Man and Boy" and "Spoon River." Both gave Sunday matinees in lieu of Monday evening performances and consequently weren't affected by the Nov. 25 cancellation of legit performances in observance of the day of mourning for President John F

In the sellout groove last week were "Barefoot in the Park," "Here's Love," "How to Succeed in Business Without Really Trying,"
"Never Too Late" and "110 in the

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue). MC (Musical-Comedy), MD (Musical-Comedy), MD (Musical-Comedy), MD (Musical-Comedy), MD (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations

refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and web-fare fund), but grosses are net; i.e. exclusive of laxes. Asterisk denotes show had cut-

rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned

Ballad of the Sad Cafe, Beck (D) (6th wk; 43 p) (\$6.90-\$7.50; 1,280; \$50,898) (Coleen Dewhurst, William Prince). Previous week,

Last week, \$25,779.

Barefoot in the Park, Biltmore (C) (7th wk, 51 p) (\$6.90-\$7.50; 994; \$38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, \$33,321 with parties.

Last week, \$37,571.

Beyond the Fringe, Golden (R) (59th wk; 467 p) (\$7.50; 799; \$34,-74). Previous week, \$20,283. Last week, \$17,016.

Case of Libel, Longacre (D) (9th wk; 66 p) (\$6.90-\$7.50; 1,101; \$40,-986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, \$24,-477 with parties.

Last week, \$30,190 with parties. Chips With Everything, Plymouth (D) (10th wk; 77 p) (\$6.90-\$7.50; 1,084; \$43,865). Previous week, \$21,345. Moves Jan. 6 to the

Booth Theatre Last week, \$19,763.

Last week, \$19,505

Enter Laughing, Miller's (C) (39th wk; 307 p) (\$6.90-\$7.50; 940; \$30,200) (Vivian Blaine. Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$18,965.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (83d wk; 661 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$44,523. Mostel's contract expires Feb. 1, but he could remain under an arrangement whereby he would have to give four weeks notice. The musical is scheduled to move March 9 to an undesignated theatre.

Last week, \$50,911. Here's Love, Shubert (MC) (10th wk; 74 p) (\$9.60; 1.453; \$71,205). Previous week, \$58,217 with

Last week, \$67,289 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (113th wk; 895 p) (\$9.60; 1,342; \$66,615). Previous week, \$54,083.

Last week, \$66,812.

Irregular Verb to Love, Barrymore (C) (12th wk; 91 p) (\$6.90-\$7.50; 1,079; \$44,124) (Claudette Colbert, Cyril Ritchard). Previous week. \$18,064.

Last week, \$19,250.

Jennie, Majestie (MC) (8th wk; 58 p) (\$9.60; 1,655; \$91,714) (Mary Martin). Previous week, \$64,234

with parties. Last week, \$70,790.

Luther, St. James (D) (11th wk 83 p) (\$6.90-\$7.50; 1,609; \$61,095) (Albert Finney, Kenneth J. War-ren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley), Previous week, \$49,188. Has to vacate theatre Jan. 11 and may move to the Lunt-Fontanne Theatre.

Last week, \$53,766. Man and Boy, Atkinson (D) (4th wk; 30 p) (\$6.90-\$7.50; 1,088; \$44,-430) (Charles Boyer). Previous

Last week, \$21,593 with parties. Mary, Mary, Hayes (C) (144th wk; 1,146 p) (\$6.90-7.50; 1,164; \$43,-380) (Patricia Smith, Murray Hamilton, Michael Evans), Previous week, \$22,471.

Last week, \$19,334.

week, \$19,439 with parties

Never Too Late, Playhouse (C) (54th wk; 429 p) (\$6.90-\$7.50; 994; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$31,100.

Last week, \$37,004.

Oliver, Imperial (MD) (48th wk; 383 p) (\$9.30; 1,450; \$71,977) (Clive Revill, Georgia Brown). Previous week, \$51,268. Last week, \$47,047.

One Flew Over the Cuckoe's Nest, Cort (D) (4th wk; 26 p) (\$6.90-\$7.50; 1,100; \$41,482) (Kirk Douglas) Previous week, \$21,418.

Last week, \$19,289 for seven performances. The Tuesday night (3) performance was cancelled when Douglas was unable to go on be-cause of laryngitis. He went on Wednesday night (4) after missing that day's matinee. Understudy Gerald O'Loughlin pinchhit for him at that performance.

110 in the Shade, Broadhurst (MC) (7th wk; 50 p) (\$8.60-\$9.40; 1,186; \$58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, \$50,961

Last week, \$57,970 with parties. Private Ear and Public Eye, Morosco (D) (9th wk; 67 p) \$6.90-\$7.50; 1,009; \$41,827) (Geraldine organical forms of the state of

Rehearsal, Royale (D) (11th wk; 86 p) (\$6.90-\$7.50; 1,050; \$43,908) (Keith Michell, Coral Browne, Alan Badel, Adrienne Cori, Jenni-fer Hilary), Previous week, \$22,-409.

Last week, \$20,983.

She Loves Me, O'Neill (MC) (33d wk; 261 p) (\$8.60; 1.047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$32,305. Marion Brash subbed for Miss Baxley.

Last week, \$35,396.

Spoon River, Belasco (DR) (10th wk; 79 p) (\$6,90-\$7.50; 1,008; \$34,-277) (Betty Garrett, Robert Elston Joyce Van Patten, Charles Aid-man). Previous week, \$16,875.

Last week, \$15,031 *Stop the World—I Want to Get Off, Ambassador (MC) (62d wk; 491 p) (\$8.60; 1,121; \$51,795) (Joel Grey). Previous week, \$30,510.

Last week, \$26,986.

Who's Affraid of Virginia Woolf? Rose (D) (61st wk: 480 p) (\$6.90-\$7.50; 1,162; \$46,485) (Uta Hagen, Arthur Hill, Ben Piazza) matinee company co-stars Haila Stoddard, Donald Davis). Previous week, \$24,953.

Last week, \$22,684.

CLOSED LAST WEEK
Have I Got a Girl for You, Music Box (C) (1st wk; 1 p) (\$6.90-\$7.50; 1.010: \$40.000).

Opened Dec. 2 to a unanimous thumb-down (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, \$2,886 for one performance, having closed im-mediately after its opening at an estimated loss of \$100,000.

OPENING THIS WEEK Girl Who Came to Supper, Broadway (MC) (\$9.90; 1,785; \$97,-000) (Jose Ferrer, Florence Hen-

derson). Herman Levin presentation of musical version of Terence Rattigan's "The Sleeping Prince," with book by Harry Kurnitz and music and lyrics by Noel Coward;

VARIETY

opened last Sunday night (8). Received four favorable reviews (Chapman, News; McClain, Jour-nal-American, Nadel, World-Tele-gram; Watts, Post) and two pans (Kerr, Herald Tribune, and Taubman. Times).

Last week, \$37,170 for four preyiews at the Broadway. Previous week, \$69,660 for five evening performances and three matinees, Shubert, Philadelphia.

OTHER THEATRES

Anta, Belasco, Booth, 54th St. Hellinger, Hudson, Little, Lunt-Fontanne, Lyceum, Winter Garden, Ziegfeld.

Name Herb Segal Head Of Midwest Aud. Group

Indianapolis, Dec. 10.

The Central States Circuit for Performing Arts is the name tentatively selected by a new group of midwest community and university auditorium managers in a meeting at Clowes Hall here Nov. 20. The outfit will keep a master calendar to facilitate bookings in the area. Also being considered is an exchange of information on costs and fees.

Sponsorship of a midwest tour of Agnes de Mille's proposed American Dance Co. is a possi-bility, but a first objective is to obtain bookings for next March and April, normally the slow sea-son for nearly all the local managements represented.

An executive steering committee named at recent meeting includes Herbert Segal, of the Louisville Theatre Assn., chairman; Travis Selmier, manager of Clowes Hall; Lawrence L. Davis, manager of the Indiana Univ. auditorium. Bloomington: Norman Folce, executive secretary of the Columbus Downtown Area Committee: Robert C. Schnitzer, executive director of the professional theatre program at Univ. of Michigan, and Fred Mc-Callum, of the Knoxville Civic Auditorium.

The Univ. of Illinois, Ohio State, and Michigan State also were represented at the confab. The next meeting of the group will be Jan. 22 at the Mershon Auditorium, Columbus.

Unreported Road Grosses

(Included below are productions with guaranteed dates on which grosses cannot be accurately fig-

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), Split-

Mary, Mary (C-BT) (Mindy Carson, Jeffrey Lynn, Pirie MacDonald), split-week; closed last Friday (6) in Wheeling, W. Va.

Thousand Clowns (C-BT) (John Ireland), split-week.

LONDON SHOWS (Figures denote opening dates)

Angels Fear Tread, St. Martins (6-6-63).
At Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63),
Beyond Fringe, Fortume (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Boys Syracuse, Drury Lane (11-8-63). Beyond Frings. Fortum (5-10-61).
Boeing Beeing, Apollo (2-20-63).
Boys Syracuse. Drury Lane (11-8-63).
Boys Syracuse. Drury Lane (11-8-63).
Boys Syracuse. Drury Lane (11-8-63).
Boffference of Opinion, Gerrick (11-21-63).
Funny Thing. Happened, Strand (10-3-63).
Gentle Jack. Queen's (11-26-63).
Ginger Man, Royal Crurt (11-20-63).
Half a Slapence, Cambridge (3-21-63).
Half a Slapence, Cambridge (3-21-63).
Happy Days. Theatre Royal (12-9-63).
Hew to Succeed, Shafteshury (3-28-63).
John Borkman, Duchees (12-4-63).
Mary, Mary, Queens (2-27-63).
Maryr, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-0-9).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambasador (11-25-52).
Never. Too Late. Princh Wilds (0-24-63).
One for the Pot. Whitchall (8-24-63).
One for the Pot. Whitchall (8-2-63).
Poor Lites, New Arts (11-13-63).
Poor Lites, New Arts (11-13-63).
Possessed, Mermaid (10-23-63).
Private Lives, Duke York's (7-3-63).
Resertory, National Theatre (10-22-63).
Swing Along, Paladium (5-17-63).
Six of One. Adelmy (8-2-63).
Swing Along, Paladium (5-17-63).
Swing Along, Paladium (5-17-63).
Swing Along, Paladium (5-17-63).
Swing Along, Paladium (5-17-63). CLOSED

Albetress, Theatre Royal, East (11-4-63; closed Saturday, Nov. 9, after 7 per-SCHEDULED OPENINGS

Peter Pain, Scala (12-13-63).
D'Oyly Carlef Savoy (12-16-63).
Tressure. Island, Mermaid (12-18-63).
Man in the Moon, Palladium (12-23-63).
No Serings, Her Majesty's (12-30-63).
Diplomats, Westminster (12-31-63).

'Camelot' 81G, 'Succeed' \$71,353, Chi; 'Man' 41G, Cleve.; 'Fringe' 31G, Philly; Woolf Stout \$56,310 for 9 in L.A.

Chicago is dominating the read, with five concurrent productions, including two in the powerhouse league. Scoring big in the Windy City last week were "Camelot" and How to Succeed in Business Without Really Trying." The former was the top grosser on the road, while the latter was second.

Other musicals playing to hefty coin last week included "My Fair Lady" in Toronto, where it ends its tour next Saturday (14) and the Broadway-bound "Hello, Dolly" in Detroit. In the straight play category, the top take was registered "Who's Afraid of Virginia by . Woolf?" for nine performances in Los Angeles. Also sock was "A Man for All Seasons" in Cleveland.

The bus-and-truck edition of 'Mary, Mary" closed last Friday (6) in Wheeling, W. Va.

Estimates for Last Week

Parenthetic designations for outof-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus and truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or. Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise

Where subscription is men tioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play quaranteed dates.

BOSTON

Nobody Loves an Albatross, Wilbur (C-T) (1st wk) (\$4.95-\$5.50; 1,241; \$36,699) (Robert Preston). Previous week, \$18,906 for five performances, Shubert, New Haven.

Opened here Dec. 2 to three yes yes-no reviews (Hughes, Herald; Kelly, Globe; Maloney, Traveler) and two negative notices (Guidry, Monitor; Norton, Record Amer-

Last week, \$14,161.

CHICAGO

Black Nativity, Civic (MD-RS) (1st wk) (\$5.50-\$6; 904; \$27,500). Previous week, \$14,553, Royal

Alexandra, Toronto.

Opened here Dec. 2 to unanimous approval (Cassidy, Tribune; Christiansen, Daily News; Dettmer American; Syse, Sun-Times). Last week, \$7,233 for seven per-

formances.

Camelot, Opera House (MC-RS) (1st wk) (\$6-\$6.75; 3,600; \$120,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$41,000 for seven performances, Nixon, Pittsburgh.

Opened here Dec. 2 to one lukewarm notice (Dettmer, American) and three pans (Cassidy, Tribune; Harris, Daily News; Syse, Sun-Times).

Last week, \$81,115 with Theatre Guild-American Theatre Society subscription.

How to Succeed in Business Without Really Trying, Shubert (MC-RS (4th wk) (\$5.95-\$6.95; 2,-100; \$74,000). Previous week, \$58,-637 for seven performances with TG-ATS subscription.

Last week, \$71,353 with TG-ATS subscription,

Never Too Late, Blackstone (C-RS) (5th wk) (\$5-\$5.50; 1,447; \$42,-000) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$22,307 for seven performances with TG-ATS subscription: Last week, \$22,613.

Seidman and Son, Studebaker (C-RS) (1st wk) (\$5.50-\$6; 1,200; \$35,000) (Sam Levene). Previous week, \$18,564 for seven perform-ances, St. Louis.

Opened here Dec. 2 to four endorsements (Cassidy, Tribune;
Coudal, American; Harris, Daily
News; Syse, Sun-Times).

Crucible."

And The Crucible."

Last week, \$17,093 with TG-ATS subscription.

for All Seasons, Hanna (D-RS) (William Roderick, George Rose, Bruce Gordon). Previous week, \$31,858 for seven performances with TG-ATS subscription, Shubert, Cincinnati. Last week, \$40,975 with TG-ATS subscription.

CLEVELAND

DENVER

Pajama Teps, Auditorium (C-RS) (2d wk) (June Wilkinson, Richard Vath). Previous week, \$15,760 for six performances with twofers.

Last week, \$22,460 with twofers. The potential capacity gross on a full discount sale was about \$29,600.

DETROIT

Helle, Delly, Fisher (MC-T) (3d wk) (\$6.50-\$7; 2,081; \$72,000) (Carol Channing). Previous week, \$52,602 for seven performances with Fisher Playgoer subscription. Last week, \$59,762 with Fisher Playgoer subscription.

LOS ANGELES

Who's Afraid of Virginia Woolf? Biltmore (D-RS) (4th wk) (\$5.50; 1,636; \$55,500) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, \$36,172 for seven performances

Last week, \$56,310 for nine performances.

MIAMI

How to Succeed in Business Without Really Trying, Dade County Auditorium (MC-RS-3d Co.). Previous week, \$39,793, seven performances split. Last week; \$48,929.

MONTREAL

Stop the World—I Want to Get Off, Capitol (MC-RS) (Kenneth Nelson, Lesley Stewart). Previous week, \$34,943 for seven perform-ances with Show of the Month Club patronage, Shubert, Boston. Last week, \$28,412.

PHILADELPHIA

Beyond the Fringe, Forrest (R-RS) (1st wk) (\$5.40-\$6; 1,760; \$50,-000). Previous week, \$13,302 for seven performances. Studebaker. Chicago.

Opened here Dec. 2 to three okay secondstring notices Last week, \$31,006 with TG-ATS

subscription.

Love and Kisses, Walnut (C-T) (1st wk) (\$4.80-\$5.40; 1,340; \$41,-000). (Larry Parks, Mary Fickett). Previous week, about \$16,500 for seven performances, Wilbur, Boston.

Opened here Dec. 2 to three affirmative reviews (Gaghan, News; Robinson, Bulletin; Murdock, In-

Last week, \$18,043.

PITTSBURGH Thousand Clowns, Nixon (C-RS) (\$5-\$5.50; 1,760; \$48,000) (Dane Clark, Margaret O'Brien). Previous week. \$27.205 for seven performances with TG-ATS subscription,

Hanna, Cleveland. Opened here Dec. 2 to one endorsement (Monahan, Press) and one qualified approval (McInerney, Post-Gazette).

Last week, \$16,115 with TG-ATS subscription.

SAN FRANCISCO No Strings, Curran (MC-RS) (2d wk) (\$6.50-\$7.05; 1,758; \$69,600) (Howard Keel, Barbara McNair). Previous week, \$40,278 for seven performances with TG-ATS sub-

Last week, \$46,696 with TG-ATS subscription.

TORONTO

My Fair Lady, O'Keefe (MC-BT) (2d wk) (\$5; 3,211; \$84,710) (Leland Howard, Gaylea Byrne). Previous week, \$60.431.

Last week, \$66,698.

scription.

WASHINGTON National Repertory Theatre, National (Rep-RS) (2d wk) (\$5.50-\$6; 1,673; \$52,469) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week,

Last week, \$16,794 for same repertory.

Opera Reviews

Rienzi

(Philharmonic Hall, N.Y.)

Not in 40 years has New York heard Richard Wagner's early dramatic, melodic and dynamic op-era. It is replete with fine solo and choral singing, great orches-tral riches and it tells a tale of dirty politics and pride of power in 13th Century Rome which is surely superior to a great many libretti constantly in repertory. Why then, the question arises, this long neglect and revival only in evening dress version?

Plainly several factors combine against regular staging. It's a five-act, five-hour opera, demanding of scenery, stagehands, costuming and mass effects. At the end the palace must be consumed in flames, an effect films do better and that modern stagecraft considers corney.

Even so, there is great dramatic power built into the music which survives gloriously. This despite a Concert Opera Assn. production which was unevenly managed by conductor Thomas Scherman and which presented the American debut perhaps prematurely, of the Swedish tenor, Berger Berquist, in the title role. Inadequacies in presentation could not hide the greatness of Wagner. "Rienzi" comes as an exciting novelty to the present generation. One can imagine it as an event of, say, the inaugural week when the Met takes up quarters at Lincoln

A tall man and once Sweden's weight-lift champ, Berquist is relatively new to grand opera. It may be that the stylized staging of Edwin Levy was foreign to his experience. He seemed a stiff figure rather than noble, showing too much starched cuffs and not

quite standing up as Rienzi.

The queen of the occasion proved to be Grace Hoffman in the male role of the tormented and doomed lover. An American mezzo from Stuttgart who has not been heard this side in six years she sang with such authority as practically to compel an Italianate ovation in the midst of Wagner. She got it.

Levy's staging utilizing one side of the platform only, relies upon attitudes and poses, an occasional bench, a singer facing away from the audience until needed. This suggests the action rather imaginatively. Shrewdest of all was keeping the house lights half-up throughout. Thus the viewer was able to throw an eye now and then to the program notes for plot's sake.

Postponed from Monday to Friday because of the assassination, the concert version showed the \$20,000, or so, it obviously must have cost. There was a sellout, though not all ticket-holders came. In general the audience was clear-ly pleased and undisposed to quibble. Rather they warmed them-selves at the veritable bonfire of Wagnerian virtuosity. Nothing of Wagnerian virtuo... could diminish his genius. Land.

Magie Flute

(Met Opera, N.Y.) English language Saturday at the Met found "Fledermaus" at the matinee and "Magic Flute" on the night shift. That some of the singers in the Mozart work (first in five years) made chop suey of the words, which could have been in Chinese so far as intelligibility went, is not surprising. A serious point is that the mere effort to Anglicize the lyrics deducts from the Mozartian feeling without any particular advantage. Finally, Silvo Varviso's conducting was below Met standard, missing the necessary tension, the fantasy of certain moments, the grandeur of

If Varviso muffed the Mozartian mood the singing of Cesare Siepi and Nicolai Gedda was first rate. Anna Moffo managed to be lovely and expressionless simultaneously and Gianna d'Angelo showed her lack of stage presence.

Fledermaus (Met Opera, N. Y.)

First "Fledermaus" of this season represented a Met debut for Franz Allers, the Broadway musical comedy conductor. His pop reputation has obscured the fact

he had operatic and symphonic experience. Arrestingly, at the matinee performance caught excitement and excellence belonged more to the pit than the stage. Cast tended to be too broad and slapstick. Dorothy Kirsten was fine as Rosalinda and in good voice, Anneliese Rothenberger, the one with the surest grasp of Vien-nese operetta style, was a charm-ing Adele and came close to stealing the show. As Prince Orloff, a first for her to overact and her singing in the pants part was anything but smooth. Paul Franke, new to the role of Eisenstein and Frank Guarrera's Dr. Falke were adequate as were the minor roles, Jack Gilford is standard casting for Met as the drunken jailer, and good. Dino Forichini as Alfred was amusing though his English is incomprehensible. Goth.

Dance Reviews

N.Y. City Ballet (City Center, N.Y.)

As of Tues. (3) the N.Y. City Ballet was opening its final twomonth booking in its longtime home. Come next April it moves, for two years certain, into the new State Theatre of Lincoln Center. No notice whatever has been taken of the "farewell." Which perhaps is characteristic of the business-like tendency of the Balanchine-Kirstein troupe to concentrate on immediacies. There is a season of 34-odd ballets to mount and the annual kiddies delight, "Nutcracker Suite" to perform 27 times.

First night was marked by by several arresting offerings, in-cluding Balanchine's "Prodigal Son," a sensation when he intro-Son, a sensation when he intro-duced it nearly 40 years for Diaghilev's Ballets Russes. It still is remarkably "moderne" and was excitingly led by Edward Villela and Patrica Neary.

Divertimento No. 15 was the opener, a fine prance for the younger ballerinas and danseurs and interesting, too, for the ability of costumer Karinska to engineer novelty in the standard attire of the girls. Each of the four ballets was sharply different. Jerome Robbins' "Interplay" is by now almost familiar enough choreg-raphy to whistle, but it wears well and packs a beguiling wit. Humor, too, is rampant in "Stars and Stripes" set to Hershy Kay's glorious paraphrasing of Sousa. The whole thing remains a consistent delight with Melissa Hay-den and Jacques d'Amboise having matured their clowning into superb high comedy. Land.

Rihari Hungarians (CARNEGIE HALL, N.Y.)

Bihari Hungarian Ballets had a near-capacity (of mostly Hungarian speaking) audience at Carnegie Hall. Its stellar pair, Nora Kovach and Istvan Rabovsky, were cele-brating the 10th anniversary of their flight from the Red bloc while playing East Berlin.

Bihari is named for a 19th century violinist-composer, Janos Bi-hari. There were two ballets choreographed by Karoly Barta a dancer n the group. Gypsy Life and Wedding in Tokay"—the group of seven dancers and seven musicians comprises all "free" Hungarians, those who have fled since 1956. Their works are a well contrived fusion of classical ballet and Hungarian folk themes.

Evening belonged to the stars who are far superior to the rest of the troupe. They have dazzling virtuoso-technique, charm, personality and know how to hold the public's attention. The rest of the troupe is competent, the instrumental ensemble has an excellent cymbalon player in Toni Koves. Costumes are tasteful and gay. Group should have appeal all over the country. Goth.

Philip Hanson, back from Saudi-Arabia where he gave one man performances in a repertoire of seven shows, will make his third annual appearance tomorrow night (12) at the Brooklyn Academy of Music in "Rebels," subtitled "A Piece for Patriots." In January, he's scheduled to begin a 15-week Singer-Talent Tutor

JOHN BROWNLEE

details how 100 new art and entertainment centres are contributing to

America's 'Cultural' Explosion

another informative Feature in the upcoming 58th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

Bits of London

London, Dec. 10. Constance Shacklock has chalked up her 1,000th performance as the Mother-Abbess in "The Sound of Music," at the Palace.

The Lyceum, long since a dance hall, returns to legit Dec. 17, when Phil Algar will stage a matinees-only presentation of "Pinocchio."

Vyvyan Dunbar and Marion Hor-ton, the twins in "A Funny Thing Happened on the Way to the Forum," at the Stand, have simultaneously announced their engagements.

Art Lund arrived for rehearsals

of "No Strings," which opens Dec. 30 at Her Majesty's.
"Oh, Henry!" is title of a new musical about Henry VIII, written by Ivor Burgoyne, Roy Dexter and

Leslie Baguey. Jimmy Thompson, male lead in Claude Magnier's "Monsieur Blaise" opposite Catharine Feller, is also staging the Bristol Old Vic production, which opened last night (Mon.)

Stevens Syndicate

Continued from page 55

a \$48,850 contribution which was subject to an overcall hike of \$7,-327,50. The total capitalization range for "Libel" runs from \$95,-000 to \$113,000, and for the "Ear"program from \$60,000 to \$80,000. Indications are that any profits earned by "Libel" and the double-bill are to be split 60-40 between the management and the backers, respectively.

There are 13 limited partners in the investment partnership, which is called The Seven Plays Co. Stevens is the general partner. Eight of the backers are in for \$20,000 each, three for \$10,000 apiece, and two for \$5,000 each. Among the \$20,000 contributors are realtor William Zeckendorf and Alfred Glancy Jr., the latter one of Stevens' realty partners and regular backers.

Stevens was also represented on Broadway earlier this season by the unsuccessful "Blyccle Ride to Nevada," which he co-produced with Herman Shumiin (in association with Nelson Morris). His co-production with Frederick Brisson of "Time of the Barracudas" closed on the Coast recently while trying out for Broadway, but the management has stated the play is still a Main Stem prospect.

Stevens also brought another production to Broadway this season, in partnership with T. Edward Hambleton. That was "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad," which doesn't rank as a new entry. It was offered for a limited engagement following a successful off-Broadway run and subsequent

The producer is also represented on Broadway by the longrunning "Mary, Mary" and on the road by a bus-and-truck facsimile of the Jean Kerr comedy. He's also coproducer of the major city touring production of "A Man for All Seasons" and he shares in the presentation credits on the bus-and-truck edition of the Robert Bolt play.

"The Chinese Prime Minister," which crened last Monday night (9) at the Royal Alexandra The-atre, Toronto, is scheduled to bow Dec. 28 at an undesignated Broadway theatre. The Enid Bagnold comedy costars Margaret Leighton, Alan Webb and John Williams. Future Stevens projects include Mrs. Kerr's "Poor Richard," Eleanor Harris and Helen McAvity's "The Mating Dance" and Saul and Saul that in his native Czechoslovakia tour of the northwest and Canada. Bellow's "Upper Depths."

Boxoffice Prospects

Attendance was down last week, both on Broadway and the road, but not as sharply as feared, considering that it was the start of the traditional pre-Christmas slump. Indications are for further elackening this week, perhaps intensified slightly in New York by the waiter-management dispute that has closed many of the top restaurants, particularly in the theatre district. Next week will also be downbeat, but the follow-

in the theatre district. Next week will also be downbeat, but the following week will be huge and the Dec. 30-Jan. 4 stanza may be fair.

Among future uncertainties are the boxoffice power of such recent arrivals as "Here's Love," "Jennie," "110 in the Shade," "The Girl Who Came to Supper," "Barefoot in the Park," "Luther," "The Rehearsal," "Chips with Everything" and the Peter Shaffer doublebill, "The Private Ear" and "The Public Eye." In several instances, the shows are doing near-capacity trade, but with theatre parties a factor, so their long-term strength isn't demonstrated. term strength isn't demonstrated.

Also to be seen is the quality of several pre-Broadway touring items, notably "Hello, Dolly," "Love and Kisses" and "Nobody Loves an Albatross." Of the post-Broadway tourers, "Stop the World—I Want to Get Off," has been holding up well, and "How to Succeed in Business Without Really Trying" has been a consistent cleanup. "My Fair Lady" finally ends its tour this Saturday (14), but "A Man for All Seasons" continues to do well and "A Thousand Clowns" has been pulling good enough business. "Camelot" and "No Strings" have been uneven.

The following are the major conventions and trade shows and exhibitions scheduled for New York this week and next, with respective dates and estimated attendance, according to the N. Y Convention & Visitors Paraga.

ention & visitors Bureau.	
Dates Organizations	Attendance
8-11 National Assn. of Display Industries	1,500
1-14 State Society of Anesthesiologists	1,000
4-15 Atlantic Cat Club	1,000
1-31 Coliseum Christmas Circus	100,000

Off-Broadway Reviews

The Worlds of Shakespeare

Lyn Ely & Norman Kean presentation of a program of excerpts from the works of William Shakespeare, with connecting narrative by Marchette Chute and Ernestine Perrie. Staged by Ernestine Perriesets and costumes, Paul Morrison. Opened Dec. 3, '63, at the Carnegie Recital Hall Theatre; \$3.95 top evenings, \$3.50 matinees.

ees. Cast: Vinie Burrows, Earle Hyman.

Two aspects of Shakespeare's art are examined in "The Worlds of Shakespeare," a tastefully staged but only sporadically effective evening of excerpts from the Bard's. plays. Act one, subtitled "The World of Love," is composed of scenes of courtship, education and passion. Earle Hyman and Vinie Burrows, both appealing actors, do well as Henry V and his Katherine, and as Orlando and Rosalind. Best of all is a segment from "Othello," with Hyman a powerful Moor and Miss Burrows a poignant, bewildered Ophelia. Sections of "Richard III" and "Troilus and Cressida" are less successful, however.

The second act is called "The World of Music," and its theme is the variety of rhythms and orches-trations employed by Shakespeare, and "the concord of sweet sounds." Included are a harp-like speech from "Merchant of Venice," the trumpeting call-to-arms of "Henry V" and the drumming witches' incantation from "Macbeth." A scene from "Midsummer Night's Dream" is played by Hyman as a bassoonvoiced Bottom and Miss Burrows as

a piccolo-toned Quince.

The murder of Duncan is enacted to illustrate the "interplay of two instruments" (i.e. Macbeth and his wife), and several scenes between Lear and his daughters are performed as "the symphony."

This unusual approach to familiar material is interesting, but it doesn't work. The actors strain to get across the point, and in doing so fail to bring the characters to life. The poetry takes second place to the gimmick. Nor are Hyman and Miss Burrows capable of portraying satisfactorily such a

The production is booked for a limited run at the Carnegie Recital Hall Theatre, prior to a tour of college campuses.

Kismet

Equity Library Theatre revival of a musical drama in two acts, with musical by Alexander Borodin, musical adaptation and lyries by Robert Wright and George Forrest, book by Charles Lederer and Luther Davis, based on a play by Edward Knoblock. Staged by Paul Barry; choreography, Mark Rose; musical direction, Joseph Klein; sets, James Parker; lighting, Joe Pacittl; costumes, James Bidgood. Opened Nov. 16, '63, at the Master Theatre, N.Y.C.

Cast: Lonnie Sattin, Rosanna Huffman, Wayne Adams, Natalie Costa, Herb Pordum, Victor R. Helou, Jimmy Powers, Richard Ianni, Nick Titakis, Marcia Rodd, Suzanne Charney, Kiki Green, Myron Charles, Paula Chin, Eydi Renaud, John Joy, Guy Allen, James Davis, John Tormey Frank Nastasi, Ron Coralian, Bernard F. Wurger, Carmen Natiku Joyce McDonald, Mandy Whalen, Dawn Michaels, Toni Mulett.

wayne Adams, Natine Costa, Herb Fodum, Victor R. Helout, Jimmy Powers, Richard Ianni, Nick Titakis, Marcia Rodd, Suzanne Charney, Kiki Green, Myron Charles, Paula Chin, Eydi Renaud, John Joy, Guy Allen, James Davis, John Tormey Frank Nastasi, Ron Coralian, Berhard F. Wurger, Carmen Natiku Joyce McDonald, Mandy Whalen, Dawn Michaels, Toni Mulett.

ELT's revival of "Kismet" is a colorful, elaborate production that turns the Master Theatre into an Oriental bazaar. The James Bidgood costumes and the James Parker settings are bright and exotic, and director Paul Barry has

overcome the limitations of the small stage by effectively using the aisles and a platform in front of the stage.

The cast is, on the whole, better vocally than dramatically, and the sheen and polish of Broadway per-formances is not present. But it is an enjoyable show, and the large audience at the performance reviewed seemed well-pleased.

Lonnie Sattin brings a good voice and an authoritative presence to the role of the poet-beggar Hajj, essayed in the Broadway original by Alfred Drake. Rosanna Huffman is attractive as his daughter, and she and Herb Pordum as the Caliph do a fine job with "Stranger in Paradise" and "And This Is My Beloved."

Wayne Adams is an unsubtle but amusing Wazir, and Natalie Costa is properly sensuous as his wife of wives. Victor R. Helou does of wives. Victor R. Helou does well with the opening "Sands of Time," and Suzanne Charney contributes a torrid dance. Kenn.

Equity Negotiations

Continued from page 55 =

MATA proper notice that it wanted to open discussions for a new pact.
MATA consequently refused to
negotiate and the contract was
automatically extended an extra

That situation has led to the establishment by Equity of an executive calendar to keep key personnel informed of the expiration dates of all existing contracts, notifications for the re-negotiating of such contracts and all other deadline dates that must be met by the union.

Touring Shows

(Figures cover Dec. 9-21)

Beyond the Fringe (2d Co.)—Forrest, hilly (Dec. 9-21).
Black Nativity—Civic. Chi (Dec. 9-21).
Camelot—Opera House, Chi (Dec. 9-21).
Camelot (bus-truck)—Ohio Theatre, olumbus (Dec. 9-14): Brown Louisville.

Camelof (bus-truck)—Ohio Theatre, Columbus (Dec. 9-14); Brown, Louisville (Dec. 16-21).
Chiness Prime Minister (tryout)—Royal Alexandra, Toronto (Dec. 9-14); Colonial, Boston (Dec. 16-21).
Dylan (tryout)—Shuhert, New Haven (Dec. 16-21).
Hello, Delly (tryout)—Fisher, Det. (Dec. 9-14); National, Wash. (Dec. 16-21).
How to Succeed in Business Without Really Trying (2d Co.)—Shuhert, Chi (Dec. 9-21).
How to Succeed in Business Without Really Trying (3d Co.)—Civic, New Orleans (Dec. 9-21).
Love and Kisses (tryout)—Walnut, Philly (Dec. 9-14; moves to N.Y.).
Man for All Seasons—Nixon Pitt. (Dec. 9-14); Ford's, Balto (Dec. 16-21).
Man for All Seasons—Split-weeks (Dec. 9-21).

Man for All Seasons—Split-weeks (Dec. 9-21).

My , Fair Lady (bus-truck)—O'Keefe Toronto (Dec. 9-14, closes).

National Repertory Theatre—National, Wash (Dec. 9-14); Wilhur, Boston (Dec. 16-21).

Shubert Alley Shorts

"Tchin-Tchin," the Sidney Michaels adaptation of the French original by Francis Billetdoux, has been published in an acting edition, paperback, by Samuel French, at \$1.25... There was apparently a local flurry in Rome-over an erroneous report that Aldo Fabrizi, a name in Italian legit and films, intended quitting his leading role in the Italian musical, "Rugantino," before its transfer to Broadway next February. The actor will positively remain in the show for its-U.S. presentation, according to the Pietro Garinei-Sandro Giovannini management.

Jeanne Devine will make her first professional stage appearance in a featured role in the scheduled off-Broadway production of "Pimpernel." a musical version of the cloak and dagger novel, "The Scarlet Pimpernel." She's the wife of scenic designer Michael Devine . . Among the visiting amusement editors-drama critics in town last week to catch the Broadway shows were Jehn Sherman, of the Minneapolis Tribune, and John Resenfield, of the Dallas News

The recent Broadway closing of "Have I Got a Girl for You" was reported in a small item on the obituary page of the Philadel-phia Inquirer. Barbara Wilson is drama editor of the sheet . . . It was Louis Calta, not Sam Zolotow, as erratumed in last week's issue, who wrote the recent N. Y. Times piece critical of the current Harper's magazine article about Broadway . Sydney J. Har-Fis, critic-columnist for the Chicago Daily News, wrote his entire review of the touring "Camelot" in limerick verse last week to emphasize his disapproval.

Off-B'way's 1962-63 Season

Joseph Papp, was admirable despite the weakness of Frank Silvers in the title role, and it featured a bravura performance by Donald Harron as Edmund. A case of off-Broadway reviving its own hits was a new production of Edward Albee's "American Edward Albee's "American Dream" and "Zoo Story," with outstanding work by Sudie Bond and Jane Hoffman in the former and newcomer Jarad Barclay in the latter.

Brecht was represented by two productions of "Mann ist Mann." The better of the pair was Eric Bentley's version, "A Man's a Man," imaginatively mounted by John Hancock. The Living Theatre's "Man is a Man" was untidy, and ineffective despite. untidy and ineffective, despite a good performance by Joseph Chaikin, but that producing group bounced back in the spring with a powerful, uncompromisingly realistic piece about a day in a Marine prison. Titled "The Brig," and written by Kenneth H. Brown, it was more of an experience than a play, but it was superbly staged by Judith Malina. Playwrights

Of the new playwrights, the most impressive were William Hanley, Murray Schisgall, and David Rayfiel. Hanley's "Whisper into My Good Ear" and "Mrs. Dally Has a Lover" revealed unroumment talent "They were also." common talent. They were skill-fully staged by Richard Altman, and had fine acting by Boris Tu-marin, Robert Drys, Roberts Blossom and particularly Estelle Parsons. Schisgall's "The Typists" and "The Tiger" were unsustained, but had excellent moments, and Eli Wallach and Anne Jackson we're wonderful under Arthur were wonders.
Storch's direction.
Storch's nlav. "P.S. 193," was

Rayfiel's play, "P.S. 193," was fascinating, and had an electrify-ing performance by James Earl Jones. It was the maiden presenta-tion of a producing group called Writer's Stage, which, however, struck out with its second offering, the embarrassing "Love Nest," one several bad plays about soneating mothers.

was Lewis John Carlino, whose "Cages" consisted of two one-acters, one compelling, the other trite. Shelley Winters performed well and Jack Warden brilliantly under Howard Da Silva's deft direction. Playwright William Snyder revealed an expert ear for dialog in the otherwise dreary "Days and Nights of Beebee Fenstermaker," featuring Rose

Gregario and Robert Duvall.
Edward Harvey Blum's "The Saving Grace" was a musing though schizophrenic. It was imaginatively staged by Richard Altman, and had delicious acting by Patricia Falkenhain, Judy White and Harvey Jason. Two fastflops that deserved somewhat longer runs were "A Darker Flower," by Tim Kelly, and "I've Got Shoes," a one-character play by Frank Merlin, effectively performed by Mett Coulor. formed by Matt Conley.

Difference." They didn't quite come off but were well staged and acted, especially by Clifford

Several critics had kind words for Edmund White's "Blue Boy in Black," Lorees, Yerby's "Save Me a Place at Forest Lawn" and "The Last Minstrel," and Oliver Halley's "Hey You, Light Man," but those plays were undistinguished except for the performances of, respec-tively, Cecily Tyson, Sada Thomp-son, and Madeleine Sherwood. The rest of the new American plays were either bores or torture, with such feckless pieces as "Vanity of Nothing," "Chiarascuro," and "Raisin Hell in the Son," bringing up the rear.

Nice People Favorite, characters in the disasters were prostitutes, homo-sexuals and wicked mothers. Intégration also figured in several new plays, none of which did anything to reduce racial bias, but may have increased prejudice against

the theatre.

Best of the imports was Harold Pinter's double-bill, "The Dumb-waiter" and "The Collection." The former took too long to get started, but "The Collection" was a gem of craftmanship, brilliantly staged by Alan Schneider and feature of the best consemble acting of turing the best ensemble acting of the season by Patricia Roe, James Patterson, James Ray and Henderson Forsythe. Shelagh Delaney's "Lion in Love," Max Frisch's
"Firebugs," and a play from New
Zealand, "Wide Open Cage" by
James K. Baxter, were all deserved flops.

There were a few effective moments in "The Laundry," a play based on the minatour legend, and in "The Emperor," a piece about Nero, with M'el Dowd as his mother. Three works from Russia opened during the spring, includ-ing "Five Evenings," which seemed like many more, and "The Chief Thing," which was inadequately acted. "The Dragon," by Eugene Schwartz, was a pleasant political fairy-tale, nicely performed, and staged with ingenuity by Joseph

"Night of the Auk," "Do You Know the Milky Way?" and "The Living Room," that a flop uptown is likely to be one downtown, too. The Phoenix staged a competent re-vival of "Abe Lincoln in Illinois," well acted by Hal Holbrook and Bette Henritze, and an uneven "Taming of the Shrew." Produc-tions of Pirandello's "Call It Virtue," Shaw's "Mrs. Warren's Profession," and three Cocteau plays were failures, and David Ross had little luck with "Cherry Orchard" and "Doll's House." He was slightly more successful with "A Month in the Country," starting Colorts Helm and Several ring Celeste Holm, one of several Broadway "names" who ventured off-Broadway during the year.

In the musical field, there was one revival in addition to "Boys From Syracuse" and the seven Gilbert & Sullivan operettas per-The year's most unique entertainment was Jean Erdman's astically by the American intriguing adaptation of James Joyce's "Finnegan's Wake." Unusual, too, were three Zen plays a lively young cast headed by by Rolf Forsberg, under the title talented Karin Wolfe and Liza

ARTHUR L. LIPPMAN

is written a sany playlet on white might be like to be the wife of an opening night pundit in At Home With A Drama Critic

> another Bright Feature in the upcoming

58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Minnelli, Judy Garland's daughter. Five new book musicals bowed, three of them — "Sweet Miani,"
"O Say Can You See," and the feeble "We're Civilized"—parodyfeeble "We're Civilized"—parody-ing Hollywood movies of the 30's and 40's: "Utopia," about astro-nauts, was a new low, but "River-wind," a soap-opera musical by John Jennings, won critical ap-proval and was still running at season's end.

There were a few new revues, and the best of the unimpressive lot was "Put It in Writing." far from memorable but featuring from memorable but featuring good work by Bill Hinnant, Jane Connell and Barbara Gilbert. There were no successors to the long-running "Premise" and "Second City." both of which installed new material. "The Living Premise." with an integrated company. with an integrated company headed by Diana Sands and Godfrey Cambridge, was wonderfully sharp and entertaining. The two improvisational groups proved to be a rich source of talent for Broadway, with Barbara Harris, Zhora Lampert, Anthony Holland and Alan Arkin, of the "Second City," and George Segal, of "The Premise," all appearing in Main

Stem shows this year.
Closing during the season were the successful hold-overs "Little Mary Sunshine," "The Hostage," Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad" and "Brecht on Brecht." But "The Fantasticks," now in its

fourth year, and "The Blacks," continued to flourish.

The casual visitor to an off-Broadway production in 1962-63 ran the risk of being trapped in a presentation of units and le presentation of unbearable ineptitude. At the better plays, the patron could not be sure that the original players would be in the cast even a few weeks after the opening. Prices rose, with "Boys from Syracuse" selling for \$5.90 top on weekends. But despite the disadvantages, a theatregoer who shopped carefully and avoided "vainty" productions, could find much to admire.

Sez Everett Freeman

Beverly Hills.

Editor, VARIETY: Your news item in the Nov. 27 issue of VARIETY in which it is stated that "the decision to shut-ter 'Zenda'" was the result of refusal on my part to make changes in the book, is completely untrue and does me a great disservice. As a writer of long experience and a producer myself, I would be the last person to be obstructive in what I know to be the very essence of successful theical ventures namely changes The season demonstrated, via and revisions during the tryout period.

Quite to the contrary, I urged and encouraged necessary changes, but there were professional differences of opinion between me and George Schaefer as to just what these changes should be, since I felt that there were areas of staging not to my taste and not, in my opinion, up to a Broadway standard. For this reason, among others, I withdrew from Mr. Schaefer the creative autonomy he had enjoyed all through rehearsals and the San Francisco tryout.

Matters of this sort are not things to be aired in public. A musical show has enough prob-lems in creativity without the ne-cessity of egos attempting to jus-tify mistakes. "Zenda" will be re-vised and restaged. It is a trib-ute to the show's essential worth that, despite its flaws, it received smash-hit notices from leading West Coast reviewers, including the VARIETY critic. It did excellent business and was enthusiastically received by all audiences.

Everett Freeman.

Legit Bits

The Actors' Fund gave a lunch-eon at Sardi's, N. Y., last Friday (6) for the organization's office manager, Kathleen Watson, who's been with the fund for 40 years.

Anton Coppola will be musical director for "Rugantino."

Brian Shaw will direct the off-Broadway revival of "Cabin in the Sky," which Arthur Whitelaw and Leo Friedman now intend opening Jan. 7 at the Players Theatre, N. Y.

"Candida" is this week's Equity Library Theatre presentation at the Master Theatre, N. Y.

The fourth entry in this season's

The fourth entry in this season's ANTA Matinee Series at the Theatre de Lys, N. Y., will be a double-bill of Ben Maddew's "In a Cold Hotel" and "The Ran's Horn," to be presented next Tuesday (17). Yesterday (Tues.) marked the presentation of the third offering in the series, a triple-bill by Michael Shurtleff with the overall title, "Come to the Place of Sin." title, "Come to the Place of Sin."

Bruce Becker, lessee of the Tappan Zee Playhouse, Nyack, N. Y., for the last five summers, has purchased the theatre. He's also the owner-operator of the Bouwerie

Lane Theatre, N. Y.
"One in a Row," a comedy by
Allen (Flip) Shaffer, is earmarked
by Martin B. Cahen and Irving Segall for a Broadway opening next February under the direction

of Loy Nilson.
"The Stones of Jehoshaphat, "The Stones of Jehoshaphat," a musical with book by J. I. Rodale and music and lyries by Dede Meyer, is being produced by Rodale for a Dec. 17 opening at his Rodale Theatre, 'N. Y. Militon Rosenstock will be musical director for "Funny Girl." Ralph Burns will do the orchestrations.

tions, Buster Davis the vocal arrangements and Luther Hendersen

the dance arrangements.
Samuel Beckett's "Play" and
Harold Pinter's "The Lover" will be given their American preems as a double-bill, to be produced by Theatre 1964 for a Jan. 4 opening at the Cherry Lane Theatre, N. Y. Alan Schneider will direct both plays. "Corruption in the Palace of Justice," the current tenant at the Cherry Lane," is scheduled to move Dec. 22 to the Village South Theatre.

Kenneth J. Stein, coproducer of the touring bus-and-truck edition of "A Thousand Clowns," is to be married next Saturday (14) to Joyce Ellen Hill.

Film director Michael Cacoyan-nis is making his American directorial debut as stager of Theodore Mann's off-Broadway production of Edith Hamilton's version of Euripides' "The Trojan Woman," sched-uled for Dec. 23 preem at the Circle in the Square, N. Y. The play was directed last summer by Cacoyannis at the Festival of Two Worlds, Spoleto, Italy. Composer Richard Roland Wolf

and lyricist Frank Spiering Jr., contributors to the off-Broadway revue, "The Plot Against the Chase Manhattan Bank," have acquired the musical rights to the Anita Loss book, "No Mother to Guide Her." Her.

Karl Nielsen has been set as supervising stage manager for "Conversations in the Dark."

"Double Dublin," an Irish revue starring mime John Molloy and his partner, Noel Sheridan, is being imported by Josephine Forrestal (Forrestal Productions) for a Dec. 26 opening at the Little Theatre, N. Y., on an interim booking. Mrs. Forrestal is the widow of James Forrestal, the first U. S. Secretary of Defense. For its Broadway outing, the revue will be supervised by Gus Shirmer Jr., with Robert Kamlot as general manager and Robert Linden as production

manager Off-Broadway producer Judith Rutherford Marechal began a course for the second consecutive year last week at the Sheridan Square Playhouse, N. Y., on "What Time Is Your 8:30 Curtain?" or 'How to Produce for Off-Broad-

A one-man presentation by Murray Brown of "A Night of Poe," comprising works by Edgar Allan Poe, is planned as an off-Broadway entry next January by the Public

Theatre Group.

W. Howard Hemphill has been elected successor to Leonard C. Webster as president of the Stratford (Ont.) Shakespearean Festival Foundation. "Richard II," one of next season's festival presentations. will be directed by Stuart Burge,

an English legit-television stager. and Susskind's per Louis Peterson is working on rank with the best of revisions of the book of the sched-less of reputation.

uled Broadway musical, "Golden Boy," for which the late Clifford Odets did the adaptation, on his own straight play.

Concert Reviews

Lev Oborin (With N. Y. Philharmonic)

The parade of Soviet virtuosi continues. One night after Marina Mdivani made her New York debut in Carnegie Hall, a compatriot, Lev Oborin, almost 30 years older, made his Manhattan bow with the New York Philharmonic in Philharmonic Hall of Lincoln Center. Oborin was heard three times with the Philharmonic and is sched-

ueled for a solo recital on Dec. 13. Unlike Mdivani, who was almost unknown here prior to her Carnegie debut, Ohorin arrived with a reputation as a solid musician and highly respected pedagogue. He chose the Tschaikovsky B flat concerto as his vehicle and he gave it a reading that emphasized the work's lyric and poetic quali-ties. Oborin seems like a warm, friendly person and his inter-pretation was eloquent and filled with song. The majestic opening bars, he played with power and a full-bodied tone. He tossed off the more difficult passages in true virtuoso style, but one never forgot that here is a past master, a virtuoso who scorns a cheap tricks and who is always intent on serving the composer.

Prior to the intermission, George Szell directed the Philharmonic in the American premiere of four pieces by a contemporary Pole with the unPolish surname of Baird and a stirring rendition of Dvorak's G major symphony. This Dvorak is music that comes naturally to Szell and he performed it with zest. Wien.

Marina Mdivani (Carnegie Hall, N. Y.)

An important career of major proportions is indicated for Marina Mdivani, the new Soviet pianist who made her New York debut at Carnegie Hall. First Soviet distaff keyboarder to appear in the States, Miss Mdivani, only 27, made a stunning impression as she per-formed works by Bach, Beethoven and Liszt, also a short work by a young countryman, Viacheslav young countryman, Viacheslav Ovchinnikov, who has done many film scores.

Artiste plays with authority, has a formidable technique and large, warm tone. Apparently, technical difficulties do not exist for her. She performed the Fifteen Variations and Fugue on a Theme from "Promothens" by Beethoven with ample tonal colorings and dynamic range; never once did the long piece lose interest. The Liszt B minor sonata she played with true understanding of its style and ripped off the taxing double oc-taves as if they were practice scales for a beginner.

Miss Mdivani's program did not require profound interpretive skills or understanding. Wien.

Toronto Symphony (Carnegie Hall, N. Y.)

Walter Susskind has made an im-pression on the New York musical with his brilliant conducting of Mozart operas at the N. Y. City Center. Wednesday night (4) he brought his own Toronto Sym-phony to Carnegie Hall.

Susskind has trained a first-class ensemble, definitely of big-league caliber. Perhaps it does not have the polish of the big Eastern seaboarders, but the Torontonians play with enthusiasm and warmth that enhance their performance. The musicians all are first-class. and Susskind directs them with a firm, sure hand.

The program included Hinde-mith's "Noblissima Vicione," the the New York premiere of "Move-ment for Orchestra" by Harry Somers, a young Canadian. Strauss last Four Songs and Dvorak's Symphony No. 2. The moving Strauss pieces were interpreted with rare understanding and beauty by soprano Lois Marshall, with Susskind handling a most sensitive accompaniment. There seems to be an abundance of Dvorak by major symphonies in recent weeks, and Susskind's performance will rank with the best of them, regard-

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been re-

checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Abraham Cochrane" (D). Producers, Walter Fried & Helen Jacobson (119 W. 57th St., N.Y.). Available parts: femme, young parlor maid; male, middle-aged, femme, late 20s-early 30s, attractive. Mail photos and resumes c/o above address. Do not phone or visif. or visit.

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-age, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above

"Easy Does It." (C). Produc-ers, Laurence Feldman & Jack Rollins (c/o Laurence Henry Company, 1545 Broadway, N.Y.). Available parts: femme lead, 30, attractive, flippant sense of humor; male, 30, zany, uninhibited writer; male, 30, zany, uninfinited writer, male, 23, alcoholic artist; male, 23, bright college grad; femme, 20, pretty, bright; femme, 25-30, office busy-body, comic; male; 28, pompous, efficient P.R. man; male, 55, blustering boss; male, 35, authori-ative but nice army officer; male, type, no sense of humor; femmes, 40-60, comedy members of women's breakfast club. Mail photos and resumes to Michael Parver (c/o above address). Do not phone or

"Funny Girl" (M). Producers, Ray Stark & David Merrick (1650 Broadway, N.Y.). Available parts: Male, Ziegfeld; male 50ish, businessman type, must sing. Mail photos and resumes to Lawrence Kasha c/o above address.

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.). Auditions today (Wed.) at 4:30 p.m. for girls 10-12 years old who can belt a song, and dance the mambo; at the Dance Players Studio (1233 6th Ave., N.Y.).

OFF-BROADWAY,

"Jo" (M). Producer, Victoria Crandall (162 W. 54th St., N.Y.). Available parts: lead male, 20s, singer-dancer; male, 25-30, lyric baritone, tutor type, femme, 20s, beautiful, dark-haired, lyric so-prano; mezzo, 35-40, lovely; character man, 40-45; character woman, 40-50. Auditions this Fri. (13) for open call singers who dance: femmes at 1 p.m. and men at 2:30 p.m.—at Variety Arts Studio (225 W. 46th St., N.Y.).

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

TOURING

"The Boys From Syracuse" (MC). Auditions this Fri. (13) at 2 p.m. for Equity—open call men and femmes, all roles open—at the Choreographers Club (414 W. 51st

Television

"Adventures In English" (educational series. Available part: male, 25-35, Latin American appearance, handsome, good speech, no accent, for continuing role in this series. Mail photo and resumes to Gordon Kelly, c'o USIA-ITV (1776 Pennsylvania Ave., N.W., Washington 25, D.C.J.

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duolicates

"Lamp Unto My Feet" (religious dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Films

"Sentence of Life" (D). Pro ducer-Director Boris Berest (c/o Creative Motion Picture Corp., 550 Fifth Avenue, N.Y.). Available parts: femme, 17-21, sexy, sensitive, vital; male, 25-35, handsome, character male, 35-45. Mail photos and resumes c/o above address. Do not phone or visit.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Industrial

Ford Motors. Auditions this Fri. (13) for Equity only: femme dance ers who sing at 10 a.m. and male dancers who sing at 12 noon: male singers who dance at 2 p.m. and Temme singers who dance at 4 p.m.,

—All at Variety Arts Studio (225

W. 46th St., N.Y.).

Miscellaneous

"To Broadway With Love" (M). at the Music Hall at the New York World's Fair.

today (Wed.) Auditions AGVA singers: men & femmes from 10:30 a.m. to 6 p.m. Open call singers tomorrow (Thurs.); men & femmes from 10:30 a.m. to 6 p.m.—all at the Lunt-Fontaine Theatre (205 W. 46th St., N.Y.).

Set McCambridge-Davis For B'way 'Woolf' Leads

Mercedes McCambridge and Donald Davis will succeed Uta Hagen and Arthur Hill in the Broadway production of "Who's Afraid of Virginia Woolf?" beginning Jan. 13. Miss Hagen and Hill will repeat their roles in a London production of the Edward. London production of the Edward Albee play, which is to debut at an undesignated West End theatre late in January under the production auspices of Donald Albery, Richard Barr and Clinton Wilder. The latter two are sponsors of the Broadway presentation and its road facsimile.

Davis is currently playing the Hill role on Broadway in the separate matinee company, opposite Haila Stoddard, They'll both headline matinee and evening performances Jan. 6-11. Continuing in the cast of the two New York companies will be Ben Piazza and Rochelle Oliver at night and Bill Berger and Eileen Fulton in the afternoon: Henderson Forsythe will replace Davis in the matinee company opposite Miss Stoddard. effective Jan. 15.

Publishing Stocks

(As of Dec. 11 closing) Allyn & Bacon (OC) ... 241/2 American Book (AS) . 41½+ ½

Amer. Book Strat.(AS) . 534+ 36

American Heritage (OC) . 9 + 2½

Book of Month (N.Y.) . 1734- 34

Conde Nast (N.Y.) . 1234- ½

Cowles (OC) . 12½+136 Cowles (OC)121/2+13/8 Crowell Collier (N.Y.) 1914—14 Curtis Pub. (N.Y.) 738+ 58 Curtis Pub. (N.Y.) 73% + 5%
Esquire Inc. (AS). 814—18
Ginn & Co. (N.Y.) 28—14
Grolier (OC) 50—1
Grosset & Dunlap (OC) 914 + 14
Harcourt Brace (N.Y.) 331% + 5%
Hayden Pub. (OC) 3—3%
Hearst (OC) 261/2 + 1/2
Holt R & W (N.Y.) 25—21/8
LA Times-Mirror (OC) 321/2
Macfadden Bartel (AS) 6 + 3% Meredith Pub. Co. (OC) 24 — 1/2
Nat'l Per. Pub. (OC) ... 10
New Yorker (OC) ... 108 —1 Pocket Books (OC) Popular Library (OC)... 21/2 Prentice Hall (AS)....35 Random House (N.Y.) 93/8—1/4 Scott Foresman (OC) 253/8—3/8 H. W. Sams (OC) 3234 Times Inc. (OC) 88½-Universal Pub. Co. (OC) 434 Western Pub. Co. (OC) 2034-.881/2+ 1/2 World Pub. ...171/8--- 1/4

OC-Over the Counter. NY-N.Y. Stock Exchange. AS—American Stock Exchange. (Supplied by Bache & Co.)

KISS ME, KATE' CLICKS IN BUDAPEST SHOWING

Budapest, Dec. 10. Kiss Me, Kate" has concluded a successful engagement at Budapest Operetta Theatre. Although the Cole Porter-Sam and Bella Spewack musical was well received critically and played to capacity attendance, it played only 10 performances because royalties are payable in dollars, which are in short supply here.

Zsuzsa Petress and Janos Sardy in the leading roles, seemed nervous and off-voice during the early scenes, but settled down and, with the supporting company headed by Zsuzsa Lehoczky, Pal Homm, Istvan Csorba and Josef Markos, were given a sustained standing ovation at the final curtain at the

Nov. 15 opening.

Two ballet numbers, the first act wedding and the second-act opener, "Too Darned Hot," were highlights, although the local dancers were obviously not up to the choreography of Norman Thompson, a Canadian who was formerly a partner of Moira Shearer with the Sadler's Wells Ballet and a featured dancer at the Radio City Music Hall, N. Y. He got the assignment here because of his work on "The Waltz King," a Walt Disney production filmed in Vienna.

"Kiss Me, Kate" is the third western musical to play Budapest, the predecessors having been "Finian's Rainbow" and "Irma La

Joan White-Bob Grose Returning to Stockbridge

Stockholm, Mass., Dec. 10.
Joan White and Robert Paine Grose will return next summer for their fifth season as coproducers at the Berkshire Playhouse, one of the nation's oldest strawhats. The pair are currently in New York, working on the scheduled York, working on the scheduled off-Broadway production of their own farcical adaptation of the English melodrama, "Lady Audley's Secret," now subtitled "Wholey's Secret," in which was by Anna Riesell sic and lyrics by Anna Russell, who will star.

In four seasons of operation here, the Groses have presented 39 shows, including tryouts of two originals. They also reopened the Stockbridge drama school.

Legit Incorporations

Burlesque on Parade, Inc., has changed its name to WBW Produc-tions, Inc. Norman B. Heller filed the name change for the New York firm.

Arista Theatres, Inc. has been authorized to conduct a theatres and entertainment business in New York. Capital stock is 200. News obtained the exclusive right shares, no par value Lewis Cohen was recording attorney.

In In 1932, and served a president and general manager in the exclusive right to use the mat services of StampsConhaim and Metro in Lima and city's two newspapers since 1950.

Literati

Mergers & Spinoffs

Prentice-Hall has spun off two of its wholly owned subsidiaries, the Charles E. Merrill Books Inc. and Wadsworth Pub. Co. units. Each P-H common shareholder will receive one share each in each

company for every 10 shares held.
McGraw-Hill has acquired Breskin Publications Inc. which puts
out Modern Plastics and Modern Packaging magazines.

In another acquisition, Meredith Press, which publishes Better Homes & Gardens books, Duell, Sloan & Pearce, and Appleton-Century trade books, has purchased Channel Press Inc., New York religious and trade book publisher.
Lester Doniger was prez of the latter; Jack Barlass is v.p. and g.m. of Meredith's trade book division. Meredith also acquires the Book Club Guild Inc. with which Channel Press was closely associated for many years. It owns and operates six religious book clubs and services several other clubs, including Better Homes & Gardens Family Books.

114-Day Strike No 'Disaster'

While seven out of 10 New Yorkers missed their papers "a good deal" or "extremely," the research study of the Columbia (Univ.) Journalism Review states that the 114-day newspaper blackout which began a year ago this week (Dec. 8) did not create a 'disaster.'

Prof. Penn T. Kimball, of the Columbia University's Graduate School of Journalism, writing in the Review, concludes that New Yorkers most missed the ads, particularly those dealing with clothing or sales, and that tv benefited most from the press shutdown.
"The city may have been in-

convenienced by the newspaper shutdown," opines Prof. Kimball, but it was not incapacitated people were able to find out those things that they absolutely needed to know .

Waite Hoyt, Press Et al.
World Pub's Bill Targ has Waite
Hoyt's autobiog, "According To
Hoyt" on the spring agenda. Former N.Y. Yankee pitching ace now
broadcasts the Cincinnati Reds

games over a midwest circuit.

Joanthan Daniels, vet editor of the Raleigh (N.C.) News & Observer, tells the story of American journalism via profiles of "Cru-sading Editors" (as he calls his World book), from Isaiah Thomas Elijah Lovejoy and Albert Parsons to William Allen White, John Reed, Herbert Bayard Swope and

others. Coast newsman and tv scripter Jackson Donahue, whose "The Confessor" is currently being Confessor" is currently being filmed by Tony Curtis and Henry Fonda, takes the Texas public school system to task in his new novel, "Erase My Name," due in March. Jay Richard Kennedy ("Prince Bart" etc.) also has ("Prince Bart" etc.) also has "Favor The Runner," his third novel, on World's roster, as does Lin Tai-Yi, daughter of Lin Yutang whose "Kampoon St." has a Hong Kong night life background. Ilya Ehrenburg's (Russian) "Memoirs: 1921-1941" is also an important World pub next April.

Lima Citizen's Suit

Lima Citizens Publishing Co. in Toledo, charging the Lima News and three co-conspirators, not named as defendants, with violations of the Sherman and Clayton Anti-Trust Acts in a two-count civil action. The suit charged that the News and three co-conspirators, Stamps-Conhaim - Whitehead Inc. New York, Metro Associated Services Inc., New York, and Meyer-Both Co., Chicago, "have engaged in a conspiracy in restraint of interstate commerce in the preparation, publication, and sale of newspapers in the Lima market

The News was Lima's only newspaper until July 1, 1957, at which time the Citizen began publication. At that time, three firms named as co-conspirators were the only firms in the country that furnished general mat service to News-Sentinal in 1932, and served

vicinity. Such exclusive right has been renewed yearly between the two firms and the News, the petition charges.

The petition added that because of its inability to obtain mat service from the two firms, the Citizen sought similar service from Meyer-Both, and was advised such service was available. Later, the Citizen was informed that it could not obtain the service because exclusive right to its use had been obtained by the News.

The Citizen also asked for a permanent injunction against more than a score of practices which it describes as illegal. These included charges that the News furnishes free billboard space to some naional advertisers on the condition that they advertise in the News; repeated some classified advertising without collecting charges for continued publication; charged advertising rates which discriminate among advertisers of like classes; granted gifts, rebates, refunds and discounts to some pur-chasers of like classes of advertising space; and charged some subscribers lower rates. The petition noted that Meyer-

Both began selling its service to the Citizen after the paper threat-ened legal action. Earlier this year the other two firms began furnishing mat service to the plaintiff after the Government began antitrust actions.

The Lima News said it has never committed an unfair or illegal act against the Citizen, and said com-ment in detail would await examination of the legal documents. E. Roy Smith, publisher of the News, declared, "We can say categorically and without equivocation that neither Freedom Newspapers nor the Lima News has violated any statute of the United States. We have never committed an unfair or illegal act against the Citizen.

Life's Far East Show Biz Life mag is plunging on layout of Far Eastern entertainment sub-

A yearend spread by photog Brian Brake with text by Bob Morse will be on Asian films, with Japan's samurai star Toshiro Mifune likely to get the coveted cover.

Larry Borrows lensed George Lewis & his Preservation Hall Jazz Band from New Orleans on tour on Japan's southern island of Kyushu. Morse did that story also. In addition, Life recently had a spread on Toho's production of "My Fair Lady."

CHATTER

Hal Bruno upgraded to Chicago bureau chief for Newsweek. He's been a regular panelist on WBKB's "Press Internationale" since its inception in 1961.

N. Y. Daily News senior political reporter and Albany corespondent James Desmond has written "Nelson Rockefeller: A Political Biography" for Macmillan publication in late January.

Key To The Fair Inc. authorized

to print and publish books and magazines, with offices in New

Next Monday's (16) Book & Author luncheon at the Waldorf, emceed per usual by critic Maurice Dolbier, will have Art Buchwald, author of "I Chose Capitol Punish-ment"; Dr. Walter Starkie, of U. publishers of the six-year-old of C., author of "Scholars & Gyp-Lima (O.) Citizen, has filed a suit sies"; Mark Van Doren ("Col-seeking treble damages of \$7,875,-lected and New Poems, 1924-63"); 000 from Freedom Newspapers with Irita Van Doren, literary Inc., publishers of the Lima News, editor emeritus of the N. Y. Herald Tribune, cosponsor of the B&A luncheon series, again as chairman.

Look's editorial director Dan Mich getting the third annual Richard L. Neuberger Award at the Society of Magazine Writers' dinner-dance Friday (13) at the Overseas Press Club. Robert Stein, editor of Redbook, and John Fischer, editor of Harper's, re-ceived the first two bronze plaques as having "done the most to raise the standards of magazines as a medium of democratic communica-

Helene R. Foellinger, publisher of Fort Wayne Newspapers Inc., will receive an honorary Doctor of Letters Degree from Tri-State College, Angola, Ind., on Dec. 14. Miss Foellinger joined the Fort Wayne

+ # t

'Ice' Every Monday

ter's testimony included "Here's Love," "Jennie," "Never Too Late," "Barefoot in the Park," "A Funny Thing Happened on the Way to the Forum" and "Oliver." The banks mentioned included mum of 14.
Irving Trust Co., Marine Midland Tapes, re-Co. of N.Y., Bankers Trust, Chase Manhattan, Chemical Bank, Manu-facturers Hanover, First National City and Sterling National Bank. It was also pointed out by Rutter that when the banks weren't able to get tickets through Manhattan brokers they then went to Union City. N.J

Lefkowitz mentioned during the proceedings that names were being omitted because of certain legal

CBS' Buy-Backs of Own Show

One of the most starling revelations during the morning session was the testimony of Marion Branch in connection with overpayments made by her in the pur-chase from brokers of tickets to "My Fair Lady" during its Broadway run. Miss Branch was testifying on the basis of her experiences as secretary in 1956 to Spencer Harrison, a CBS veepee. Harrison, she said, represented CBS in the negotiation of arrangements and contracts for its participation in the "Lady" venture as sole backer. The investment was

Miss Branch in answer to questioning from Clurman, stated that was her job to keep track of the house seats allocated to CBS and also to occasionally purchase tickets to the musical when house seats weren't available. She said she purchased about four or five pairs weekly with CBS paying up to \$40-\$50 for each of the ducats Consequently, it was ascertained by Clurman, that although CBS was the sole investor in "Lady" it nevertheless, purchased around 10 tickets weekly to the show at a cost of \$400-\$500.

Beaucoup 'Ice'

These tickets, Miss Branch said, were paid for in cash and usually picked up at the boxoffice. They were purchased by CBS, she continued, for major clients. The original top b.o. price, it was noted by her, was \$7.50, climbing about seven or eight months later to

"NAME", male or female, for late 64 production. Must be willing to travel under class "A" conditions end enjoy paid vacation!

Write BOX V-3541, VARIETY 154 W. 46th St., New York 10036

FOR LEASE

Theatre by the Sea. Matunuck, R. J. Est. 1932: sects 550. Adjacent inn with restaurant, bar. \$5000 year.

GOING OUT OF BUSINESS

ese call for all garments before Jan. 24, 1964. WENER BROS.
Tallers, and Theatrical Cleaners
249 West 45th Street, New York City

> SUMMER THEATRE FOR SALE

Charming, Intimate Theatre-in-the-Reund; seats 250; fully equipped; operating successfully for past 12 sea-sons; excellent reputation; medest investment. Call FL 7-7209

As for the "Lady" house seat allocation to CBS, Miss Branch declared, the number of tickets per performance was four at first, advancing subsequently to a maxi-

Tapes, recorded during the last few days, were played at the morning session. Two unidentified li-censed ticket brokers were heard on the tapes testifying to the existence of "ice," one stating that tickets can't be obtained by brokers unless they pay off at the box-office and the other expressing the same view and adding that the "ice" paid by the broker usually runs from 50c to several dollars. This overcharge, it was noted, had to be passed on to the purchaser.

There was also taped testimony a treasurer, identified as being in the boxoffice of a theatre with one of the hottest shows in town. Stating, he had worked in boxoffices for more than 10 years, the treasurer said he knows many brokers pay over b.o. price with the amounts varying as much as \$5-\$7 per ticket.

'Runner' Also Payoff Agent

Further testimony attesting to the existing of "ice" was given by Melvin D. Hecht who had been employed for four-and-a-half years through June, 1962, by a N. Y. theatre ticket agency. He was originally a runner, but eventually moved into the selling of tickets. As a runner, he said, he picked up tickets from the theatres for the firm he worked for. As a runner, he added, he also had to deliver payments to the treasurers for his employer.

Anent the matter of delivering payments, Hecht had the following to say: Payments were delivered every Monday morning to the boxoffice treasurers at every theatre. The payments were in excess of the regular b.o. price and included two separate payments. One was a check covering the regular b.o. price of the tickets and another was cash representing a nimum overcharge of 25c per ticket. The cash was in envelopes and the payments were made every time tickets were picked up. The amount of the payments was written on the inside flap of the en-

Theatre Chain Also

In the case of a large theatre chain, Hecht said, the envelopes with cash were not delivered by him to individual treasurers but to a person in an office building. There were also markings on the inside of these envelopes and the contents, Hecht said, were split 80-20. That, presumably, means the person in office got 80% and the individual theatre treasurer 20%. Hecht also stated that Monday was the payoff date for all brokers.

Producers David Merrick and Leland Hayward also were sworn in and endorsed the hearings. Both stated they could not shed any light on the matter of "ice," which Merrick said he had heard about as "rumor and conjecture" and Hayward was aware of as a "kind

of legend." Merrick was the first person to testify and when asked about the derivation of the term "ice," he said the best one he knew was that it came into being around the turn of the century as an expression used by politicians in referring to Incidental Campaign Ex-

Merrick tagged the number of seats allocated to brokers by a theatre at about 300-400 per performance. He also favored stricter accounting methods in reports to investors and emphasized that any legislations for brokers would not eliminate scalping as long as there are purchasers. He suggested a

Shuberts' Macy Outlet

The Macy stores in the Greater New York area will install booths for the sale of tickets for Broadway shows. It's indicated that, at least at the start, the setup may apply only to seats for shows playing theatres operated by the Shuberts, with whom the deal has just been made.

The agreement for the branch office boxoffice system was revealed yesterday (Tues.) by Alvin Cooperman, of the Shubert organization, during testimony on N. Y. State Attorney General Louis J. Lefkowitz's investigation of alleged scalping and graft on Broadway.

inquiry which he hoped would lead to legislation. He congratulated Lefkowitz and referred to the hearing as the "best show of the

Hayward did not have too much to say, but he did mention the unsuccessful inquiry into alleged scalping made by the League of Y. theatres 15 years ago. He felt the present probe could get results because of its power of subpoena. He also favors legislation and a central ticket office.

One witness, Willard F. Darian, refused to answer any questions on the grounds that he might incriminate himself. He was asked whether he was employed in a brokerage firm and whether he ever oversold tickets.

Shuberts Deplore Practices

Alvin Cooperman, theatre booker for the Shubert interests, read a prepared statement that the organization "deplores any unethical practices in ticket selling and production investing." He as-serted that the public should be educated that tickets "can be purchased at the boxoffice at boxoffice prices

If the Shubert organization were shown evidence of overcharging for tickets, those responsible for the infraction would be summarily dismissed, he continued. Moreover the Shubert management would welcome any legislation that would benefit the theatre. The firm favors the oft-proposed idea of a central agency, or any other setup that would bring about wider distribution of tickets, he added.

Cooperman, who rejoined the Shubert organization last summer, after working in television on the Coast for several years, said that on the basis of testimony he heard at yesterday's hearing, he's satisfied that ticket scalping on Broadway is widespread.

Licenses Suspended In a separate action last week licenses of two Broadway ticket agencies and three brokers were suspended by N. Y. License Commissioner Bernard J. O'Connell. The 30-day suspensions were against the Liberty Theatre Ticket Corp. and the Famous Theatre Ticket Corp. Two of the three brokers whose licenses were sus-pended were employees of those

agencies. The two, whose licenses have also been suspended for 30 days are Harvey Slater and Bert Schneider of the Liberty and Fa-mous agencies, respectively. Al-fred Leffler of the Piccadilly Ticket Service had his license suspended for 15 days.

The agencies and the brokers were all charged with scalping World Series tickets. In one of the instances cited, a pair of tickets which legally should have been \$80.

Advisory Committee

A theatrical advisory committee has been formed to assist the Attorney General in the investiga-tion. Its members are Richard Rodgers, producer-composer-lyricist; Leland Hayward and Roger L. Stevens, producers; Russel Crouse, playwright; Alan Schwartz,

law to make scalping an equal attorney; Angus Duncan, execu-crime for the purchaser, as well attorney; Angus Duncan, execu-tive secretary of Actors Equity; as the seller.

Dick Moore, public relations di-Merrick, after hearing some of rector of Equity; Howard and the other testimony, returned to Marguerite Cullman, legit investible stand to say he was appalled tors, and Peggy Wood, actress and at what he had heard and was president of the American Na-"happy and delighted" with the tional Theatre & Academy.

Albert Bermel Rebuttal

New York.

Editor, VARIETY: I was impressed with Hobe Morrison's range of insults in VARIETY. attacking the article I wrote for Harper's Magazine. Somehow he the article was really about. He merely defended the producers and theatre owners, although they need an advocate.

I suggested that spectators in New York are losing interest in the theatre, and the mail and phone calls I've had since the piece appeared seem to confirm this. The article stated that audiences "want the opposite of what they are getting, namely, cheaper seats, more inviting plays, and more con-venient theatres." Not true? I venient theatres." Not true? I wasn't proposing what your head-line calls a "cure-all," simply atits audiences. Aren't we all con-cerned about this? Shouldn't we

N.Y. Times story by Sam Zolotow (in my copy of the Times the byline said Louis Calta) "used quotes to rap the Harper article." There were, to be exact, two quotes in that Times story, one from Alex-ander H. Cohen who "had not made a complete study of Mr. Bermel's proposals," the other his standar from Louis Lotito, president of the City Playhouses Inc., and if Mr. Lotito rapped me a rap, good luck to him; at least, he was polite about it. The remaining two-thirds of the story were given over to a fair synopsis of my article.

I'm grateful to Mr. Morrison, all the same, for pointing out two errors in what I wrote; and I sincerely apologize to Arthur Cantor for the misspelling of his name and to the producers of "Lord Pengo" for mistaking them for Alexander H. Cohen. For the rest, Mr. Morrison makes a few inaccurate assumptions of his own:

(1) "Apparently none of Bermel'sl scripts has been produced in New York or elsewhere. The footnote to the article refers to one production this year, a reference that must have dodged Mr. Morrison's eye. I enclose a copy of the review given by The Times of London. Other plays and translations have been done in London, Canada, and in some twenty theatres in the United States (one next week in Pennsylvania), including the Phoenix in New York. Even if I were, as Mr. Morrison implies, a disgruntled, unproduced play-wright, what better reason would

Broadway theatre. 'cursory" mean? I pore over all the theatre columns I can find; I read VARIETY, including Hobe Morrison's reviews, the way some people read the Bible; I talk to producers, directors, playwrights, dedidn't get around to saying what signers, critics and, most im-the article was really about. He portant, spectators, all the time, and I mean every day; I did three months of intensive research for the piece. And I saw more plays, on and off Broadway, than I wanted to see, more than any spectator should have to pay admission for.

(3) "In the second paragraph Bermel cites that discredited Times article by Milton Esterow of Iast May. "Discredited by whom? The Times said the season lost investors 5.5 million dollars: the latest figure I've seen is \$5,575,-000. That's a discredit? It's true tempting to provoke new thinking that the League of New York Theabout our theatre, which is losing atres issued a statement next day money for its investors and losing (published in full by the Times), in which the members blew their stack at the Times staff and promised to issue "a report on the comcusing the piece of being "unrealistic and in various instances in accurate." And he says that the N.Y. Times story by Saw 7-1 heard of it since. Has Hobe Morrison?

> (4) "He [is] evidently ignorant of the distinction between theatre rental terms and sharing terms."

(5) "[He] reveals the usual intolerance for plays that fail to meet his standards. . . " That "intolerance" is a brutal word, but let it pass. Doesn't Mr. Morrison dislike plays that "fail to meet his standards?" Two quick references here: His review of "Have I Got a Girl for You!" in the same issue, and of "One Flew Over the Cuckoo's Nest," printed a couple of weeks ago.

(6) "Presumably he has equally little patience with audiences who have the temerity to disagree with his tastes. . ." That's the second his tastes..." That's the second loaded "presumably" in Mr. Mor-rison's column, not to mention one 'apparently" and one "evidently." False assumptions all.

Forgive me for imposing so long a letter on you. I hope you'll be of the intemperate tone of Mr. Morrison's piece and his serious allegations about my competence. Albert Bermel,

(No one questions that the theatre faces serious problems. The point is that "new thinking" on the subject should be on a realistic rather than fanciful basis. Ed.)

Mark Lawrence will enter the Broadway managerial ranks this season as associate producer of the I have for writing the piece I did? Arthur Canter E. E. Fogelsen

(2) "His article suggests he has presentation of "The Passion of done cursory reading about the Josef D."

THE CLOSING NOTICE WAS UP!



Morale was low-major performances had slumped right and left.

Alex Cohen sought out WELLS RICHARDSON beore the matines. Then t surprising verdict: "Wells, I think you're giving a better performance now then you did opening night! And that doesn't mean i didn't think you were good then!"

That was a long time ago -the REST has been SI-LENCE. How non-sequitur can one get!

WELLS RICHARDSON

"We decided not to send out cards this year, so MERRY XMAS everybody, especially actors and producers (oops—that billing)—producers and actors. May your greatest gifts be each other and bring you a HAPPY NEW YEAR, all twelve months of it."

RUTH WEBB AGENC 1650 Broadway, New York CO 5-4311
NEW YORK REPRESENTATIVE: TIVOLI CIRCUIT AUSTRALIA PTY. LTD. - TIVOLI THEATRES - MELBOURNE & SYDNEY

Publicist Bill Doll now a director of the Broadway Assn. Joseph E. Levine gets a profile

in True (Dec. 19) by Jimmy Bres-lin of N.Y. Herald Trib.

Samuel J. Briskin. Columbia Pictures v.p.-board member, due in at the weekend from Hollywood for Monday's (16) meeting of the com-

pany's directorate.
Author Fins Farr shifted his writing base to a Manhattan apartment to work on an authorized biog of Margaret Mitchell, who wrote "Gone With The Wind." Erwin O. Schol, prez of the Man-

hattan, one of the links in the chain, elected executive veepee and g.m. of Zeckendorf Hotels Corp., per prexy Daniel C. Hickey's announcement.

Jan Peerce already lined up for spring and summer of 1964. Will sing in Austria, German, Luxem-bourg, Holland, Norway, Belgium and repeat in Israel. He's singing three times during this month. William Morris' Joe (and Edna)

Schoenfeld to London and back within the same week to powwow client Blake Edwards who's pro-ducing "Shot In The Dark" there for Mirisch (UA), with Peter Sellers and Elke Sommers.

Baritone Nolan Van Way al-ready booked for Pagliacci in Pittsburgh, Giovanni in Houston and Valentin in Fort Worth's "Faust" has added a "Carmen" via agent Thea Dispker, at Nu-

remburg opera in Germany. Chisholm, Baur & Neil agency in involuntary bankruptcy on petitions from El Diario, Span-ish daily, with \$12,000 claim; station WADO (Bartell Broadcasters) \$7,000 claim; and station WHOM (Progress Broadcasting Corp.), with a \$700 claim.

Toots Shor's and The Embers victimized by holdupniks during the past weekend. A duo made off with \$15,000 weekend receipts from The Embers, while \$2,000 was taken from the Shor eatery yesterday (Mon.) morning while controller John Sherman was preparing the money for deposit.

N. Y. Journal-American drama critic John McClain has changed his mind about exiting to assume an important executive post with Richard Rodgers' State Theatre in Lincoln Center, However, understood that McClain would like to extend his orbit on the paper, besides covering first nights.

Catholic Actors Guild prexy Horace McMahon sparking the annual Christmas party (pay \$2 at the door, which allows one drink) Sunday (15) afternoon at the Piccadilly Hotel, Grab bag gifts limited to 50c in value but the CAG invites canned goods contributions for their Xmas baskets for the

needy.
Class luncheon and dining very
difficult in New York these days
because of the shuttering of 100 with the Dining Room Employees Local 1 . Union struck three spots and the Restaurant League of New York, in keeping with its agreement among its restaurateur members, shuttered the other eateries Subsequently a few defected and reopened

Marvin D. Kantor, ex-prez of J. R. Williston & Beane brokerage Walston & Co., following its brief suspension from the N.Y. and American Stock Exchanges (as result of the Allied Crude Vegetable Oil involvement), said to be with a cast of Equity and Screen groomed as "second in command" to Matthew J. (Joe) Culligan, president and chairman of Curtis Pub. Kantor, 37, becomes chairman of Curtis' magazine division and chief administrative officer for all operations in the N.Y. office.

Paris

Ry Gone Moskowitz (80 Ave. Neuilly; Sab. 0712)

Theo Sarapo singing in Brussels for his first pro outing since the death of his wife Edith Piaf.

Donald Labadie headquartered here as roving Continental corre spondent for Show magazine.

Singer Isabelle Aubret again playing clubs and music halls after her recent accident. She still needs

Actor Jean-Pierre Cassel giving dancing lessons to Sacha Distel who in return provides him with singing lessons.

Ex-Grand Guignol Theatre is now Theatre 347 and dedicated to offbeaters. Company is headed by Marcel Lupovici.

1

Jean Rigaux back in his comic one-weeker.

act at the Lune Rousse, and his nitery, Sully, after a layoff due to death of his wife.

Anthony Perkins set for another French pic, "The Theft of the Mona Lisa," after winding his present stint opposite Brigitte Bardot in

"A Ravishing Idiot."

Ballet of the Marseille Opera made a splash critically via the hardy, original choreography of Joseph Lazzini at recent Ballet Fest in the Theatre Des Champs Elvsees.

Reprise of Rose-Marie" Rudolf Friml at the Mogador looks in for a good run. Old style oper-etta still plays off here but Henri Varna has given it a solid if old-

fashioned staging.
Playwright Jean Anouilh again preferring to stage rather than enter a new play for third year in row. He mounts Steve Passeur's 930 play, "L'Acheteuse" (The 1930 play, (The Buyer), with Suzanne Flon and Bernard Noel, at the Comedie Des Champs Elysees next week.

Kome

By Robert F. Hawkins (Via Sardegna, 43; Tel. 479 316) Mark Damon back from London

and Paris. Clay Douglas singing nightly at

Grotte del Piccione nitery.

Raf Vallone to Paris to dub
French track on "The Cardinal,"

Bill Bradley did the dances for Rank Organization, is to chair the

mew RAI-TV variety stanza, "Smash." which stars Della Scala.
Mark Herron, who played Anouk Aimee's suitor in "8½" to the U.S. for tele work and general o.o. then back here.

In-and-out: Channing Pollock in from L.A. for dubbing stint; Ed-mund Purdom and Linda Christian back from London; Walter Chiari to Africa for vacation; Sylva Kos-cena skied in and does "Let's Talk cena skied in and does Lets Lair rector of Anglo Analgamated About Love" opposite Vittorio Gassmann; John Drew Barrymore in from London, does "Black Eagle" next; Ingrid Bergman back on "Visit" set after weekend in from the Acapulco Film Fest. Paris; Eugene Ionesco due in for lecture; Gloria (Musnich Films Louis Agotay here for talks with Fono Roma on "Angelique"; Paul Guers in from Paris; Charlie Beal expects to hit Rome before Christ-

Philadelphia

By Jerry Gaghan (319 North 18th St., LOcust 4-4848)

Lillian Reis broke in her new act at Uncle Milty's. Mickey Shaughnessy returns from the Coast this week to play a weekend date at Sciolla's.

Comedienne Phylis Diller makes her local debut on the first New Year's show at the Latin Casino, doubling with Al_Martino.

The Smothers Brothers concert at the Academy of Music re-skedded from original date (Nov. 25) and forwarded three weeks

to Dec. 16.
For fourth consecutive year, the Fidelity-Philadelphia Trust and the Orchestra Association are krolling the Philadelphia Or-

ra under Eugene Ormandy,
a performance of Handel's
"Messiah," at the Academy of
Music (22).

Anthony Corbi and Al Mercuri are the producers of a locally-made film, "The Long Way Home," a story of a South Philly Italian family. About a sixth of the 100minute pic already has been lensed

Cleveland

By Glenn C. Pullen (MAin 1-4500)

Max Mink getting his Palace set for "It's a Mad World" on Dec. 18. Marty Caine cancelled his booking of "Hootenanny Varieties" at Public Music Hall when advance sales fell below \$100 mark.

Rose (Chee-Chee) Murphy, backed by Slam Stewart, playing three-weeker at Virginian for Earon and Martha Rein as their fave crowd-magnet since 1941.

Huntington Playhouse organized repertory cafe theatre troupe that puts on legit plays in niteries in package deal including steak dinner, champagne and tickets for \$3.50 per.

Herman Pirchner, former owner of Alpine Village nitery, now do-ing sales promotion work for a meat company's gourmet gift items and theatrical booking. First job as agent was to book Jerry Van Dyke into Chateau Club for

London

(HYde Park 4561/2/3) VARIETY London staffer Dick Richards undergoing treatment at

the Westminster Hospital. Leslie Caron back in town after attending the Copenhagen preem of "The L-Shaped Room."

Wolf Mankowitz left London for his home in Barbados, where he will work on a new musical. Barbara Leigh opened a pre-Christmas run at the Society last Monday (9). It is her third date

at this nightspot.

Lionel Bart back from N.Y. last
Monday (9). Also back from the
States are Christopher Plummer
and Alma Cogan.

Edward J. Smith, managing director of National Screen Service, on a biz trip to New York. He will be away a few weeks. Cliff Richard and Susan Hamp-shire headed the "Wonderful Life"

unit which planed out last week for location in the Canary Islands. The Variety Club held its annual Christmas luncheon yester-day (Tues.) when all members brought toys for distribution to

hospitals and orphanages. Max Bygraves missed two performances at the Talk of the Town last week following the death of his 25-year-old son-in-law in a car

tribute dinner to Mike J. Frankovich at the Savoy on Dec. 19. Earl

Mountbatten of Burma will be among the guests.

Members of the film section of the Critics Circle lunched Stanley Kramer at New Arts Theatre Club last Tuesday (3), following the "Mad World" preem at Coliseum the previous night.

Nat Cohen, joint managing director of Anglo Amalgamated, to N.Y. next week for Stateside opening of "Billy Liar" at the Coronet on Dec. 16. Star Tom Courtenay will be going on to Manhattan

Chicago

(DElaware 7-4984)

Actors Equity moved to a larger suite at 612 No. Michigan Ave. Second City cabaret theatre marks its fourth anni Monday (16). "Moon Is Blue" is next entry at Candlelight Dinner Playhouse,

starting Dec. 17.

New Living Room temporarily dropping entertainment and is switching to dine and dance.

"Cleopatra" is scaling balcony seats down to \$1.50 for matinees and \$2.20 for night performances at State-Lake. Charles Holden orch is latest in

rotating series of society bands for Pump Room of the Ambassa-dor East Hotel.

Shirley Horne Trio opened last night (Tues.) at the Brass Rail of New York Restaurant at the Sheraton-O'Hare Motor Hotel. Charlene Smathers is new girl

Friday for Arlyne Rothberg, pub-rel and talent coordinator for London House and Mister Kelly's niteries.

The Anti-Superstition Society, a VIP fun and do-good group, holds its annual bash on Friday (13) to honor founder industrialist lathaniel Leverone and to present a check to the Chicago Foundlings Home.

Berlin By Hans Hoehn

Andy Williams Show recently introduced to German televiewers. Franz Doelle, dean of German 16-13. birthday.

"Annie Get Your Gun" passed its 100th performance at Theatre des Westens here.

Joey Dee and his Starlighters were the stars of a big variety show at Deutschlandhalle.

James Wakefield Burke, author of "The Big Rape," has done a new novel, "The Last Southerner."

Hans von Benda, chief con-ductor of Chamber Orchestra Berlin, celebrated his 75th birthday.

Elisabeth Bergner guested here in O'Neill's "A Long Day's Journey Into Night" at Theatre am Kurfuerstendamm.

Jean Kerr's comedy, "Marv Mary," preemed at local Komoedie. Stars Gisela Peltzer and Harry Meyen. Latter also staged.

The orch of Gustav Broms, of Prague (CSSR), guested at Jewish Thing.

Community Centre here. The onenight performance was sold out.

Albrecht Schoenhals and his actress-wife, Anneliese Born, currently at Forum Theatre with Sommerset Maugham's "Lady Frederick."

Friedrich Duerrenmatt's Physicists" was the most performed play in West Germany in the 1962-'63 season. "My Fair Lady" headed the list for musicals.

"Holiday On Ice" gave its annual appearance at Deutschlandhalle. And right thereafter the Viennese Ice Revue staged its annual appearance at Sportpalast.

The life of German publicist and pacifist Carl von Ossietzky, winner of the 1935 Peace Nobel Prize who died in a Nazi prison in 1938, is the subject of a current German

Bulgarian-born actor Narziss Sokatscheff, who was seen in two Will Tremper pix, has a role in the comedy, "Order Must Be," up-coming production at Paul Esser's Schauspielhaus Hansa. Comedian Heinz Erhardt stars.

Singapore

By Gordon Ool (5, La Salle St. Tel.: 43505)

The Malaysian Prime Minister Tengku Abdul Rahman, will inaugurate the first phase of television

in Malaysia on Dec. 28. Because of Malaysia, Radio Singapore is now called "Radio Malaysia broadcasting from Singa-(Singapura is Malay for pura." Singapore.)

Shaw Organization celebrated its 35th Anni Fest last week with half-price admission at all its

cinemas and amusement parks throughout Malaysia, except the Capitol, Shaw's No. 1 house.

Partial strike at Singapura Intercontinental Hotel is ended.

Opened last September, it is the island's most modern catering establishment with Four Lions Res-

taurant opened 24 hours daily.
"Son of Flubber" (BV), now at Odeon, tied up with Gigi Fashions and models from the Joan Booty School and Lufthansa German Airlines. More American tourists are pouring into Singapore daily.

Boston

By Guy Livingston (50 Little Bldg.; LI 2-5095)

Jerry Vale set for the Frolic, Revere Mills Bros. current at Blinstrub's.

Keely Smith opens Monday (9). Teddi King coming back to Hub

opening at the Number 3 Club. Daisy Weichel, Statler Hilton publicist, off to San Francisco

Statler the first of year. Harold Banks, new "My Boston" columnist for Record American, replacing late Alan Frazer.

Henry Turgeon of Pawtucket, R.I., who had been doing a night club act as "Chuck Clark," re-named "Bob Seven" by AIP prexy Jim Nicholson since costarring him in his new production, "Muscle Beach Party," now shooting in Hollywood Nicholson also changed Eva Kennedi's name to Eva Six.

Columbus

By Fred Oestreicher (CA 8-2669)

Larry Sadoff here in advance of opening of "Camelot" at Loew's

Louis Armstrong and his All-Stars inked for Dec. 22 concert at

Veteran's Memorial. Kenneth Nelson and Lesley Stewart star in "Stop The World" inked for Veterans Memorial, Dec.

Manager Sam Shubouf, of the Ohio, to attend Loew's managers meet in New York the week of Dec. 16.

Vancouver

By Stan Shaw (FA 1-2721)

Frankie Avalon topped stage presentation at Pacific Interna-tional Auto Show.

Marvin Miller in town in his Michael Anthony guise for CKLG radio station's "Mr. Millionaire" promotion.

Moscow Philharmonic booked for one-nighter here in October next year in wake of boffo biz racked up by Stars of the Bolshoi Ballet.

Exotic Ricki Covette fronting an all-girl show at Isy's prior to going legit in December with New York road company of "Funny

Hollywood

George Shupert in town for huddles with 20th-Fox tele staffers.

Madlyn Rhue hopped to London to guest on "Espionage" teleseries. Richard Whorf exhibit of paintings current at Raymond Burr Gallerv.

June Leff chucked 12-year NBC post as casting director for matrimony.

Robert Aldrich back from 10-day tour of Europe to bally his "4 for Texas."

Antoinette Awayshak winged to Honolulu for two-month stand at Oasis Club.

Andrew and Virginia Stone re-

turned to London to prep Metro's Secret of My Success."
Columbia Pictures taking 25

tuntmen to Mexico for Charlton Heston starrer, "Major Dundee."

John Babcock, who exited as political editor of KLAC, joined Chief Samuelson's indie flackery: Martha Raye treated for what Santa Monica police called an accidental overdose of sleeping.

pills. National General Corp. applied to Dept. of Justice for a new hardtop shopping center theatre in Las

Gordon Wiles skied to London to finish documentary he's doing for Indonesia exhibit at N.Y.

World's Fair. Jimmy Sheldon named talent coordinator for Beverly Hilton Rendezvous Room, retabbel "Show-case of New Stars."

Dave Siegel will produce local version of Anne Nichols' "Abie's Irish Rose" at Civic Playhouse,

opening Christmas Day. Debbie Reynolds set new oneday Metro filming record with seven costume and hairdress changes for "Unsinkable Molly Brown."

Stan Seiden and Zev Bufman opened booking office in Dallas to service Southwest area for legit

shows, circuses, ice events and other touring attractions, Jerry Levy and Jerry Weintraub named booking consultants to the Savoy and Menzies Hotels in Mel-bourne and Sydney; also to rep-Tivoli circuit Down Under.

Bing Crosby taped special pro-gram in Spanish under guidance of Family Theatre's Father Peyton for use in Portuguese-speaking Brazil on national holiday last

Sunday. Steve Allen's "Not All of Your Laughter, Not All of Your Tears" to be transcribed into Braille at request of Library of Congress by Braille division of Greater Cleveland American Red Cross chapter.

Bermuda

By Chummy Zuill

(P O. Box 601, Hamilton). Clay House making it big with songstress Stormie Wynters.

Puss Faiella now splits her week between Inverurie and Carlton Beach. Satchmo Armstrong set for a two-nights at the Rosebank Thea-

Jan. 8 & 9, and tickets are selling like wildfire.

Brunt of work rebuilding The Princess has been done; remaining

are mostly finishing touches. Reopen April 1, as scheduled. Inverurie Hotel featuring Johnny Miles, on his second time around here. Due next at the har-

borside resort is Bob Leslie. 40 Thieves Club will make hay while the sun (or moon) shines bea month. Kathy Keegan was on last week; Davy Barry this week; Adam Wade next, returning for eight days. Joe Louis & Co. open on Dec. 26 (Boxing Day).

A while back local authorities okayed D. K. Ludwig to buy 36 South Shore acres for a golf course and hotel knowing of his intent to buy and rebuild The Princess, which is being done. Understanding is that in a couple of years, by 1966, okay to build on the South Shore will be forth-

Umaha

Dick Walter, local promoter, is on Far East tour to Hong Kong

Colony Club, hit by an explosion and fire, was completely razed.

Jackie Vann, vocalist who is well-known in this area, opened at Pee Dee's Steak House.

J. J. (Jake) Isaacson, retired executive director of Ak-Sar-Ben, into partnership with Don Romeo in the agency business.

OBITUARIES

ROBERT LITTELL

Robert Littell, 67, senior editor of the Reader's Digest and former drama critic and columnist for the old New York World, died Dec. 5 in New York. He achieved fame with his "Plug Ugly" articles in

the Digest during the radio era. Littell, the son of an editor on The Milwaukee Sentinel and one of the original editors of The New Republic, started in 1922 on the New Republic. Two years later, he married Anita Blane Damrosch, the daughter of conductor Walter Damrosch of the New York Sym-phony and sister of Mrs. Sidney Howard and Mrs. Anita Finletter.

His first newspaper job was as an editorial assistant for the N.Y. Post. He later moved to the World. He joined Reader's Digest in 1937 and became a senior editor five years

Littell was the author of the

mother, sister and daughters, brother. A previous marriage was terminated by divorce.

ROBERT HAMER

ROBERT HAMER
Robert Hamer, 52, director who
reined several top British films
died Dec. 4 in London after a short
illness. He started with GaumontBritish as a clapper boy, then tea
boy and later worked in the cutting room. He subsequently was an editor, assistant director and script collaborator before graduating to associate producer at Ealing Stu-

dios in 1943. As one of the young men who helped to lay the foundation of the successful Ealing school of film comedies, he directed certain scenes in "Dead of Night." His first solo directorial job was "Pink String and Sealing Wax," followed by "It Always Rains on Sundays." In 1949, he was given carte

Ernesto Lecuona

The staff, officers and directors of Broadcast Music, Inc. deeply mourn the passing of Ernesto Lecuona, one of the great composers of all time. The world music will always be indebted to his genius and BMI is indeed honored and privileged to have so much of Lecuona's music in its repertoire.

novel, "Gather Ye Rosebuds," and blanche to make a film from his co-authored a satirical play with own script, "Kind Hearts And before rehearsal. Coronets," in which Alec Guinness Surviving are his wife, son and co-authored a satirical play with Sidney Howard. "It Takes All Kinds," based on his reports for Reader's Digest from Europe, was his last major work.

Survived by wife, mother, three sons, a daughter and brother.

MARIO ZAMPI

Mario Zampi, 60, producer-di-rector long active in the British film industry, died Dec. 2 in London. Born in Italy, he never relinquished his Italian citizenship.

Zampi, an actor and assistant director in Italian films, arrived in England in 1922 and joined

In Loving Memory

JACK ROBBINS

(December 15, 1959)

Rose — Buddy — Marshall

Warner Bros. with Major Arthur Sassoon, he formed Two Cities Films in 1937. During World War II he was interned for four years as an enemy alien. He fought his way back into films the hard way.

A mercurial little man, Zampi had many successful pix to his credit. Among the best known are "French Without Tears," "Freedom Radio," "Third Time Lucky,"
"Laughter in Paradise," "Top Secret," "Too Many Crooks" and "Five Golden Hours."

He was a director of Anglofilm Ltd. Anglocolor (England) Ltd. and Transocean Films Ltd. Survived by wife, two sons and a

daughter.

STANLEY MELBA

Stanley Melba, 54, former entertainment director of the Pierre Hotel, N.Y., and booker for the Cotillion Room in tnat inn, was found dead Dec. 6 in a shower in his Boca Raton, Fla., home with both wrists slashed, an apparent suicide.

Melba started at the Pierre as an orchestra leader and later was named booker. He had two tenures at the hotel. He resigned at one

In Loving Memory

FRANK MILANO

Dec. 15, 1962

Friends and Wife, Hazel

time, and was later called back. During his last term at the Cotil-lion Room, he devised the "Evenings" with various composers for-mat which were miniature musicals. He also produced an orches-

trial show for the room.

In conjunction with the Pierre bookings, Melba conducted a conventional and party booking service. He recently moved to Boca Raton, where he also engaged in entertainment booking.

eight roles. Frequent poor health limited his future output but he made three more films with Guinness, includ-"Father Brown" and "The

Scapegoat."

Among his other credits are "His Excellency," "The Long Memory" and "To Paris, With Love," the latter being his only near flop. At the time of his death he was readving a new version of he was readying a new version of "Lady Windermere's Fan".

VICTOR RIETTI

Victor Rietti, 75, actor, producer, translator, died Dec. 4 of a heart ailment in London. A native of Italy, he made his first London West End appearance in 1922.

He founded and directed the

International Theatre, producing, translating and appearing in vari-

ous foreign dramas. Rietti had roles in such West End plays as "Hell for Leather,"
"A Bell for Adano" and, more recently at the Royal Court in his adaptation of "The Shameless Pro-

IN MEMORIAM **EDWARD B. MARKS**

1865 - 1945

fessor," which he also directed. He was frequently seen in films and

Survived by his wife and two sons, one of whom is actor, Robert Rietti.

STUART HAUPT

Stuart L. Haupt, 52, head of the name, and w.k. in show biz, died Dec. 1 at his Park Ave. (N.Y.) apartment of a heart attack.

He was the son of the late Ira

Haupt, who died last June 13, who also headed a Wall St. firm bearing his name. Both brokerages were unrelated otherwise.
Stuart Haupt was active in the

Berkshire Music Festival, the Metropolitan Opera Guild, the Friends of the Philharmonic. Besides his widow, daughter, sister and four grandchildren, also surviving is Mrs. Enid Annenberg Haupt, his stepmother, editor-publisher of Seventeen.

HAROLD RICH
Harold Rich, 73, planist who
played with leading Toronto orchestras and was original pianist of the Dumbells' all-male revue which entertained the Canadian army overseas, died Dec. 5 in Toronto. After World War I he opened the Palais Royale, still existent Toronto 1928, most recently with Desilu. His wife and two sons survive. ce. He recently moved to Boca tered a vaude act with the late frank Clegg which played the ntertainment booking.

Chalfen filed suit agains for showing the tape. An Earl H. Ferson, 43, former radiocourt settlement which gave Survived by wife, two sons, two Canada. More recently he had been television promotion manager in fen \$60,000 closed the case.

 $\mathcal{A}^{\mathcal{A}}_{n}(1,\mathcal{A}^{\mathcal{A}}_{n}(1)) = \sum_{i=1}^{n} (1-i)^{n}$

RALPH T. BROOKS

Ralph Tweer Brooks, 43, screen writer-producer-director, died in Hollywood Dec. 4. He originally was an actor with the Max Reinhardt Co. in Hollywood and later appeared on Broadway. He had roles in more than 60 films before

Among his three-way credits were "Giant from the Unknown,"
"Missile to the Moon," and most recently "Magic Tide."

His wife, mother and brother urvive.

TOM LONDON

Tom London (real name Leonard Clapham), 81, pioneer film actor who began his screen career in "The Great Train Robbery," died in Hollywood Dec. 5. After appearing in the celluloid classic he went on to play sheriff roles in a multitude of motion pix and tv films.

In silents, London was seen in such features as "King of Kings" and "Dr. Jekyll and Mr. Hyde." Among his later credits are "Hell Divers."

Sister survives.

JOHN FIGUERAS

John Figueras, 78, oldest member of the Rochester Philharmonic Orchestra who had played with the unit for 37 years, died Dec. 2 of an apparent heart attack at the Eastman Theatre in that city. A native of Barcelona, Spain, he came to the U.S. as a youth after study-ing violin at the Paris Conserva-

Surviving are his wife, son and won critical acclaim for playing a daughter.

HAROLD W. BURTCH

Harold W. Burtch, 61, longtime songwriter, died Nov. 11, in Edgewater Park, N. J. He was a retired president of the J. W. Pepper & Son Co., of Philadelphia; a member of the American Band

In Loving Memory LOU HANDMAN

Died Dec. 9, 1956 Cone But Not Forgotten.

FLORRIE HANDMAN

Assn.: a member of The American Society of Composers, Authors & Publishers and the Songwriters Protective Assn.

Surviving are his wife, son and two daughters.

LEONA COLE

Mrs. Leona Cole, widow of M. M. Cole, founder of the M. M. Cole Corp., Chicago, died in that city Nov. 25 as a result of burns suffered in a kitchen accident a month

earlier, Survived by son, Charles, who now heads the Cole Publishing Co. interests. The Cole music pub-lishing firm, incidentally, was one of the first major houses to join BMI some 23 years ago.

MAC MAURADA Maskell 'Mac' Maurada, 61, comedy writer, died Dec. 7 in

He specialized in writing for nitery acts and clients included Sophie Tucker, Joe E. Lewis and films, died in Manila Nov. 21. many nitery headliners. Widow survives.

CLEZE G. MORRIS

Mrs. Cleze Gill Morris, 78, re-tired circus performer who was billed as the "tallest woman in the world," died Dec. 1 in Greensboro, N.C. Mrs. Morris, six feet, eight

(Nemo) Edward Roth

The Sunskine Boy is Vaudeville
(Prior to 1930)
Fire years have peaced, when yeet have gene,
But yeer many rays of teachine, live on
in many hearts, for the sunskines yes
have shown. We miss you destine a sixty
your wife. Headeline, ma. Merits, sixter,
howther, grandchildren and friends,

inches tall, trouped most of her life with the Ringling Bros. and Barnum & Bailey Circus. There are no immediate survivors.

JAMES S. DALY

James S. Daly, 58, assistant cameraman, died Nov. 30 in Hollywood following a burst appendix. He had been in the industry since His wife and two sons survive.

planist with various Toronto Albuquerque, died in that city of orchestras and also taught. self-inflicted gunshot wounds on Survived by two sisters. Dec. 1. In the past, he was with self-inflicted gunshot wounds on Dec. 1. In the past, he was with several local stations, including KOB-radio and tv KOAT-TV. Mother, half-brother and half-

sister survive.

MICHAEL RICHARDS

Michael Richards, 25, a senior floor manager at Associate Tele-Vision's studios, was killed in an auto crash Dec. 1 at Wood Green, England. He was the son-in-law of Max Bygraves.

Survived by his wife and daughter.

JOHN BAGGULEY

John Bagguley, 38, Southern TV reporter was killed in an auto accident Dec. 5 near Hampshire New Forest, England. Survived by wife and two chil-

dren.

DeWitt McLaughlin TerHeun. 72, v.p. of the Metropolitan Opera Club, New York, died in his home in Austin, Texas, Dec. 1: Former resident of Manhattan helped ar-range the Metropolitan Opera audi-tions. For past eight years a portion of his estate at Falmouth, Mass., was used by Oberlin Col-lege's Gilbert & Sullivan Players for summer presentations. Two sons, daughter, two sisters and a brother survive.

Della M. Sterling, 82, pianist who played the background to films during the silent screen era, died Nov. 22 in Darby, Pa. Surviving is a son, Allan, a nitery pianist.

Seeman Kaplan, 69, architect who designed several theatres in the Minneapolis area, died Nov. 26 in Tulsa, Okla. Survived by wife, daughter, brother and sister.

Gordon Thomson, 21, jazz musician, died recently in auto accident at Orleans, France. A native of Edinburgh, he was touring U.S.

James Lane, 60, who had once managed several small nightclubs and frequently sang at public occa-sions, died Nov. 25 in Chicago.

Father, 88. of composer-conductor Albert Glasser and concert pianist Dorothy Elyar, died Dec. 2 in Temple City, Cal.

Father of Ross Hunter, film producer, died in Cleveland Nov. 30. Two daughters and two sisters also survive.

Mother, 91, of Dick Jones, Capitol Records exec producer, died Nov. 23 in Memphis after a brief illness.

Mother, 70, of Pete Latsis, press relations director for National General Corp., died Dec. 4 in Hollywood.

Clarence L. Wanke, 72, retired advertising salesman for WBNS radio, Columbus, O., died there Nov. 23.

Wife of Lennie Garmisa, midwest distributor for Mercury Records, died Dec. 1 in Chicago.

Marie Barri, age unreported, a Filipino director and actor in

Mother, 74, of actor Paul Henreid, died Nov. 25 in Johannesburg, Union of South Africa

Kenelm Foss, actor, dramatist, producer and biographer, died Nov. 28 in London.

Father, 71, of comedy-magician Tommy Cooper, died Dec. 3 in Southempton, Eng.

Mescew Circus

Circus opened in Philadelphia with \$1,250,000 collection, followed by

New York. Boston provided \$210,000; Pitts-

burgh, \$133,000; Chicago, \$276,-000; Milwaukee, \$113,000, and Minneapolis, \$85,000. Latter date was hit by the closing because of President Kennedy's assassination.

Layout toured under auspices of Morris Chalfen who impresarioed the Ringling Circus which toured the USSR as part of the U.S. Cultural Exchange Program.

Chalfen filed suit against CBS for showing the tape. An out-of-court settlement which gave Chal-

MARRIAGES

Maureen Scott to Alan Dobie, Gerrard Cross, England, Dec. 1. Bride is a singer; he's an actor appearing in "Chips With Everything" at the Plymouth Theatre, N.Y.

Vera Day to Terence O'Nell, London, Nov. 28. Bride is an ac-tress; he's a newspaper photographer.

Celia Krichmar to Jules Geller, Nov. 28, New York. She's an independent literary agent.

Letty Cottin to Bertrand Pogrebin, New York, Dec. 8. Bride is director of publicity and subsidi-ary rights at Bernard Geis Assoc.; groom an attorney with Long Island law firm of Harry Raines.

Elsa Villanueva to Dr. Eugenio Bernasconi, London, Dec. 3. Bride is a musicomedy dancer and daughter of the Philippine commercial attache.

Kathleen Forrest to David ("Hugo") Pitman, Barrhead, Scot-land, Nov. 30. He's ex-film critic of Glasgow Evening Citizen.

Pamela Barrie to David Rose, Southborough, England, Nov. 36. Bride is an actress; he's an actor. Betsy Harrison to Lee James,

Tarboro, N.C., Nov. 30. Bride is with WCPS, Tarboro.

Jennie Mae Lauer to George E.
LeZotte, Troy, N.Y., Nov. 10. He is assistant news editor of WTEN-

TV, Albany. Gail Kanner to Tom Lazarus, New York City; Dec. 8. Bride is with Donohue & Coe; groom, a member of the 20th-Fox home-office ad department, is a son of Paul N, Lazarus Jr., Bronston Company exec veep.

Valerie Adler to Ernest Capetta, Washington Township, N.J., Dec. 8. Bride is daughter of Henry Adler who operates a New York instrument store and publishing firm bearing his name.

BIRTHS Mr. and Mrs. Norman King, son. Nov. 18, New York. Mother is the former tv producer Barbara Kavaleer; father is a broadcasting-mar-keting consultant.

Mr. and Mrs. C. K. Alexander, son, Dec. 1 in N.Y. Father is an actor, currently appearing in the off-Broadway production, "Corrupoff-Broadway production, "Corrup-tion in the Palace of Justice." Mr. and Mrs. Arthur Frankel,

son, Holywood, Nov. 27. Father is Screen Gems' legal dept, head. Mr. and Mrs. Ed Grennan, son, Chicago, Nov. 29. Father is WNBQ personality there.

Mr. and Mrs. Ted Koppel, daughter, New York, Nov. 28. Father is

an ABC Radio commentator. Mr. and Mrs. Richard Marx, son, Hollywood, Dec. 2. Father is associate to Metro producer Arthur Freed and son of producer Sam

Marx Mr.and Mrs. James Franciscus, daughter, Santa Monica, Cal., Dec. Mother is former actress Kitty

Wellman; father's the actor.
Mr.and Mrs. Leonard Kapner
II, son, Pittsburgh, Dec. 4. Grandfather is Leonard Kapner, president of WTAE. Mr. and Mrs. James Darren, son, Hollywood, Dec. 4. Mother is for-mer "Miss Denmark"; father's an

W. German Tourism

Continued from page 2 often there was no hook for a dressing gown or a rain-soaked'

An official from Touropa, which contracts with 8,500 hotels and pensions including 50,000 heds throughout Europe, noted that his organization had dropped several hundred hotels because they did not live up to standards.

A Hapag-Lloyd rep at the meet said that with the booming industry in Germany, more and more people are seeking out a quite little corner of earth where they want two or three weeks of rest without noise or entertainment. He asked that the anti-noise campaign be stepped up, especially in cities once popular with the tour-ists which have now become just

too large and loud. He noted that many travelers now object to the folk festivals, carnivals, summer lantern fests and outdoor fiestas that once added to the "local color" of the German summer season. The peo-ple prefer quiet instead of the

entertainment, he added. Some 90% of the German tourists now go on vacation during the heavily-booked summer season If you end send me home, dear a good view of a nice battle I would be extremely assigned. If you could take that view, dear Just at the moment of victor

A Victorian lady wrote that to her front-line sweetheart fighting in the Crimean War. Obviously the English back home were vague about what was taking place on the battlefield.

Until Roger Fenton, the first war photographer, Fenton's historic pictures are brought to life in hauled his new-fangled equipment to Russia in a horse-drawn darkroom van. Shot everything. And showed them the devastating truth.

Granada's World of 1855-A Camera Goes To War.

A Camera Goes To War is for sale. Call Kay Campbell, MU 8-1126 (509 Madison Ave.), or write Patty Crookshank, at:

GRANADA TV NETWORK, ENGLAND



Published Weekly at 154 West 46th Street, New York, N. Y. 10036, by Variety, Inc. Annual subscription, \$15. Single copies. 35 cents. Second Class Postage at New York, N. Y.

O COPYRIGHT 1963 BY VARIETY, INC. ALL RIGHTS RESERVED.

Vol. 233 No. 4

NEW YORK, WEDNESDAY, DECEMBER 18, 1963

64 PAGES

ABABABI

JFK Tributes Pace Christmas Disk **Buying Season in All Price Brackets**

The late President John F. Ken-The late President John F. Kennedy is setting the disk selling
pace this Christmas buying
season. Documentary albums of
his speeches, in the budget and
regular priced lines as well as
Decca's release of the BBC's "That
Was The Week That Was" program are dominating the consumer's purchase pattern.

Even the kidisk market is now represented with a JFK tribute. The 45 rpm disk has been released by Little Golden Records at a 29c selling price. It includes three of Kennedy's speecehs. The disk, according to a spokesman for Golden, "is selling like 'Davy Crockett'."

In the documentary vein, the push is being spread on four disk labels. The regular priced field is represented by 20th Century-Fox Records. The diskery reports that over 300,000 disks have gone into market. On the lowprice (\$1) end, there are albums out on the Premier, Ambassador and Pickwick lines. Premier reports that it has 16 factoriees pressing its disk and its estimate of sales ranges from 1,000,000 to 4,000,000 copies. Pickwick has reported 1,000,000 sales thus far.

Decca, on the other hands, feels that it has the field to itself in its JFK disk. (The Decca package is an original BBC effort which no other company has while the other disks are public domain tapes of the

(Continued on page 62)

NBC Tops CBS for '64-'65 College Football Telecasts With \$13,000,000 Bid

NBC yesterday outbid ABC and National Collegiate Athletic Association football games during the 1964 and 1965 seasons. No figure was disclosed but is understood to be around \$13,000,000 for the two-year pact. NBC says it already is three-fourths sold.

ABC reportedly made the second highest bid, said to be around \$12,000,000. CBS, which has had the NCAA games for the last two years, reportedly was the low bid-der. Industry conjecture is that CBS is planning to concentrate its bundle on regaining the National Football League rights when they come up for bidding early next

NBC-NCA'A pact was jointly announced by Paul W. Brechler, chairman of NCAA's tv committee, and Carl Lindemann Jr., NBC sports veepee. Lindemann said the first year of the pact calls for telecasts of college games on 14 dates and Thanksgiving Day, with nine national broadcasts and five regional (four games each week). NBC had the NCAA games from 1951 through 1953, and from 1956 to 1950 casts of college games on 14 dates to 1959.

Marian Anderson, Victor To Mark Their 30th Anni

Marian Anderson's 30th anniver-sary with RCA Victor will be marked by the live recording of her Washington concert next fall. The album will be released to coordinate with the singer's world-wide farewell tour following the Washington concert.

Miss Anderson also will record other albums for Victor prior to commencing her swansong tour. She was signed to an exclusive contract by Victor in 1934.

U.S. Figures Show Film Grosses At New High in 1963

Washington, Dec. 17. Motion picture receipts will soar to an alltime high in 1963 and are expected to go even higher in **1964**, the U.S. Dept. of Commerce said today (Tues.). Receipts in 1963, are figured at \$1,450,000,000, topping

agency forecast that b.o. receipts can reach \$1,500,000,000 in 1964. The agency said the upbeat is "largely the result of higher admission prices," but stated further that industry reports indicate that

attendance is also growing.

The 1963 receipts are 3% ahead
of 1962's \$1,405,000,000 Agency report estimated average weekly attendance in U.S. film theatres will total 43,000,000 in 1963, compared with 42,500,000 in 1962 and 41,600,000 in 1961.

SET SINATRA JR. UNIT FOR EUROPEAN TOUR

Reno, Dec. 17. Frank Sinatra Jr. has been pacted for a European tour in con-junction with the Tommy Dorsey Orch, Helen Forrest and the Pied Pipers. Troupe departs from the U. S. Jan. 18 to do a series of onenighters in England. These dates will be followed by a tour of Army bases in various part of Europe.

Troupe is also pacted for the Pasa Pogo nitery, Madrid, Feb. 21, for three days; the Price Theatre, Barcelona, Feb. 24, and will con-tinue with teleshots in Barcelona and Paris. Unit returns to the U. S. around March 1.

Tour was booked by Jackie Green of Joe Glaser's Associated Booking Corp.

Irving Berlin's "White Christ-mas" is probably the most valuable pop song—or any song—copyright in the world.

A breakdown of statistics, right off the Berlin Music Corp. books, shows that it has sold 40,449,535 recordings through Dec. 1, 1962, per royalty accountings; has sold 4,544,521 sheet music (at 22c and 25c wholesale) in the U.S. and Canada, through Dec. 31 last; has sold 927,738 copies of instrumentals, octavos, band and orchesmentals, octavos, band and orchestrations, or a grand total of 5,587,-259 in printed editions (including sheet music); has averaged between 115,000 and 125,000 in annual sheet sales since its initial publication in 1942 when "White Christmas" took off from the Paramount filmusical, "Holiday Inn".

Considering that the basic copy-Considering that the basic copyright has 35 more years of protection in the U.S. and 50 years after death of the songsmith overseas, Berlin was asked what would be his estimate—as a hardnosed trade item—of the value of this single copyright.

Other than commenting he "wouldn't take seven figures for it", he accented (1) "this is a (Continued on page 62)

when they reached \$1,444,000,000. The Federal Department's Business & Defense Administration Desilu Studios & Danny Thomas Talking Merger

Q.t. negotiations are being conducted regarding a proposed merger of Desilu Studios and the Danny Thomas-Sheldon Leonard comedy combine, most successful comedy parlay in television. While the talks have been conducted on a hush-hush basis for some time, first inkling something was up came when Desilu prexy Lucille Ball told Variery there had been merger offers "by people, not studios."

Subsequently, Thomas confirmed to Variety that he and Leonard were interested in such a merger, and that such discussions are under way. "This is one of those times when the star boarder may marry the landlady," cracked the comedian, who has been a tenant of Desilu's Cahuenga studio for 11

Thomas, star of his own CBŞ-TV series, explained, "there def-initely is something going on, but how far it's progressed, I cannot tell you at this time. Merger has been discussed."

(Continued on page 63)

Closed-Circuit Foresees \$5,000,000 'Gate' For Liston-Clay Fla. Bout on Feb. 25

Barraults' B'way Tryout; It's 'New Haven' for Paris

Paris, Dec. 17. New York will play New Haven for a Paris opening when Jean-Louis Barrault brings his troupe to the U. S. next February. Barrault will put on a new production of "Marriage de Figaro" to open his engagement in the States, with himself and Madeleine Barrault in the leading roles, then bring it back to his own Odeon Theatre in Paris two months later.

Rest of the repertory for the American tour, sponsored by S. Hurok, has not been set yet.

United Artists Angels Garrick Legit Agenda

United Artists and Garrick Productions, indie film and now legit producer, have entered into a deal whereby UA will back Garrick in a program to develop properties and talent for pictures and Broad-way. An estimated minimum of 15 stage plays will be produced at a rate of three-a-year over a five year period as tryouts on the strawhat circuit, under the terms of the pact.

(Continued on page 62)

NEW \$55,000 BEQUEST FOR RUNYON CANCER

Latest \$55.000 bequest to the Damon Runyon Cancer Fund from James Delmore Chain, known pro-fessionally as J. Dell Chain, who died last Feburary at 74, points up that to date the Walter Winchell-sparked fund has distributed \$18,-064,211 in 1,511 grants and 511 fellowships in 364 institutions in 50 states, the District of Clumubia and 28 foreign countries.

Winchell personally underwrites all expenses, so that the Damon Runyon Memorial Fund for Cancer Research Inc., as it is formally known, is 100% net on all its gross collections and bequests which have come from diverse sources, chiefly nonpro. Dell Chain is one of the few showmen who accumulated a net estate of over \$600,000 and distributed virtually all of it among The comedian explained further 15 charities, with 55G earmarked for the Runyon Fund.

plus is anticipated for a prizefight. This is the Sonny Liston vs. Cassius Clay championship bout set for Feb. 25 at Convention Hall, Miami Beach, and most of the expected money is to come from closed-circuit television in theatres (there's to be no for-free home tv). Also picking up the contest will be arenas and auditoriums and it will go, too, to the community

antenna systems. These tv rights have been picked up by Theatre Network Television, which was among 17 bidders for the privilege. Others which tried to buy in, and failed, included Paramount's Telemeter, Teleprompter, National General Corp., Subscription Television, Sports-vision and the North Advertising Agency of Chicago.

TNT president Nathan L. Hal-pern told a VARIETY man this week that TNT will have 157 special pro-jectors in work, and half of these will be the TNT owned-and-oper-ated Eidophor. There is to be 1,000,000 seats available at a price as high as \$10 and averaging out at \$5.

These projectors will have a (Continued on page 62)

Texaco Wants Bow-Out From Ala. Bowl Game TV—Fears All-Ofay

NBC-TV continued last week to have big problems with its post-season football menu from the of the pact.

UA is picking up the tab for these tryouts and has allocated approximately \$150,000 for the first phase of the plan, which will be (Continued on page 62)

Season Toothan ment from the land of compone, hominy grits and gumbo. Throttling up on corporate moral indignation, Texaco, via Benton & Bowles has asked out on its sponsor share in the Senior Bowl game from Mobile. In spife of the assurances to the rest spite of the assurances to the net-work from Senior Bowl officials that the game has no rules pro-hibiting participation of Negro players, it's Texaco's feeling that the contest nonetheless will be an all-ofay affair.

Network's answer so far has been to hold Texaco firmly to the pact. All the network's problems anent the matter of segregated football bowl games came when Gillette and Chrysler backed off on their sponsorship of the Blue-Gray game from Montgomery. The web cancelled out the telecast, paying off, the bowl association. Network stuck to the game's axing even when a delegation of Mont-gomery folk headed by the mayor junketed to New York to cop a

special plea.

And late last week, CORE, the Congress of Racial Equality, was going ahead with plans for a dem-onstration at the New Year's Day Sugar Bowl game to be played in New Orleans and also telecast by NBC. CORE objects to a state law in Louisiana prohibiting integrat-

(Continued on page 63)

Israeli Fans Affectionately Dub Bernstein's Socko New Symphony 'The Dialogues of Lenny With God'

By AZARIA RAPOPORT

Tel Aviv, Dec. 17.

A glittering "who's who" was stirred to emotional enthusiasm over the Israel Philharmonic Orchestra, under maestro Leonard Bernstein, world premiered his third symphony, "Kaddish." Over 3,000 filled the Mann Auditorium to SRO, expressing gratitude and appreciation to the composer-conductor, to singer Jennie Tourel, to Israel's First Lady of the theatre, Hanna Rovina (of the Habimah), who narrated the Hebrew text, and the huge mixed chorus (eight) children's choir who joined in this first performance of the Jewish Memorial mayer.

Memorial prayer.
The "Kaddish," dedicated by its
(Continued on page 62)

BOB HOPE HOSPITAL STAY A CIVIC EVENT

San Francisco, Dec. 17.

Bob Hope, who'd dubbed himself
"Mr. Peepers" for the duration,
left Children's Hospital here
Thurs, (12) after several days of
successful treatment for a blood
clot in the eye. Staff, volunteers
and patients all joined in the farewell.

One of his final acts before he was discharged was a tour of the children's wards—something the hospital's bosses had wanted him to do but had been timid about requesting. (Like most children's hospitals these days, Children's has more adult patients than kids.)

While Hope was a patient, two extra switchboard operators were required to handle the traffic, and he supplied nearly the entire hospital with his surplus flowers etc. And a number of volunteers were needed to sort the mail, which included a hand-written get-well note from President Lyndon B.

154 West 46th Street

Jack Warner's Autobiog

Jack L. Warner has signed with Bennett Cerf for Random House to publish his autobiography next

Veteran film producer will collaborate with Dean Jennings.

Chi Exhibs to Feevee Home Pigskin Champs As TNT-NFL Test-Run

Championship game between the eastern and western divisions of the National Football League, set for Dec. 29, is to be shown on closed-circuit television in Chicago, hometow of the Bears versus the N. Y. Giants.

Theatre Network Television has the rights in a significant deal with the NFL, which usually insists upon blacking-out in the local area completely.

Results of this one-time try doubtless will have major bearing on the closed-circuiting of pro football, as well as other sporting events, in theatres. When the Giants play in Yankee Stadium, there's usually a sellout and New Yorkers, other than the ticketholders, must either content themselves with radio coverage or travel out of town to be tv spectators.

In previous years the NFL contract with NBC-TV barred any closed-circuiting of a home game in the home area. But this year NFL reserved the right for such theatrical telecasting and in the new pact for the future, to be negotiated shortly, will demand the same privilege.

New York, N. Y., 10036

12/18



JACKIE GLEASON

CBS-TV Saturday nights: says:
"They're about to toast my show biz Thirty Fifth Anniversary. That's a formidable figure, and yet PAUL ANKA around only one of these digits, either three or five, has already attained the heights. That's an accomplishment and just proves what PAUL ANKA'S combination of diverse talents and youth can do."

MFL's 'The Rain In Spain' (In Hebrew) Tunes Up Tel Aviv

Tel Aviv, Dec. 17.
"Ba-rad Ya-rad Bi'drom Sfa-rad-Ha'erev" (It hailed in Southern Spain—tonight)

Spain—tonight).

This line, among others, echoes these last few days in one of the Habimah National Theatre halls, where the Israeli cast of "My-Fair Lady" assembled Dec. 8 to startehearsals for the first production of Broadway's musical hit east of the Scandinavian countries.

Translating into good, workable Hebrew "The rain in Spain stays mainly in the Plain" has been one of the manifold problems producer Giora Godik had to overcome before he managed to bring about the first Israeli big independent theatrical production ever, scheduled for a Feb. 1, 1964 opening. Beginning of rehearsals and news of the final casting made real news here, as this has been a long awaited theatrical event.

Coinciding with the Habimah (Continued on page 62)

Liz Carpenter's Mrs. LBJ Duties

Washington, Dec. 17.
Liz Carpenter who, jointly with
her husband, headed Variety's
Washington Bureau for a number
of years prior to her resignation
in 1960 to work in the KennedyJohnson national campaign, has
heen appointed Press Secretary
and Staff Director to the new First

Lady, Mrs. Lyndon B. Johnson.
White House Press Secretary
Pierre Salinger expained that, in
the newly created post of Staff
Director, Mrs. Carpenter will be
over all activities involving Mrs.
Johnson, the President's family
and the operation of the White
House Salinger explained that the
new White House Social Secretary, Bess Abell, will report to
Mrs. Carpenter.

The two women will work with (Continued on page 63)

CPA and legit Backer JACK S. SEIDMAN

who has been a veteran back-of-the scenes financier and auditor for legits airs some gripes in a cogent piece

A Broadway Angel
Sings Out

another important feature in the upcoming 58th Anniversary Number

Plus other statistical and data-filler charts and articles

First U.S. Negro President Yarn

Some unwritten books seem to appear more alluring than written ones, per case of author Irving Wallace whose next novel, "The Man," exists only in form of notes. In spite of the fact that there is no book as yet as such, Fawcett has recently concluded arrangements to acquire reprint rights for \$325,000. This seems to be a record for a reprint advance (fiction) written or not as yet. Book will be published by Simon & Schuster, hardcover, (Fawcett also paid \$400,000 for William Shirer's "The Rise and Fall of the Third Reich" also a Simon & Schuster author), "The Man" deals with the first Negro President of the U.S.A.

It's understood certain of the major film companies have been sounded out on film rights, when and if. No details of reaction available except hint of fright lest the whole Dixie playoff

market be lost.

President Kennedy's Family Stresses 'Performing Arts' In Centre's Name

Karajan Quite III

Munich, Dec. 17.
Conductor Herbert von Karajan is recovering in a Munich clinic from a serious circulatory disease. He has had to cancel all engagements until February and will return to the Vienna Opera only at the end of March. His "Elektra" which was to be given at La Scala in Milan on Jan. 8 (a new production) is now uncertain because there hardly are any first rank (acceptable to La Scala) conductors around who can take over at such short notice.

Karajan's tour through Italy with the Vienna Philharmonic will also be cancelled, probably altogether. Next to administrative director

Next to administrative director Egon Hilbert at the Vienna opera, von Karajan's right hand man, Andre Mattoni is playing the role of "general supervisor."

Franco Govt. Puts Halter On Spanish Pic, 'Verdugo,' For Garroting Sequence Madrid, Dec. 17.

Film director Luis Berlanga has discovered that capital punishment is not a motion picture theme that Government authorities can easily digest—at least not the kind of capital punishment that condemns a man to die with his neck inside a garrote.

At the time he successfully presented his biting satire "Verdugo" (The Executioner) at the Venice Film Festival on invitation from fest director Luigi Chiarini, the Berlanga screening and personal appearance coincided with the execution of two Spanish Anarchists who died by the garrote in the old Spanish penal tradition. The coincidence created a belated distaste for the satire, which many film critics and observers consider to be Berlanga's and the Spanish film industry's finest achievement to date.

Although "Verdugo" had previously cleared censorship with only two or three minor snips, it became

(Continued on page 62)

Washington, Dec. 17.
President Johnson urged Congress to "take early action" on renaming the National Cultural Center for the late President Kennedy and providing Federal funds to match public contributions for the project.

project.
The President's renewed call for the memorial legislation came as the House and Senate Public Works Committees opened unique joint hearings on the Cultural Center measure.

In letters to committee chairmen Sen. Pat MacNamara (D-Mich.) and Rep. Charles Buckley (D-N.Y.) Johnson said it was his understanding that the Kennedy family would prefer the Center be named "The John F. Kennedy Center for the Performing Arts."

the Performing Arts."

The Kennedy family, Johnson said, felt the new designation would "indicate more specifically the nature of the memorial to him."

Testifying at the hearing, Cultural Center board chairman Roger L. Stevens indicated a \$15,500,000 Federal contribution would suffice.

Question of how much the Federal Government should kick into the Center was raised by Sen. Leverett Saltonstall (R-Mass.) and

(Continued on page 62)

2 N.Y. Ballets Garner Bulk of Ford's Subsidy

N. Y. City Ballet and its School of American Ballet are to benefit some \$5,925,000 to be paid out over 10 years by the Ford Foundation. This is the greatest amount of subsidy ever given to ballet in America, although notable donations have been made, especially if the deficits of companies managed by Lucia Chase and Marquis de Cuevas (Rockefeller family) are taken into account.

Ford is spreading a further \$2,-000,000 of ballet subsidy to various American troupes which must, however, earn them by matching them.

Foundation has heretofore been notable for helping another component of N.Y. City Center, namely the opera. It made possible several spring cycles of U.S. folk operas by Julius Rudel.

VARIETY

by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd. Silverman, President.

Syd Silverman, President
154 West 46th St., New York, N. Y. 10036 JUdson 2-2700
Hellyweed, Calif. 99628
6404 Sunset Boulevard, Hollywood 2-1141
Washington, D. C. 29004
784 National Press Building, STerling 3-5445
Chicago, Ill. 66611
400 No. Elchigan Ave., DElaware 7-4984

400 No. Lichigan Ave., DElaware 7-4984 London, S.W.1 49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 233	Number 4
IND Bills 52	E X New Acts 50
Casting 60 Chatter 61 Film Reviews 6 House Reviews 50 Inside Pictures 11 International 19 Legitimate 53 Literati 56 Music 42	Night Club Reviews 51

(Published in Hollywood by Daily Variety, Ltd., \$20 a year, \$25 Foreign.



TISCH MEETS LOEW'S 'OWNERS'

Manhattan's Cinema Underground Will Contact the European Brethren

ground cinema" is going abroad.

The New American Cinema
Group, headed by filmmakes critic Jonas Mekas and including most of New York's avant garde filmmakers, has put together a traveling exhibit of 14 different film programs (comprising 43 shorts and features) which, starting in Jan-uary, are to be toured through the major European countries this winter and spring. In each coun-try, the series will be sponsored by the local film museum or national film org. Accompanying the European tour will be NACG rep P. Adams Sitney.

According to Mekas, founder-editor of Film Culture and film critic for the Village Voice, the filmmakers repped in the show feel that official film fests, now mushrooming all over the world, have become commercial projects and no longer show what's really going on in new frontiers of filmmaking. The traveling show has been put together "as a sort of artistic protest and manifesto," in favor of poetic, non-narrative cin-ema. Expenses of the show will be paid for by the host organization in each case. In addition to its esthetic purposes, the show is also hoped to stimulate interest in the pix on the part of ovserseas ex-hibs and distribs.

At least a portion of the show will be shown out of competition at the experimental film fest in Brussels Dec. 26-Jan. 7, after which the pix will be moved on to Munich, Feb. 1-15; Amsterdam, Feb. 20-March 20; to be followed by stands in Stockholm, March; Rome, April; Milan, May; Paris, May, and Madrid and Barcelona, June. Being discussed currently are visits to London as well as to Hungary and Poland, though dates

Mekas, who goes to Brussels in two weeks to serve on the experimental fest jury, hopes to tour with the show himself through the Far East next fall.

'Mary Poppins' Disney Coin Risk; **\$6-Mil Earmarked**

Producer Walt Disney is ante-ing up the highest stakes in history up the highest stakes in history (Disney history) with his current production of "Mary Poppins." Negative cost for the production is now estimated at \$6,000,000, and this exceeds anything the filmmaker ever has done in past, regardless of whether it's live-action or cartoon

Release is set for Christmas of

1964. This live-actioner from Disney has not become the most publicized picture in the world for the reason that Disney so far has been keep ing it under wraps. He evidently regards it as close and cherished and when the right time comes he'll tell about it.

GORDONS SUE COL ON UNDERWATER CITY' PIC

Hollywood, Dec. 17. Indie producer Alex Gordon and wife Ruth ask 500,000 damages in breach of contract suit against Columbia Pictures Corp. over the film, "The Underwrater City." Complaint alleges plaintiffs conceived a color film but it was released as a black-and-white feature.

Such release, it was charged, destroyed commercial value of film and damages Gordon's reputation as a producer.

Film Historian HERMAN G. WEINBERG

has written another cogent chapter in his annual series of reminiscences over Coffee, Brandy And

Cigars

another bright Editorial Feature in the soon-due 58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Cineramas 9-Month Gross At \$12,000,000

Cinerama for the first nine months of its current fiscal year had a gross of \$12,000,000 due to expanded activities. Further enlargement of the operation is due. So president - chairman Nicholas Reisini told stockholders this week Total revenue for the corresponding period of 1962 was \$5,000,000.

Traded on the American Stock Exchange, C'rama common shares this year have hit a high of \$17.50 and a low of \$10.62½. There have been no dividends and this is a matter which still might take some time, Reisini noted.

Debt has been cut by \$2,000,000. C'rama theatres either in oper-ation or contracted for now total 200, in contrast with the 29 which were running four years ago.

The going-ahead on the theatri-cal front is reflected in the acqui-sition of screen rights to two Alan Moorehead books, "The White Nile" and "The Blue Nile," while negotiations continue for a production focusing on underseas explorer Jacques-Eves Cousteau plus other properties. Latter include the possibility of filming (this is in the "final arrangements" stage) the La Scala Opera from Milan.

Company also, reported the president, is moving ahead with a consumer camera and a home television tape recorder.

IATSE STOKES FIRES UNDER LARRY MOYER

East Coast Motion Picture Council's punitive actions in connection or cartoon.

"Mary Poppins" is variously described by insiders as a musical, a comedy and a fantasy. The stars are Julie Andrews and Dick Van Dyke.

Our spunitive actions in connection with the outnow of available cash with indie Larry Moyer's non-for hotel expansion, also so-called union prize-winning picture "The fattened salaries for execs. One woman asked Tisch if he intended to take a cut upon expiration of east-representation of east-representation of the stars and Dick Van Dyke. had pressed for Moyer's explusion thought about it. from editor's local 771 and had also requested the N.Y. City Dept. from the floor to of Investigations to look into the filming of the picture. Now the municipal Dept. of Commerce is

invited to get involved.

IATSE originally took action based on a newspaper interview given by Moyer concerning the shooting of his film on Gotham streets, non-union. He also dis-cussed ways he allegedly "beat" city regulations involving street

shooting.

It is the Dept. of Commerce which issues the street shooting permits and so IATSE is asking it to look into Moyer's confession. Earlier it requested the Dept. of

Investigations to do so.

As far as local 771 is concerned, proceedings are under way to expel Moyer, who has been an editor by trade. The Council has long been objecting to the making of non-union films in New York but a sume this is believed first major step it 15c per share as last year and has taken in reaction to such a better film product in the new film.

(Continued on page 13) non-union films in New York but this is believed first major step it

ANNUAL BARBS

By GENE ARNEEL

Annual stockholders meeting of Loew's Theatres Inc. at Loew's State Theatre in New York last Thursday (12) heard disgruntled minority owners, a couple of them quite persistently articulate, complements about the absence of diviplaining about the absence of divi-dends and getting the reply from a firm-gaveled presiding officer, president-chairman Laurence A. Tisch, that divvies at this time could not be looked for. It was clear from the outset Tisch would tolerate no individual road-hogging. Evelyn Davis, longtime familiar face at various amusement company shareowner conclaves, obviously was eager to unrestrainedly take over the microphone from the floor and Tisch soft-spokenly admonished, "I am not going to allow you to monopolize the meeting." This seemed to bother the lady, at least temporarily, though Miss (or Mrs.) Davis was heard from repeatedly again but her up-held hand was recognized by the chair only after others had their

Gilbert's Lance

John J. Gilbert, also a familiar dissident voice and face, came on stronger after an initial round of polite conversational exchange. Gilbert was fighting for (1) a postmeeting report which would be mailed to stockholders on each and every annual meeting and (2) the desirability of corporate maneuvering which could pave the path for divvies. Gilbert, among others, said he rebelled against management's alleged preference for stock buying-in and corporate expansion in lieu of some kind of payment to the existing owners.

The session, which lasted one hour and 20 minutes, was not calm. Gilbert, who can be as antagonistic as the best of them and make himself heard, complained that management "thinks nothing" of raising executive salaries and entering expensive contracts but won't go for the "nominal cost" of meeting report to the stockholders.

Debt Priorities

Tisch, who handled himself well, frequently explained that dividends at the present were preclud-ed by indenture obligations, other indebtedness and a requisite concerning current assets in ratio to current liabilities. Clearly, the vo-cal group was not satisfied. As for those divvies, Gilbert instructed Tisch and his fellow board members: "Get to work and cut out the horseplay."

In less than capable hands such a meeting easily could have gotten out of order. Tisch was called upon to listen to bitter comment about the so-called neglect of stockholders as going hand in hand with the outflow of available cash for hotel expansion, also so-called fattened salaries for execs. One woman asked Tisch if he intended

Some references were made from the floor to "you and your brother," latter being Preston R. Tisch, chairman of the exec committee, and there was little friendliness implied in such reference.

Legal Expenses

The only specific about in-creased exec salaries was offered by Gilbert, who noted that Simon H. Rifkind, board member, was advanced to \$50,000, from a pre-vious \$25,000, in behalf of his law firm, titled Paul, Weiss, Rifkind, Wharton & Garrison. Tisch com-mented that the Rifkind outfit had become more active in both the real estate areas commensurately with the boost in payoff.

Statistically, as concerning the state of Loew's Theatres Inc., Laurence Tisch disclosed that both theatre and hotel divisions are in the black, earnings for the first quarter of the current fiscal year

HE'S CALM UNDER Mirisches (Mebbe) Moving to Par **Though Contract With UA Until 1967**

Pioneer Borscht-Belter HENRY TOBIAS

faces the evolution of the Mountain Time In its segue to Florida

Borscht Circuit Goes South

the many Editorial Features in the soon-due 58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Marshall Naify Heads UA Circuit; Skouras Chairman

George Skouras, longtime president of the United Artists Theatre Circuit, has resigned and accepted the previously vacant post of chairman of the board. Marshall Naify, who has been president of United Theatres of California which officially merged last week with UATC, and who now reps the controlling interest in UATC, succeeds Skouras. This was voted at board of directors meeting in New

Skouras has been ailing in recent months and last week was recuperating from an operation in St. Luke's Hospital, from where he sent a message to the board requesting Naify's election as his successor.

As his first official act as prez, Naify proposed to the board that they elect his father, Michael A. Naify, honorary chairman of the UATC. In addition to this, the board voted to increase its membership by two, with Marshall's brother, R. A. Naify, new prez of United California Theatres, and Georgette Naify Rosekrans, a sister, elected to fill the new seats.

Marshall Naify told the board that the new management team will consist of brother Robert and present UATC execs Salah Has-sauein, Arnold Childhouse, John Rowley and Al Bollengier. Al-though Naify will continue to make his home in San Francisco, he expects to spend much of his time at UATC's N.Y. homeoffice, especially during the next few

months.

The board, in compliance with a court order obtained by a dissident stockholders group earlier, last week scheduled a meeting of holders in New York Jan. 13 to act on the dissidents' proposal to elect a new board of directors which would unseat all present members except Maxwell Cummings, Canadian realtor who, with Walter Reade Jr., heads the dissident committee

Since the Naifys control approximately 50% of all UATC stock now, the vote will be little more than a formality.

Jack Katz on Filmways **Board With Lee Moselle**

Jack Katz, theatrical attorney, was elected to the board of directors of Filmways at the company's

annual meeting in New York
Thursday (12). All incumbent directors were reelected.
Katz is senior partner in the
law firm of Katz, Moselle &
Scheier. His partner, Lee Moselle,
is prez of Filmways.

Filmways chairman Martin Ransohoff presided at the anni meet-ing, which lasted just under an hour and attracted about 25 shareholders. No financial data not con-tained in previously issued annual report was revealed at the meet-

transfer their release alle-glance from United Artists to Parameunt could occur in about 18 months after they have fulfilled certain contract commitments to UA. As to the reported pact binding to UA until mid-1967, the trade is seldom surprised if these seek-

ing out manage to exit.

Mirisches would retain their independent producer status with Paramount, also have considerable say over the whole slate excepting films made by Hal Wallis and Jerry Lewis, if the deal goes through.

If the Mirisch Corp. is planning a switch from United Artists, as has been circulating in the trade on and off for a while now, the indie production outfit will have to wait until mid-1967 to do so, according to UA. Mirisch opera-tion is pacted exclusively to UA until August of that year.

Nonetheless, film trade has been hearing about a possible new af-filiation for brothers. Most often mentioned as the new partner is Paramount. Barney Balaban con-firmed last week that Mirisches had been talking with Paramount but he said that they have been talking to other companies as well.

Mirisch operation is a prolific producer of films, has been and continues to be a major supplier continues to be a major supplier of product for UA. The outfit's schedule is heavy for the coming years as well, as it continues to corral indie picturemakers and performing talent for multi-pic deals and even, in some cases, form contraries. In technical contraries, the technical contraries are contraries. term contracts. In today's picture market, it has built itself into a hefty factor in the industry.

This fact alone may keep speculators working overtime toying with various notions as to possible realignment. Rumor even seeped into the lay press, as well as attracting some attention abroad. The Mirisches are making several features on foreign soil.

Nonetheless, the situation re-

mains that, unless some release from its UA contract can be ob-tained, which is doubtful, if even desired, the Mirisch Corp. will be working with UA for the next few years at least. As far as what will happen after that, it's still pretty far off to tell, although some talk is apparently underway even now.

Who'll Write The **Brodsky-Weiss** Papers of 1964?

Jack Brodsky, ad-pub director for Filmways, resigns at the end of the month to launch his various theatrical and film production activities with Nathan Weiss. The pair, former 20th-Fox publicists, are the authors of "The Cleopatra Papers," published this summer, detailing a part of the behind-the-scenes activities during the filming of that film in Rome.

Mike Mindlin takes over Brod-

sky's post at Filmways effective Jan. 13. Mindlin, who is currently winding up a special publicity assignment on Hal Wallis' "Beckett" at Paramount in New York has been doing production publicity in London for the last two years for Warners, Columbia, as well as Par. Mindlin earlier was a production associate with French producer Raoul Levy, when latter was planning to do "The Longest Day," which he later sold to Zanuck.

First film property set by Brod-ky and Weiss is "Bank The Drum Slowly," baseball yarn to be pro-duced in association with Robert Rossen's Centaur Enterprises, with Rossen directing. The Brodsky-Welss company, Horatio Booth Enterprises, also has options on other film properties as well as

stage plays.

RKO-Warners Expected to 'Showcase'; UA, Itself Jilted, Eyes RKO & Loew's

of Gotham's major chains, to join the "showcase" maypole dance, are still a-planning. No official intima-tions as to how it would be accomplished. Nonetheless, it is known that both Warner Bros, and Uni-versal are talking with RKO and something is shaping.

May work this way-RKO would take a couple of its houses in each borough and designate them as "showcase" situations. These would participate in the "showcase" run of say a Warners picture. Following this special run, the involved film would then playoff rest of the

This would mean, in effect, two runs for the same picture on the circuit. It presently handles first-runs via its Broadway Palace and Brooklyn Albee theatres but the rest of the circuit is almost exclusively a subsequent run chain. Under this prospect, several other houses would get increased status. Also, admissions would be in-creased for a "showcase" picture.

On the first wave, the pictures would play extended bookings on the "showcase" RKO houses. Also involved in both "showcase" and second run waves might also be the Skouras, Randforce and Centhe Skouras, Randforce and Century chains and some indes although the latter is a big participant in UA's original "Premiere Showcase" setup. It is also believed that Loew's will eventually join in the "showcase" kick in somewhat the same manner.

Warners seems to be the most eager candidate to start the new RKO Gotham scheme going. Universal is expected to follow, with perhaps Buena Vista and Allied Artists on occassion. All remains iffy however.

United Artists, which began the "showcase" idea, and 20th-Fox, which shortly thereafter joined in, are watching closely what RKO does. UA itself never was able to convince either RKO or Loew's to participate although such has al-ways been the aim of the distrib. From the look of things, the company and Fox will not be in on the RKO plan since there are too many distribs involved there already.

Of interest in all the "showcase" talk is International Alliance of Theatrical Stage Employees pro-jectionists Local 306's position on the goings on. The union has been demanding, and getting, increased scales and booth manpower in "showcase" theatres and related runs. According to 306, the local has now sewed up increase agreements with just about every operation in its jurisdiction except the Century chain with which it continues dickering. The indies in the area have agreed to increases previously spelled out in VARIETY, and the union says that it has pro tective clauses in its pacts with Loew's, RKO, Randforce and other chains covering firstrun showings by their theatres

Exploratory talks were continu-ing with Century last week and the first full-dress bargaining session was due this week. Century is known to be unhappy with 306 demands for increases. The union is looking to increase scale and men to those paid by the major chains like RKO and Loew's. A protracted fight is expected by the union, since such increases would mean substantial added overhead burden for Century.

N.Y. to L.A.

Bruce Becker George Christie Martin Ransohoff Ed Scherick Margaret Whiting

Europe to U.S.

Americo Aboaf Keir Dullea Donald Madden Pola Negri Milton R. Rackmil Joe Schoenfeld

> The Finest Address In London

May Fair Hotel

CRANE JACKSON who seemingly has made an intensive study of thespians and the thespic art dwells on

Actors' Biographies Serve as Guides to Beginners

one of the many Editorial Features in the upcoming 58th Anniversary Number

VARIETY Plus other statistics and data-filled

Hayes, In Levine Tie, Will Produce And Also Write

John Michael Hayes has inked a deal with Joseph E. Levine's Embassy Pictures to write and produce feature films over the next three years. Paramount will have first refusal on the distribution of the finished product as a result of the deal which gives Hayes par-ticipation in the rentals which Levine estimated could easily top \$500,000.

The writer has completed "The Carpetbaggers" for Levine and Par has also written the filmiza-tion of "Where Love Has Gone." now in production for them. He is also penning "Nevada Smith" based on a character in Harold Robbins' "Carpetbaggers." Latter is now slated for June production, also as an Embassy-Paramount co-production. "Carpetbaggers" will open June 17, no preem site listed

as yet.

First project on Hayes' new agenda with Levine will be an original which he will produce as well as write. Additionally, he will write screenplays based on pub-lished works, the titles of which are not being revealed at present. The deal is separate from Embassy and Par's association on aforementioned present pix but, as Para mount prez Barney Balaban put it, "we are bound to be the beneficiary of what they do." At least three pictures are expected to result from Hayes' pact.

Next year will otherwise be big year for Haves. During that semester, he will have four pix bearing his screnplays in release. These include "Carpetbaggers," "Love" and "Smith" for Embassy-Par and "The Chalk Garden" for Universal.

For writing "Carpetbaggers," he got a reported \$125,000 and dittoed this for "Love." The "Smith" project in effect pays him twice on the same property, starting with "Carpetbaggers" from whence the character is drawn.

Levin Vice Alicoate

Jack H. Levin, president of Confidential Reports, has been elected chief barker of Variety Club of N.Y., Tent 35.

He succeeds Charles A. Alicoate, publisher of Film Daily.

L.A. to N.Y.

Elizabeth Allen Samuel J. Briskin Grover Dale Peter Fonda Peter Howard Marsha Hunt Jerry K. Levine Nan Martin Burgess Meredith Jim Mitchum Kal Ross Ben L. Silberstein Liam Sullivan David L. Wolper

U.S. to Europe

Alan Collins Barry Grav Martin Melcher Chester Morris David Niven Ivan Tors

Stanley Staffer's Seminar

Every aspect of theatre operations are to be taken up by Stanley-Warner at a series of meet-ings in New York this week with v.p.-general manager Harry Kalmine presiding.

President S. H. (Si) Fabian, exec v.p. Samuel Rosen and all other members of the homeoffice brass are to participate along with zone managers in what's described as an analysis of each theatre and future plans.

'Cleo' U.S. Gross, First 24 Weeks, Hits \$13,820,419

Twentieth - Fox's which had its world preem at the New York Rivoll June 12 and with unprecedented (for a roadshow release), swiftness opened in 37 more U.S. and Canadian situations within two weeks, has racked up a total domestic theatrical gross in the first 24 weeks of \$13,820,419.

Figuring that rentals actually earned by the pic are approximately 70% of the theatre boxoffice gross, it's estimated that "Cleo" has recouped approximately \$9,-674,293 on the domestic market to date. (Domestic exhibs are known to have paid approximately \$15, 700,000 in advance cash guarantees for the film, but these monies are being considered earned income by 20th only as the sums are actually realized at the boxoffice.)

The \$13,820,419 b.o. figure released by 20th last week covers the pic's first 48 domestic engage-ments. Additional openings of the film skedded for Christmas Day, will bring the total number of domestic engagements — current and already terminated—to 55, all of which have been in 70m.

Exec veep Seymour Poe stated that in March, the company will augment its "accelerated" release of "Cleo" by initiating 35m "reserved performance" engagements of the film in those cities not equippeed to show the 70m version. According to Poe this is a con-tinuation of the policy under which the pic was originally launched in so many day-date hardticket engagements in June.

The exec veep anticipated that the majority of the current road-show engagements will continue well into 1964. He says that as the current key city engagements end, "plans have been established to extend the exhibition of 'Cleopatra' on a hand-tailored basis.' Presumably, this means that "Cleo" will follow the play-off pat-tern which Poe formulated for "The Longest Day," whereby the pic, at the conclusion of its re-served seat run, next went into a selected number of theatres for a day-date, reserved performance runs. (Latter means that patrons can by tickets to a specific per-formance in advance, though individual seats are not reserved.)

It's understood that the Rivoli in New York has already taken in approximately \$1,600,000 in theatre gross on "Cleo." This would mean that at the Rivoli alone, "Cleo." has earned a rental in just six months of about \$1,20,000 er only \$130,000 errort of rantee on the film.

100 IN-GATHERED FOR LOEW'S CHAIN CLINIC

Over 100 managers, division managers and executives of Loew's Theatres joined with distribution representatives at a two-day showmanship meeting which concluded last night (Tues.) at the Loew'sowned Americana Hotel in New

On their own, the circuit reps concerned themselves with film booking, accounting matters, engineering, maintenance and refurnishing.

Joint conclave with the distribs focused on promotional presentations from each of the film companies and the Loew's plan to merchandise various features as 'Project Pictures." Special campaigns for these were outlined by Loew's v.p. Ernie Emerling and his

National Boxoffice Survey

Week Before Christmas Slump; 'Tree' First, 'Cleo' 2d. West' 3d. World' 4th. 'McLintock' 5th

verely cold weather in many sections of country will drop firstrun film biz down to a very low point this stanza. Most theatres are holding over product and waiting until just before Christmas to open new. strong films for yearend holiday

"Under Yum Yum Tree" (Col) (7th wk), which was champ last week again is finishing first but mainly on individual strength in various key cities covered by VARIETY. Right on its heels is Cleopatra" (20th) (25th wk), which

also was second a week ago.
"How West Was Won" (MGM) (51st wk) is winding up third as it did last session. This is a remark-able showing considering the number of weeks out in distrib and that it's winding longruns in several keys. "It's a Mad World" (UA) (4th wk) is making the weekly survey ratings simply because this super-comedy is showing marked strength despite the season.
"McLintock" (UA) (5th wk) is

finishing fifth, same as a week ago. "Take Her, She's Mine" (20th) (5th wk) will be sixth although it has many mild to slow playdates currently.

"Wheeler Dealers" (WB) (6th wk) is capturing seventh spot. "Incredible Journey" (BV) is edg-pages 8-9-10).

Pre-Xmas influences and se-ling up to eighth position. "Lilles of field" (UA) (9th wk) rounds out the Top Nine pix. "Fun in Aca-pulco" (Par), "Wuthering Heights" (Cont) (reissue) and "Lord of Flies" (Cont) are the runnerup pix, Last-named also was a runnerup last week.

"The Cardinal" (Col) teed off so big both in N.Y., at the DeMille on hardticket, and Boston that it shows promise of going places. Showings in both keys was all the more remarkable in view of the pre-Xmas season. "Charade" (U) with Christmas stageshow still was sockeroo at N.Y. Music Hall, even topping its first week.

"City Lights" (Indie), reissued Charles Chaplin comedy, continues to amaze in N.Y. where great in third session at Plaza. "Great Escape" (UA), is big in Balto and fine in Omaha.

"Irma La Douce" (UA) still was good in Balto and Seattle and amazingly big in Portland, Ore. "Conjugal Bed" (Embassy) continued nice in N.Y. and Chi, and good in Boston.

Note: The number of weeks out in release for bigger and longrum pix are designated in such cases.

(Complete Boxoffice Reports on

Barney Balaban All for 'Showcasing' And Not Just for Metropolitan N. Y.

Novelist

TED PRATT

has a kind word for Hollywood in Generous Gratitude

the many Editorial Features in the upcoming 58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Sidney Wonders Who in Gotham Fights Merger

Hollywood, Dec. 17. Directors' merger negotiations with Screen Directors International Guild of New York have collapsed, and the DGA board is convinced that a merger between the two groups is "impossible" at this time, George Sidney revealed yesterday (Mon.).

Negotiations have been going on being a stalemate, Sidney said.

Differences were several: they ose from SDIG's refusal to accept three National Board reps to four of the Eastern directors, although SDIG had agreed to 13 reps on the Eastern Directors Council to 16 for DGA, based on numerical distribution of members, SDIG's demand that 56 non-resident members be placed in a speical new category on permanent basis, rather than a two-year basis in which they would have the opportunity to become regular and active members of DGA, at which time the non-resident category would cease to

Also, New Yorkers demand it be recognized as the full representative of 48 members now belonging to both DGA and SDIG; SDIG's demand that less than 200 petitioners would be entitled to force a membership appeal from a negative National DGA board petition. Whereas the DGA figure of 700 was less than the 71/2% total sug-

(Continued on page 13)

The "showcase" concept of multiple firstrun releasing of a feature is a "good thing" in the opinion of Paramount president Barney Balaban. He confirms that his company is presently working on just such a plan for itself. United Artists started the idea over a year and a half ago with 20th Century-Fox following shortly thereafter. Now Metro and Warner Bros. seem interested.

Balaban regards concept as sound because it is a new revenue builder. Anything that widens playoff and earnings must be a positive idea. He points out that the "showcase" plan, joining out-lying situations to the traditional downtown opening, has ramifica-tions beyond New York, where the pattern originated. He sees emula-

tion elsewhere gaining momentum. Balaban feels that the "showcase" concept, in the context of the theatre building boom taking place throughout the country, plus extensive remodeling by circuits, cannot possibly remain limited to

New York.
United Artists experimented with its "showcase" in Buffalo and Pittsburgh. Results were mixed. So was reaction of exhibs in the respective areas. At the recent Allied States Assn. convention, "showcas-ing" was discussed at a special session and theatremen from these two areas commented on the workings of the scheme in their vicinities with uneven enthusiasm, generally agreeing that it was too soon to tell.

UA has also had the idea in prac-120,000, or only \$130,000 chort of the whopping \$1,250,000 paid by the theatre as cash advance guatrantee on the film.

Negotiations have been going on in Gotham for the past five in Los Angeles for some time, although not calling it "showcase."

The company has also been plantantee on the film. ning for some time to extend the concept to other locales. Fox, which followed UA's lead in New York, also is doing so in the other places where the innovator experiments. It is Balaban's feeling that the ramifications will continue to spread throughout the country.

With Metro and Warners about to enter the "showcase" fray in New York and Universal also plotting some changes in its releasing operations here, it is possible that, should things work out successfully for these companies in Gotham, they too may try "showersing" elsewhere. The way it looks today, if one tries it the others will follow the example and what could result is a revamping of national releasing patterns, in large cities at

Stock Divvy From Col

Columbia board declared a stock dividend of 21/2% on the company's outstanding common issue It's to be paid Feb. 17 to holders of record on Dec. 30.

FAMILIES HOLD BACK BANNS

Come See Army Jump Joe McCarthy

1954 hearings in which Joe Welch of Army met Senator Joe McCarthy head on has been booked into Rugoff's Beekman Theatre, N.Y. eastside artie, with an opening skedded for mid-January. This will be the first commercial presentation of the pic which had its initial public showings last September as part of the Museum of Modern Art's participation in the Lincoln Center film festival.

Beekman booking was arranged directly by Point Films, headed by Emile de Antonio and Daniel Talbot, who produced the pic. The film has stirred the interest of several distributors, but no deal is expected to be made until after its New York preem. Also vitally interested in the film is attorney Roy Cohn, who played a major part in the hearings and who last October told VARIETY that the picture "is obviously a flop" (because it hadn't yet received a commercial release).

Film was edited down to its present length from a total of 188 hours of television film.

Likes the Plays, Hates the Problem

Geoffrey Shurlock Dismayed By Adapting 'Who's Afraid of Virginia Woolf?' for Screen

Oughta Be In Pictures

A Filipino stewardess em-

ployed by Quantas Airlines has been chosen for a role in

next William Holden picture,

Metro. That company has op-

tion on her further services

John Roeburt Novels:

Neuman, Newman in Trio;

New indie film outfit, Ruby Mac-

Laine Inc., has been formed by tv-

Streeter and former UA foreign

sales rep, will be a key associate.
Alan Neuman was formerly producer of NBC's "Wide Wide World" and CBS' "Person To Person."

next summer.

New Prod. Launching

The Young Eager Girl," for

Manila, Dec. 17.

"I hope nobody brings the script to me—I wouldn't want to be the one to butcher it." So ovened Production Code Administrator Geoffrey Shurlock last week re a possible film version of Edward Albee's roughly dialogued Broadway play, "Who's Afraid of Virginia Woolf?"

In New York on his annual playgoing visit, the Hollywood-based Code chief expressed particular admiration for the dramatic fury of the Albee play, and noted that in its case, almost all the shocking language was absolutely essential to the overall effect. The Code couldn't possibly pass a film ver-sion that retained this shock value, he feels, and it's too good a property to be drycleaned.

It is Shurlock's hope that if a film version is done, it would be done as an indie effort, much on the lines of Ely Landau's film version of "Long Day's Journey Into Night," designed both financially and artistically for the limited adult artie audiences. If a maior attempts it. he's sure he's in for some major headaches.

Generally speaking, Shurlock feels that Hollywood has gone a long way towards eliminating the mass of gangster, delinquency and horror pix which were causing so much adverse comment several years ago. Noting that it wasn't the individual pix themselves which were so bad, but rather the vast number of them taken altogether, he then suggests that falling boxoffice, as much as Code authority, was responsible for their dwindling production.

In the past year, he finds that only one gangster pic was made ("Johnny Cool"), no outright teenage delinquency items, and only a handful of horror items, mostly from Roger Corman whose sense of humor now about equals his sense of horror.

Shurlock returned to his Coast office over the weekend,

British Exhibs Chide Rackmil On Telesyndication

London, Dec. 17. A blunt, uncompromising reply has been made by the Cinematograph Exhibitors Assn. to Milton Rackmil's recent suggestion that FIDO, the organization which keeps feature films off the television airwaves, had outlived its usefulness. The General Council last week deplored Universal Pictures' chief "lack of concern for the welfare of the film business in the United Kingdom at a time when many British theatres were fighting for their existence."

One pat on the back, however, from the CEA to Rackmil. The association welcomed his statement that he does not intend to sell his picture to pay-tv.

By EDDIE KALISH

Paramount Pictures and Joseph E. Levine's Embassy Pictures are "engaged," in the words of Par president Barney Balaban. He made the statement in answer to a querey at a press conference called by Levine last week to disclose the new status of John Mi-chael Hayes, (See separate story).

"We like what Joe Levine has brought to the company," Balaban said referring to "The Carpetbag-gers," "Where Love Has Gone," "Zulu" and "Nevada Smith." He indicated that if things keep going as they have been, there may even-tually be a marriage of some sort between the two operations. On what terms wasn't projected, how-"These things develop as they go along," Balaban said, commenting that it is hard to pre-dict the outcome of any relationship in the film business today. "Call this an engagement," he re-

In addition to the pictures mentioned, Par and Embassy are now working out a deal for the pro-duction-distribution of "Imperial Woman." Levine confirmed "verbal agreement" in force Balaban testified separately of talks in progress regarding the foreign distribution by Paramount of "A House Is Not a Home," due to go into production in mid-January on the Par lot but produced solely by Embassy, at least so far. It is figured that Embassy will distribute in the U.S. and Canada and it now looks like Par may handle it abroad. Script on this one has been completed.

film producer Alan Neuman and scripter John Roeburt whose novels, "Ruby MacLaine," "The Climate of Hell" and "Black Man, White Devil" will be the first three properties. Henry Newman, Wall Streeter and towns Italians and Italians and Italians and Italians and Italians and Italians Balaban predicted that 1964 will be a banner year in the picture business for Paramount and others. He noted that grosses have improved considerably at boxoffices around the nation in the latter part of this year. He feels that this trend will gain more mo-mentum in the coming year, indus-Initial pic, "Ruby MacLaine," try-wide. He attributed the 1963 will be filmed entirely in New York upturn to "more pictures that peonext summer. (Continued on page 13)

Third-Quarterbacking the UA Game; Global Film Rentals at \$81,870,000

Lemmon: Oscar-Master

Hollywood, Dec. 17. Jack Lemmon is set as master of ceremonies for the next Oscar Awards which hit television April 13. He was one of five who shared the intro chores at the 1958 convoca-

Additionally, Lemmon won "Best Supporting Actor" in 1955, prior to his present ascendency at the boxoffice.

Toho's N.Y. Showcase In First American Distrib Deal; Sets 'High & Low

Walter Reade-Sterling has ac quired U.S. distribution rights to Toho's "High and Low," Akira Kurosawa's modern kidnap drama which is now in the fourth week of its U.S. preem engagement at the Toho Cinema in New York.

The sale to R-S marks the first national deal that Toho has made directly as a result of a Toho Cinema Jaunching. The Japanese production distribution company opened its local showcase last January with the expressed purpose of spotlighting its product and attracting interest of U.S. distribe The new Kurosawa film. distribs. The new Kurosawa film, which stars Toshiro Mifune, opened to generally fine New York newspaper reviews.

Return of Doc Merman

Hollywood, Dec. 17. Doc Merman, who left 20th-Fox studio manager post 18 months ago, has returned to the lot as executive production rep on staff of production manager Stanley Hough Merman's first assignment will be "The Agony and The Ecstacy."

During the interim, Merman has been with producer Harold Hecht on several pix.

the first nine months of 1963 were \$1,610,000 as compared with \$3,-103,000 for the same period a year ago. Reduced net represents earnings of 87c per share on the 1,848,-630 shares outstanding on Sept. 28, 1963 as compared with \$1.68 per share for the first three quarters of 1962, after adjusting the shares then outstanding to the '63 equivalent.

UA's gross worldwide income for the first nine months of '63 was \$81,870,000 against \$91,502,000 the previous year. The net earnings were registered after provision for income taxes of \$1,250,000. Several other factors besides this hefty tax bite also effect the size of the figure and its weak comparison to that of the year previ-

ous. For one thing, the \$3,103,000 earned at the three-quarter mark in 1962 included a sizeable nonrecurring profit which resulted from the sale to television of a large block of UA features. For another thing, although UA has been perking strongly at the boxoffices, the only pictures from this solid-grossing bunch to be reflected in the current statement are "Irma La Douce" and "The Great Escape," in real proportion. Items like "Tom Jones" "McLintock" and "It's a Mad, Mad, Mad, Mad World," which have been doing well, aren't yet in the audit.

Also, there is the awesome budg-etary outlays for "Mad World" and "Greatest Story Ever Told." Biblical won't be in an earning position until June of 1964. On the plus side, however, is the fact that "Mad World" has opened strongly in its first dates, plus the alreadyestablished reliability of pictures like "Jones" and "McLintock" and "From Russia With Love," is strong in England. Prospects on some others such as "Pink Panther," which opens in a few months at Radio City Music Hall, are sanguine.

Although downbeat in terms of the previous year, figures support the contention of chairman Robert Benjamin and president Arthur Krim on predictable upturn in the third quarter which top the combined earnings of the previous two quarters. These were poor periods to be sure, the aggregate amount from both totalling \$802,000, and thereby making such a prediction almost a necessity as much as a prognosis. Nonetheless, the third quarter net was \$808,000, exceeding the aggregate of the other two quarters by \$6,000.

It was never expected that the third quarter totals would set rec-ords. Over-all 1963 figures may be off but profits remain. It appears that UA will be continuing its policy of stock divvies as opposed to cash for a while yet

Anticipations for 1964 are cast in quite optimistic terms.

Spike Proposed **Quota Rise For British Product**

London, Dec. 17. The Films Council, repping all branches of the British film industry, yesterday (Mon.) rejected for the second time the suggestion that the mandatory screen quota for British product be upped from 30% to 50%. The quota increase, opposed by the British Film Pro-ducers Assn., has been backed by the Federation of British Film Makers as a means of breaking the backlog of bottlenecked British features seeking playing time

Rejection is regarded as a particular blow to the indie filmmakers who charge that the two major circuits, Rank and Associated British, discriminate against indie product in favor of their own.

LET THE EXCITEMENT SHINE ON YOU

Once a year, in the spirit of holiday inventory, pausing to look backward over the year just closing, and ahead to the year just beginning, roll is called of the persons and organizations who make the business there is none like significant, colorful, creative and exciting. The story is told in perspective and panorama, with insight and wit, decorated with useful data and enriched with knowingness. The special text is months in preparation, weeks in digestion, and a veritable seed-bed of trade prestige.

Advertising is always an intelligent investment in career, in image, in good will but there are special reasons of self-interest to include yourself and your advertising copy in

The 58th Anniversary Edition of



Place Your Copy Immediately at Nearest Variety Office

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street Piccodilly

HOLLYWOOD 90028 6404 Sunset Bivd.

> **PARIS** 80 Ave. le Neuilly de Neuilly-Sur-Seine

CHICAGO 60611 400 N. Michigan Ave. ROME 3

Via Sardegea 43

America America

FILM REVIEWS

Greek and his dream at the turn of the century—to get to America. A souring artistic achievement by Elia Kazan, but that artistry must be capitalized upon with plenty of

Hollywood, Dec. 13.

Warner Bros. release of Elia Kazan stroduction. Stars Stathis Giallelis. Di-rected and screenplay by Kazan, from his book, "America America", camera, Haskell Wester; editor, Dede Allen; mu-sic, Manos Hadjidakis. Reviewed at the studio, Dec. 13, '63. Running time, 177 MINS. MINS.
Stavros Topouzogiou Stathis Giallelis
Vartan Damadian Frank Wolf
Isaac Topouzogiou Harry Davis
Vasso Topouzogiou Elena Karam
Grandmother Estelle Hemslev Vasso Topouroglou Elenz Karam Grandmother Estelle Hemsley Hohanness Gardashian Gregory Rozakis Abdul Lou Antonio Odysseus Topouzoglou. Salem Ludwig Garabet John Marley Vartuhi Joanna Frank Aleko Sinnikoglou Paul Mann Phomna Sinnikoglou Linda Marsh Aratoon Kebabian Robert H. Harris Bophia Kebabian Katharine Balfour

In "America America," Elia Kazan has given us one of the outstanding motion picture achievements of the year, a penetrating, thorough and profoundly affecting account of the hardships endured and surmounted at the turn of the century by a young Greek lad in attempting to fulfill his cherished dream-getting to America from the old country. Since virtually all Americans have one thing in common — immigrant ancestors. most of whom emigrated here to escape some form of travail or oppression and to start a fresh new life with a clean slate—it is a film of importance, one that provides us with necessary insight into our country.

The film has flaws, but they are minor. Whatever little faults one may find with it are obliterated by one shining and distinguishing characteristic-it is honest to the core. As such, it should inspire critical acclaim and draw high praise from influential sources, two initial responses that must materialize in order to get the box-office rolling in the right direction.

That first reaction will be a critical one for the Warner Bros. release. For this is a picture that, from a crass commercial assess ment, must succeed in spite of itself and must succeed on strictly artistic merits. Its cast is virtually unknown to filmgoers and its subject matter hardly calculated to entice that great easygoing "auffluaudience generally inclined to forego films that require too much cerebral concentration and emotional participation.

Kazan's film, which he wrote, produced and directed, all bril-liantly, stems from his book of the same title which evidently was inspired by tales of the experiences of his own ancestors that sifted down through the family grapevine. The picture begins with the young Greek hero witnessing and experiencing Turkish oppression of Greek and Armenian mi-norities, circa 1896. It follows him to Constantinople, to which he has been sent by his family with its entire accumulated fortune to pave their way. Enroute he and his fortune are soon parted by thieves. Downtrodden and impoverished, he dreams of America and slaves away to earn enough money for passage, but is driven to the depths of despair and degradation when his dearly-earned coin, too is stolen. Hardened by his misfortunes but as grimly determined as ever, he enters a new, resourceful phase of his life, one of compromise with principles, and, after the Mexican, studying Hebrew in several somewhat unsavory and the kibbutz Ulpan (a grownups' unscrupulous affairs with women school), is constantly being cynical, and, after and harrowing experiences aboard making advances at the women a ship crossing the Atlantic, he finally arrives in the promised land —America—where, as a lowly shoeshine boy, he painstakingly earns and saves the money that will bring the other members of his large family across the sea from the old country to the land of

opportunity.

Perhaps never before on the screen has man's inhumanity to man been so graphically and painfully illustrated as in the succession of misfortunes that befall Kazan's hero. Yet through it all. his indomitable spirit survives—an inspiring thing to behold. As noted, the film has its flaws. There is a vagueness about certain details and an element of confusion arises when Kazan goes somewhat arty in the latter parts of the film, but these are minor reservations.

The acting is incredibly good. In the all-important focal role of the young man with the dream,

Stathis Giallelis, an unknown, makes a striking screen debut. His performance roots indelibly in the mind. In appearance something of a cross between Dirk Bogarde and the late John Hodiak. he is a major addition to the ranks of young leading men and appears to have a bright future. But, conceivably, he might never top this performance, largely because it is quite possible he may never again be blessed with such a magnificent character to portray.

The other players are just about equally superb. Virtually every-one is memorable, but perhaps the three most vividly remembered are Linda Marsh as the plain and unassuming maiden to whom the hero is treacherously betrothed, Paul Mann as her sybaritic, self-indulgent father and Lou Antonio as a thoroughly detestable crook No less skillful are the characterizations of Harry Davis and Elena Karam as the hero's parents, Gregory Rosakis, Frank Wolff and John Marley as men who befriend Salem Ludwig as his uncle him. Estelle Hemsley as his grand-mother (she has one scene not easily forgotten), Katharine Balfour as a promiscuous wife and Robert H. Harris as her husband.

Haskell Wexler's cinematogra-phy is excellent, ranging from the most alertly intimate glimpses to great panoramic views in which the subject is a moving dot on the screen. His photographic textures and compositions are artfully designed. The long film never bogs down, and there is a minimum of dramatic confusion — a credit to the work of editor Dede Allen on a story so widespread in space and time. Gene Callahan's sets seem the very epitome of authen-

Manos Hadjidakis has composed a rich and flavorable score indigenous to the settings. Among the other fine contributions to Kazan's towering artistic achievement are those of costume de-signer Anna Hill Johnstone and sound mixer L Robbins. Tube.

Eshet Ha Gibor (The Hero's Wife) (ISRAELI)

Tel Aviv, Dec. 10.

Hatzvi films production and release, produced by Peter Frye and Yoseph Tzur, directed by Frye. Stars Batya Lancet. Screenplay, Batya Lancet and Yoseph Netzer, based on story by Margot Klauzner; camera, Marco Yacovlevitz; editor, Menahem Shoval; music, Mel Keller, Running time, 90 MINS.
Rachel Batya Lancet Jerry Shmuel Oumani Yoseph Gideon Shemer Douby Baruch Klas Rivka Lilly Klas Tel Aviv, Dec. 10.

Filmed entirely on location, at the southern tip of the Sea of Galilee, this story wishes to express, in terms universal and hu-man, the special brand of people who inhabit the Jordan River valley, a few hundred feet below sea level. The story of those people, who have come from various parts of the world to make their collective home in kibbutzim over looking the waters upon which Jesus walked, is interwoven with a strange romance between a widow dedicated to the memory of her hero-husband, killed dur ing Israel's War of Independence, and a Mexican male, who came to Israel to avoid his wife and child and escape responsibilities.

While the heroine, played by Batya Lancet, a warm and con-vincing personality with a mellow acting talent, speaks for the col-lective way of living, for the dedication of people who have a purpose in life and toil towards it, and, in general, trying to prove to himself that his masculine charms

still work.

A muddled script, incoherent style of direction and some sincere moments of truth, are mingled in what isn't a technically perfect film, nor a mature statement of facts and emotions. Some of the comedy is lost in talk and some of the serious things said strike a comic note. Modest performances by the leading parts, some good photography and a look into a not too familiar scene of life on a too familiar scene of life on a kibbutz, couldn't make up for the lack of conviction in story and dialog. The music by Mel Keller (and a song composed by Barkani to lyrics by Netzer, "My Home Facing Gollan") is good, as is the mass participation of some 800 kibbutz couldn't make up for the tive settlements in the Jordan Valley area.

Rapo.

BENNETT A. CERF who is a peripatetic panelist, publisher, author, etc. has been playing the Lyceum an Chautauqua circuits where some Funny Things Happen On the Way to The Lecture Platform

another Bright Feature in the upcoming 58th Anniversary Number

VARIETY er statistical and data-filled charts and articles

Sunday In New York (COLOR)

Slight but diverting romantic romp from the legit of same name: Satisfactory b.o. prospect.

Hollywood, Dec. 17.

Metro release of Everett Freeman production. Stars Rod Taylor, Jane Fonds, Cliff Robertson; features Robert Cuip, Jo Morrow, Jim Backus, Feter Nero. Directed by Peter Tewkshury. Screenplay, Norman Krasna, from his Broadway play; camera (Metrocolor). Leo Tover; editor, Fredric Steinkamp; music, Peter Nero; asst. director. Eli Dunn. Reviewed at Stanley Warner BevHills Theatre, Dec. 11, '63. Running time, 105 MiNS. Adam Cliff Robertson Eileen Jane Fonda Mike Rod Taylor Russ Robert Culp Mona Jo Morrow Drysdale Jim Backus Himself Peter Nero

The steady succession in the past few years of sex-oriented comedies from the Broadway stage to the Hollywood screen continues. with "Sunday In New York," a synthetic but engaging romp in the general tradition of such titillating trifles as "Come Blow Your Horn," "Take Her, She's Mine" and "Under The Yum Yum Tree," Actually, pound for pound, "Sunday" is a cut above the average for its lightweight class. While it won't be any world-beater at the boxoffice, the Metro release has the goods to deliver in profitable

Norman Krasna's screenplay from his Broadway legiter, doesn't really get rolling until it-has virtually marked time for almost an hour, but once it gets up this head of steam the entire complexion of the picture seems to change and the resultant momentum rides the memory of the lethargic and uneventful early going. One scene brings the film to life, and to pave the way for that one scene Krasna has had to resort to a se ries of rather humdrum romantic contrivances. But getting there was worth the labor, because that scene is a dilly. It's the one that lumps the four leading characters together for the film's comedy payoff.

The story has to do with the sudden arrival at her brother's apartment in New York of an Al bany maiden (Jane Fonda) who's fretting over that age-old puzzler -should a girl before marriage? By now, she has alienated herself from a well-heeled hometown beau (Robert Culp) upon whom she had matrimonial designs. Big brother (Cliff Robertson), an airline pilot, lauds the virtuous life, but when sis subsequently discovers flimsy negligee in his closet, she impul sively attempts to seduce the nearest male (Rod Taylor), a young newspaperman to whom she's grown quite attached in the course of several mutual misadventures that day. But the reluctant Taylor, respecting her virginity, demurs.

The payoff scene has Culp barging in, discovering Taylor and Miss Fonda in bathrobes, and de-ducing that Taylor is her brother (whom he's never met) At this critical moment, who should barge in but—natch—big brother Robertson, who's promptly introduced as Taylor's co-pilot, with resultant complications. From there on, it's

all romanticomedic gravy.

Two refugees from the television theatre of operations - Everett Freeman and Peter Tewksburyreeman and Peter Tewksbury—handled the reins on this venture, and guided it with impressive skill. Slick production by Freeman and nimble direction by Tewksbury make the most of Krasna's fluffy paperwork. And the entire cast is equal to the challenge. Best of the lot is Rod Taylor, a steadily rising and ver-Taylor, a steadily rising and versatile actor who delivers a warm, flexible and appealing perform serviceable.

ance as the young journalist who so rapidly grows fond'a Fonda Miss Fonda, showing more becoming restraint on this outing, scores comedically and romantically as the forward-thinking lass. Robertson is convincing and chips in some highly amusing reactions as her generally befuddled pilot-brother who's implicated in a running gag (and neatly incorporated sub-plot) with girl friend Jo Morwho keeps hopping aboard flights to be with him, only to wind up alone in distant cities when Robertson is called off duty at the last moment. Miss Morrow is a decorative and competent addition to the cast. Culp has some fine moments as the rich suitor, and so does Jim Backus as an uncoordinated flight schedule coor-

Handsome Metrocolor photography by Leo Tover is a valuable asist, as are Fredric Steinkamp's tidy editing and the imaginative and persuasive art direction by George W. Davis and Edward Car-fagno, notably of Robertson's masculine apartment that's so astonishingly accessible. Peter Nero, who puts in a brief appearance at the keyboard, has also contributed a breezy, modern-sounding score and is the composer of the film's two tunes. One, the bright and commercially promising title song expressively by Mel Torme, is adorned with lyrics by Carroll Coates. The other, a pleasant refrain entitled "Hello," sports words by Roland Everett. Tube.

La Corruzione (Corruption) (ITALO-FRENCH)

(ITALO-FRENCH)

Rome, Dec. 10.

Arcofilm release of an Alfredo Bini production for Arco Film-S.O.P.A.C.-Burgundia Film (Paris). Stars Alain Cuny, Rosanna Schiaffino, Jacques Perrin; features Filippo Scelzo, Isa Miranda, Ennio Balbo. Directed by Mauro Bolognini. Screenplay, Fulvio Gicca, Ugo Liberatore, from story by Liberatore; camera, Leonida Barboni; music, Giovanni Fusco; editor, Nino Baragli. Previewed in Rome. Running time, 47 MINS.

Leonardo Alain Cuny. Stefano Jacques Perrin Adriana Rosanna Schiaffino

Solid, well paced and structed item in the best Italian tradition which looks headed for a good payoff on the Continent and rates definite offshore attention as well.

Tale is a topical one, capsuling as it does the world as it must currently be faced by a growing number of youths just out of school. Specifically, Stefano Jacques Perrin) has made up his mind to become a priest. His father, a rich industrialist (Alain Cuny) whose bent is more on matter than mind, tries to steer him away. He enlists the aid of his current young girl friend, Adriana (Rosanna Schiaffino), who falls for the boy and seduces him.

Confused and horrified by his father's materialistic outlook on life, the boy tries repeatedly to escape, while his concience tor-ments him as he feels himself inexorably giving into the lures of sex, money, and other things which have always constituted evil distractions in his mind. The windup finds him still fighting his inner battle, but obviously weakening, confronted as he is by the massive hold superficial values have on modern society.

Aside from its implications, however, the pic clicks as a psychological drama. Some of the father-son scenes are shattering in dialogue and implications, just as those between the youth and the girl are tender and moving. Taste and style are prime components, as usual, in this Mauro Bolognini directorial effort, his best in some time — perhaps since "Bell Antonio." Script is literal and performances topnotch.

Rosanna Schiaffino does her best to date as the animal-like sex symbol with a tender streak, and a most attractive one at that. Alain Cuny is properly craggy and un-bending as the father. Jacques Perrin is excellent in the key role of the confused, beset youth. Isa Miranda has a short scene as his bedridden mother, but it's effective.

Production values are further pluses, both the modern settings in Milan and the yacht sequences beautifully lensed along the Italian coastline, a credit to Leonida Barboni's chiaro-scuro lensing. Music by Giovanni Fusco aids in backdropping contrasting moods.

Nino Baragli's editing, except for the occasion.

The picture was filmed entirely in Mexico City some jumpy spots probably occasioned by last-minute cuts, is Mazatlan and in Chichen Itza near

Kings Of The Sun (PANAVISION—COLOR)

Elaborately mounted but dramatically skimpy adventure meller. Intensely exploited spectacle aspects should lure escape-seeking audiences.

Hollywood, Dec.

Hollywood, Dec. 4.
United Artists release of Lewis J. Rachmil production. Stars Yul Brynner, George Chakiris, Shirley Anne Fleld; features Richard Basehart, Brad Dexter, Barry Morse, Directed by J. Lee Thompson, Screenplay, Elliott Arnold, James R. Webb, from story by Arnold; camera (De Luxe), Joseph Macdonald; editor, William Reynolds; music. Elmer Bernstein; asst. director, Thomas Shaw, Reviewed at Goldwyn Studios, Dec. 4, 63, Running time, 198 MINS. Goldwyn Studios, Dec. 4, 63, Running time, 106 MINS.
Black Eagle Yul Brynner Balam George Chakiris Ixchel Shirley Anne Field Ah Min Richard Basehart Ah Haleb Brad Dexter Ah Zok Barry Morse Isatai Armando Silvestre Hunac Ceel J. 26 Gordon Ixzubin Victoria Vettri Pitz Rudy Solari The Chief Ford Rainey Balam Angel Il Steffano The Youth Ford Rainey

Balam Angel Di Steffano
The Youth Jose Moreno

In Lewis J. Rackmil's production of "Kings of the Sun," the Mirisch Co. and United Artists have exploitable merchandise and an acceptable avenue of escape for audiences that prefer their adventure spectacle pictorially extravagant, historically simplified and melodramatically passionate. The more discerning, demanding filmgoer will be disappointed by its synthetic, transparent approach to a potentially fascinating subject— the ancient Mayan civilization at a point of great criss. Being obviously a production of considerable expense and yet quite limited in commercial range and appeal, the boxoffice battle will not easily be won. Vivid, intensive exploitation of adventure elements and saturation booking, wherever applicable. would seem to be the logical marketing pattern.

The Elliott Arnold-James R. Webb screenplay from a story by the former is a kind of southern western. It describes, in broad, vague, romantic strokes, the flight of the Mayan people from their homeland after crushing military defeat, their establishment of a new home, and their successful defense of it against their former conquerors thanks to the aid of a friendly resident tribe that has heen willing to share the region in which the Mayans have chosen to relocate. In more intimate terms, it is the story of the young Mayan king (George Chakiris), the leader Yul Brynner) of the not-so-savage tribe that comes to the ultimate defense of the Mayans, and a Mayan maiden Shirley Anne Field)

Brynner easily steals the show with his sinewy authority, mascu-linity and cat-like grace. Chakiris is adequate, although he lacks the epic, heroic stature with which the role might have been filled. Miss Field is an attractive pivot for the romantic story. Others of importance are Richard Basehart as a high priest and advisor who gives consistently lousy advice; Brad Dexter, Barry Morse and Armando Silvestre as assorted henchmen, and Leo Gordon as a vengeful barbarian who resembles an Irish policeman.

Obviously pains have been taken to endow the production with physical authenticity. Leading assists in this regard are those of art director Alfred Ybarra and cos-tume designer Norma Koch. Unfortunately, the same cannot be said for the dramatic area of operations. Historical and geographic exposition is vague and fuzzy and such matters as the total absence of a language parrier among thes separate tribes, all of whom com-municate remarkably, give the picture an aura of artificiality that cannot be rectified just by authentic props and costumes.

Direction by J. Lee Thompson has its lags and lapses, but he has mounted his spectacle handsomely and commandeered the all-important battle sequences with vigor and imagination. Joseph MacDonald's photography is dramatically composed and strikingly lighter, especially when Brynner is the subject of the lens. Brynner's body gets a big play. Often his head is chopped off in a shadow in order to focus at length on his pectoral endowments. Beefcake, as a matter of fact, disproportionately abounds. William Reynold's editing is skillful and Elmer Bernstein has composed an adventurous score for the occasion.

Hawk. Yucatan.

Act One

Moss Hart's own story, movingly brought to screen by Dore Schary. Memorable portrayal by Jason Robards Jr. as George S. Kaufman.

Hollwood, Dec. 12.

Warner Bros. release of Dore Schary production, with direction and screenplay by Schary, based on Moss Hart's book. Stars George Hamilton, Jason Robards Jr.; features Jack Klugman, Sam Levene, Ruth Ford, Eli Wallach, Camera, Arthur J. Ornitz; editor, Mort Fallick; music, Skitch Henderson; asst. director, Michael Hertzberg, Reviewed at the studio, Dec. 12, 783. Running time, 110 MiNS.

Moss Hart George Hamilton George S. Kaufman, Jack Klugman Richard Maxwell Sam Levene Beatrice Kaufman Ruth Ford Warren Stone Eli Wallach Max Seigel Joseph Leon Lester Sweyd George Segal Mr. Hart Martin Wolfson David Starr Sam Louise Larabee Oliver Fisher David Doyle Teddy Manson Jonathan Lippe Archie Leach Bert Convy Mrs. Hart Sylvie Straus Bernie Hart Arno Selco Harry the Waiter Allen Leaf Hollwood, Dec. 12.

The story of the late Moss Hart as a young man on the threshold of success, so vividly chronicled by him in his autobiography of several years back, has now been brought to the screen by his early colleague Dore Shary in a film richly endowed with nostalgic, honest sentiment and inspirational values. It is these virtues that give the picture an appealing glow from within, a spark of simple humanity that transcends the specialized show biz framework in which it is encased and can trigger an emo tional response from any audi-

Since this is, however, a film without a romantic nucleus, without the customary commercial concessions to filmgoers, conditioned to the boy-meets-girl formula and related cliches, the boxoffice bat-tle may not easily be won. But the reputation and popularity of the book, the relatively unpretentious cost of the production and the artistic calibre of some of the per-formances could, if accompanied by sensitive handling, combine to make the Warner Bros, release an ultimate net success.

Oddly enough, "Act One," as a film, does not really spring to life until along about what might be considered its equivalent of Act 2. Just as the advents of George S. Kaufman proved to be the turning point in Hart's career, so the ad-vent of that character, brilliantly enacted by Jason Robards Jr., is the turning point in this film. As soon as Kauf comes on the scene, the picture gains strength, clarity and momentum and roars on to its

The story traces Hart's budding career from the point at which he has abandoned attempted heavy drama to concentrate on writing comedy to the ultimate success on Broadway of his first comedy, "Once In A Lifetime," the first of many collaborations with Kaufman. In between are illustrated Hart's many discouraging experiences, first in landing a producer for his play, later in making it tick during and after a series of tryout flops.

Considering the kind of story this is, Schary, overall, has done a remarkable job of bringing it to dramatic life on the screen: For, after all, what can be visually duller than observing two writers at work? And yet, in addition to some relatively minor directorial slipups, he is guilty of one basic error of interpretive judgment that times threatens to derail the whole project. It is, as a matter of fact, an error commonly made by scenarists in translating from book to screen. It is the mistake of being too faithful to the original author, of translating too literally in dramatic terms his prose reflections. Thus, recollections in the book

of fervent dreams and desires, when depicted visually on the screen, come out slightly distorted and absurd. Likewise, the remembrances of a violent emotional reaction to a setback seems much too melodramatic and unreal unless it is toned down in the interpretation. Just as the imagination of a reader tends to adjust the image of the mind's eye, so as to keep matters in realistic perspec-tive, so Schary should have adjusted Hart's understandable prose elaborations to fit the mercilessly revealing eye of the lens, which is so quick to detect dramatic artificiality.

The picture contains some memorable performances. Robards is truly marvelous as Kaufman, remarkably suggesting the late playwright not only in physical con-l"A" picture.

struction but in expression, mannerisms and attitude conveyed from within. It's a masterful piece of acting, a portrayal that deserves to be remembered when this year's histrionic crop is harvested and assessed for excellence. It is George Hamilton's misfortune to be pitted against such an extraordinary characterization, but this young actor, ripening with each outing, does a fine bit of work as Hart. Although overshadowed by Robards and several times victimized by the exaggerations of the scenario, Hamilton delivers a warm, compassionate, animated and appealing performance.

An outstanding supporting por-trayal is fashioned by Eli Wallach as the lordly, overbearing, unre-liable producer, called Warren Stone, Jack Klugman is his usual likable self as a faithful friend of Hart's, and others who make espe cially favorable impressions are Sam Levene, Ruth Ford, Joseph Leon, George Segal, Martin Wolfson and Sam Groom. As Archie Leach, or the young Cary Grant, Bert Convy fails to project the unique nature of that star. The other supporting players are generally satisfactory.

Photography by Arthur J. Ornitz is consistently effective in a direct, uncomplicated way, in keeping with the character of the period being depicted. Roughly the same thing might be said of Edward Carrere's production design and set decoration, accurately re-producing the physical shape of that era. Skitch Henderson's score is a vital factor in coloring and clarifying the events of the story, whenever such musical statement and embellishment is required, as it is, for example, in a series of scenes showing Hart patiently awaiting word from the thoughtless Mr. Stone. Other important assists to the production are those of editor Mort Fallick, soundman Maurice Rosenblum, costume designer Gene Coffin and makeupman Dean Newman. Tube.

El Dorado (ISRAELI)

(ISRAELI)

Tel Aviv, Dec. 10.

Geva Films Lid. Noah Films Lid. Mordechay Navon production and release. Stars Gila Almagor, Haim Topol. Directed by Menahem Golan. Script by Golan and Amatsia Hiouni; camera Nissim Leon; music, Yohanan Zaray; editor. Nelly Bogor. Running time, 88 MINS. Margo. Gila Almagor Benny Sherman Haim Topol Sgt. Buganov Yossef Yadin Sheider Shay K. Ophir Lawyer Benyamini Shimon Finkel Naomi. his daughter Tikva Mor Sgt. Cohen Ori Levy Wovik Mordechay Arnon Kohelet Avner Hizkiyahu

In search of an Israeli story that might have international appeal (and be understood by foreigners), this film is based on a local play (of the same name) by playwright Igael Mossinson, adapted by Leo Filler. It tells of a released convict trying very hard to prove his innocence as far as his latest charge has been concerned and get a fresh start, through work and studies, and the love of his lawyer's

In their unpretentious effort to secure good boxoffice returns, the producers played it safe. The pic-ture is full of cliches, which ac-counts for the familiarity most viewers would feel, encountering characters and situations which seem like old friends.

Haim Topol knows that Yossef Yadin promised to prove his guilt, even though he might be innocent. His underworld accomplices use the fact that the police are out to frame him, if necessary, and induce him to participate in another caper. The fact that the lawyer, and Tel Aviv's high society are not too eager to accept him drives him to a desperate effort to prove his innocence and win his chance to rehabilitate, etc.

While a "good" police officer tries to expose the frameup, the film comes to its climax in a chase and a head-on encounter by criminals and police, with the golden-hearted prostitute (Gila Almagor) and the other girl (Tikva Mor) watching while evil is being

punished and justice triumphs.

The acting is good and Miss Almagor gives a very good account. of the devoted love a prostitute is capable of, including self-sacrifice when necessary. The photography is very good, especially of the old Casba area around the ancient port of Jaffa Sound is almost adequate and the editing is smooth

and professional. It stands a good chance in Israel, but wouldn't impress foreign audiences by either the melodrama or the artistic qualities of a regular Rapo.

MPEA Topper RALPH D. HETZEL analyzes the state of the film business in the current cultural climate and observes

The Time Is Right in light of the state of the industry vis-a-vis national and global entertainment attitudes

another Informative Feature in the upcoming 58th Anniversary Number of

VARIETY Plus other statistical and data-filled charts and articles

Aliki — My Love

(GREEK) Hollywood Dec. 9. Hollywood Dec. 9.

Lionex Films release of Rudolph MateGeorge St. George production Stars
Aliki Vouyouklaki; features Wilfrid Hyde
White, Jess Conrad, Katherine Kath; with
Paris Alexander, John Pardos, Roland
George, Directed by Mate. Screenplay and
story, St. George; camera, A. KaridisFuchs; music, Manos Hadjidakis, Reviewed
at Beverly Canon Theatre, Dec. 9, 'SS.
Running time, 85 MiNS.
Aliki Aliki Vouyouklaki
Caraway Wilfrid Hyde White Running time, 85 MINS.
Aliki Aliki Vouyouklaki
Caraway Wilfrid Hyde White
Barry Jess Conrad
Anna Katherine Kath
Pastrudis Paris Alexander
Sparks John Pardos

Sparks Socrates John Pardos Roland George Perhaps the most discouraging aspect of this import from Greece is that it was filmed directly in English with the American market in mind. The American market has rarely been so sadly under-estimated. The Lionex Films re-lease, produced by Rudolph Mate and George St. George, is too trite and puerile for acceptance in the arty sphere and too Hellenically-

oriented and terrifyingly whole-

some to mean anything or stimu-

market. Written by St. George and di-rected by Mate, "Aliki—My Love" relates the strange tale of their heir to a hamburger sauce fortune whose estate, save for a small Greek island, vanishes when the recipe for the incomparable sauce goes to the grave with his bene-

The picture stars Aliki Vouyouklaki, purportedly one of the foremost young stars of Greece, in the title role. Miss V might be described as the Greek version of "Gidget" or "Tammy," or a kind of cross between Brigitte Bardot and Shirley Temple. Her acting leaves something to be desired, consisting as it does primarily of a constant Little Mary Sunshine smile, a Pollyanna disposition and occasional little sexy "accidents" such as falling into the bay and emerging from her unscheduled dip with her dress all clingy.

"Wilfrid Hyde White rather unaccountably plays the crabby attorney who mellows, and Jess Conrad is the young heir. Katherine Kath does by far the best acting in the film as the cook who charms the Jekyll out of Hyde White.

Filmed on the island of Ios in Greece, the production is graced with a typical musical score by Manos Hadjidakis of "Never On Tube. Sunday" fame.

Living Between Two Worlds

Negro subject made for Negro audiences by Negro producers; okay for market.

Hollywood, Dec. 12.

Empire release of Horace Jackson production. Stars Maye Henderson, Hroace Jackson, Anta Poree, Mini Dillard; features Irvin Mosley. Directed by Bobby Johnson. Screenplay, Horace Jackson; camera, Willie Sigmond: editor. Gene Evans; music, Gordon Zahler; asst. director, Ivan Dixon. Reviewed at Balbox Theatre, Dec. 11, 63. Running time, 78 MINS;

Mom. Maye Henderson Bucky Anita Poree Helen Mimi Dillard Horace Jackson Papa Irvin Mosley Larry Ryle Johnson Norman Derrick Lewis Mrs. Peters Geraldine West Orderly DeForest Covan Janitor William Napow Whiting Hollywood, Dec. 12.

anitor Lawrence LaMar Reverend Williamson Nappy Whitin

"Living Between Two Worlds," first production of a new Negro group, carries enough merit to augur a fairly promising future for the filmakers in the Negro market. Written, produced and financed by Horace Jackson, who also costars, this 85-minute drama of a young preacher torn between the field chosen for him at birth by his deeply religious mother, and a jazz career, shows wise use of every penny of its moderate budget and emerges as a suitable dark film,

entry for its specialized market. Evidences of amateurish treat ment frequently are displayed. such as in over-direction of players in highly emotional scenes awkward camera movement and static closeups, but the spirit of its subject is projected sincerely and tellingly.
Story motivation, sometimes a

bit complex, is based upon a mother's driving desire to see her son become a minister, her only real interest in life and towering over her dislike of white people. In this role, Maye Henderson comes through in firstclass fashion and makes the part entirely believable. Jackson, who wants to leave a field he thinks he isn't fitted for but fi-nally is convinced it is for him, lends certain credence but isn't always up to the acting demands. Anita Porce as his devoted sister scores nicely. Mimi Dillard, with whom Jackson is in love but is afraid to marry because of his domineering mother, is in for sex appeal, showing a shapely figure in a sexy low-cleaving slip and victim of a rape by two white hoodlums, which may be exploited by distrib. Balance of cast have little to do.

Bobby Johnson, as director, goes in for moods not always pertinent to story unfoldment but generally handles his assignment in okay fashion. Camera work by Willie Sigmond is straightforward and set design by Carl Randell satisfactory. Gordon Zahler's music direction Whit. is atmospheric.

The Ceremony

Laurence Harvey as producerdirector brings in a dreary melodrama. Dim b.e. candi-

Hollywood, Dec. 6.

Hollywood, Dec. 6.

United Artists release of Laurence
Harvey production, directed by and starring Harvey; features Saran Miles, Robert Waker, John Ireland. Screenplay,
Ben Barzman, with additional dialog by
Harvey; camera, Brian West; editor,
Ralph Kemplen; music, Gerard Schurmann; assistant directors, John Quested,
Pedro Vidal. Reviewed at Academy
Awards Theatre, Dec. 5, 43, Running
time, 164 MINS.
Sean McKenna
Laurence Harvey
Catherine
Sarah Miles
Dominic
Robert Walker
Prison Warden
John Ireland late interest in the general Yankee is Theatre, Dec. \$ '33. Running 186 MINS.

McKenna Laurence Harvey rine Sarah Miles in McKenna Laurence Harvey rine Sarah Miles in Carlos Casar Miles in Carlos Casar Miles in Lee Patterson Martin Lee Casar Miles Carlos Casar Miles Carlos Casar Miles Carlos Casar Martin Lee Martin Nicky
O'Brien
First Gendarme
Ramades
Shaoush
Inspector
Finigan
Arab Peasant
Death House Guard
Gate Guard
Police Chauffer
2d Gendarme
Jos
Gard Gendarme Gendarme Gendarme Gendarme Gendarme Gendarme Gendarme th Gendarme
th Gendarme
th Gendarme
Guard
Guard

With "The Ceremony," Laurence Harvey has branched out into production and direction. If this is a representative sample of his ability in those fields, he'd better branch right back into acting—and stay put. Opaque, con-fusing, pretentious and dull, the United Artists release is a dim boxoffice prospect.

Ben Barzman's screenplay relates the dreary tale of a man (Harvey) about to be executed in a Tangier prison for a crime he did not commit, a murder that actually he'd tried to prevent but for which he is paying the supreme penalty as a kind of scapegoat. An elaborate escape scheme cooked up by his brother (Robert Walker) succeeds, but Harvey then discovers that little brother has been mak-

ing time with his girl (Sarah Miles).

Concern is never aroused for any of the characters. The audience is thrust into the heart of the situation and never really allowed to get its bearings. It would have been wise, for example, to show the robbery during which the crime was committed for which Harvey is paying the price.

The players are all snowed under by ill-defined, unappealing roles and lock of proper direction In addition to the three principals, none of whom comes off with any distinction whatsoever, prominent parts are essayed by John Ireland, Ross Martin, Lee Patterson, Jack McGowran, Murray Melvin and Carlos Casarvilla.

Under the dismal circumstances the key members of the production staff have performed their tasks adequately. Among other things, "The Ceremony" is a depressingly is a depressingly

Ritter Warvest (BRITISH-COLOR)

Another chance for Junet Munre to destroy her "Disney image" in a well-made but conventional goodtime-girl drama. Favorable b.o. prospects.

Loudon, Dec. 10.

Rank release of an (Albert Fennell)
Julian Wintle-Lestie Parkyn production.
Stars Janet Munro, John Stride, Alan
Badel; features Anna Cunningham, Norman Bird, Terence Alexander, Daphne
Anderson, May Hallatt, Mary Merrall,
Colin Gordon, Barbara Ferris, Allan
Cuthbertson, Directer by Poter Graham
Scott, Screenplay by Ted Willis from
Patrick Hamilton's The Street Has a
Thousand Skies'; nusic, Laurle Johnson;
editor, Russell Lloyd; camera, Ernest
Steward, Reviewed at RFD Private Theatre, London, Running time 95 Mins.
Jennie Jones Janet Munre
Bob Williams John Stride
Ella Anne Cunningham
Karl Denny Alan Badel
Mr. Pitt Vanda Godell
Mr. Pitt Norman Bird
Andy Terence Alexander
Rex Richard Thorp
Violet Barbara Ferris
David Medwin William Lucas
Nancy Medwin Daphne Anderson
Mr. Jones Derek Frascis
Aunt Louise Mary Merrall
Aunt Sarah May Hallatt
Charles Colin Gordon
Mrs. Jessup Thora rind
Mr. Eccles Allan Cuthbertson

"The Day The Earth Caught

"The Day The Earth Caught Fire" and now this, "Bitter Har-vest," could be a mighty help to Janet Munro in destroying the nice, fresh tomboy image built up during her sojourn with the Disney Organization. Miss Munro is a well stacked young woman, who is also hooked with the problem of a face that looks even younger than her admittedly tender years. It has taken a while for Miss Munro to pin down the opportunity of playing roles that give her more dramatic scope than the Disney roles. That she can do it is proved in "Bitter Harvest," where she plays a capricious young woman who runs the gamut of many moods.

"Harvest" is off to a flying start at the boxoffice, thereby proving that there's no friend like an old friend. For the story of the country innocent who gets caught up in the dizzy pitfalls of London nightlife is hardly likely to win an Oscar for originality. This one is taken from a Patrick Hamilton novel, but the same flimsy plot crops up in every tab paper the world over.

Surprising thing is that Ted Willis, though giving the film his usual craftsman's touch, has not come up with any surprises or twist, and director Peter Graham Scott has been no help in this matter, either. Result is a conventional yarn that leans heavily on its players, who successfully cope with some stereotyped and mushy situations, and dialog.

With their good work, and a briskness in Graham Scott's direction, pic stands up as a reasonable program topper. This bows in with a jaded Miss Munro, distinctly loaded, returning to her mews cottage late at night. Frayed nerves and unhappiness send her beserk. She smashes up the joint, rips her lavish wardrobe to pieces and tosses the gowns into the mews below. After a dangerously long, wordless sequence she collapses on the bed. Then begins the inevitable flashback. How it all happened.

Scene switches to a remote Welsh village, dismal, rainy, de-pressing. Miss Munro serves in her unpleasant father's village store, now becoming redundant. Miss M. longs for the chance to get away. She and her friend are slickers in Cardiff, who feed them cheap wine and flattery. She wakes up next morning in bed, nude, and deserted by her onenight lover. Snag is that the apart-ment's in London, a sudden switch even for a girl who is indoctrinated with tv commercials and a desire for luxury and a chance to be a model.

Deserted, Miss Munro is befriended by a young barman who gives her his bed and tenderness with the loftiest intentions. Swiftly, too swiftly some audiences may think, she decides that London is her golden opportunity. She uses the bartender, who has fallen hopelessly for her, but lies to him, humiliates him and adapts her-self to London's Dolce Vita to such an extent that soon she is installed as the mistress of an impresario and caught up in a. whiri of parties. Disillusioned, she weaves her way back to her apartment one night and feeds herself a bottle of sleeping tablets. Enter police and ambulance. Jennie Jones, from remote Wales, becomes yet

(Continued on page 17)

i serioli Silvania

Chi Hit by Pre-Xmas; Dealers' Weak \$8,750, 'Tree' Mild 10½G, 7th; 'World' Good 18½G, 'Take Her' Rousing 15G

Without a single new picture here this round, the thousands of mainstem shoppers are seemingly buying everything but theatre tickets. Most deluxers are waiting to spring their big pix on Christ-mas day, and the holdovers are getting a bit weary.

The arty houses have a batch of reissues in their first lap. Globe shapes okay with "The Balcony" on reissue. Monroe tandem of "Girls Without Rooms" and reissued "Private Lives of Adam and Eve" shapes frisky.

Third round of "Take Her, She's Mine" is snappy at the Woods.
"Wheeler Dealers" is notching a wenk fourth Roosevelt round. "In-credible Journey" is hotsy for

same Loop lap.

"McLintock" is stout in Oriental
fifth round. "Under Yum Yum
Tree" shapes mild in seventh
United Artists stanza. "Lord of Flies" is solid in 12th round at the Cinema.

On hardticket, "It's a Mad World" is notching another good stanza in third at McVickers. "Cleopatra" is nice in State-Lake 25th session.

Estimates for This Week

Carnegie (Brotman) (495; \$1:25-\$1.80)—"Conjugal Bed" (Embassy) (41) wk). Okay \$2,250. Last week,

Chicage (B&K) (3,900; 90-\$1.80) —"Palm Springs Weekend" (WB) (3d wk). Tired \$9,500. Last week, \$14,000.

Cinema (Stern) (500; \$1.50) — "Lord of Flies" (Cont) (12th wk). Solid \$3,000. Last week, \$4,400.

Esquire (H&E Balaban) (1,236; \$1.25-\$1.80) — "Leopard" (20th) (8th wk). Good \$5,000. Last week,

Globe (Teitel) (700; 90c)—"The Balcony" (Cont) (reissue). Okay \$1,800. Last week. "L'Avventura" (T-L) (reissue), \$2,100.

Loop (Brotman) (606; 90-\$1.80)—
"Incredible Journey" (BV) (4th
wh). Busy \$11,000. Last week,

McVickers (Beacon) (1,100; \$2.20-\$3.80)—"It's A Mad World" (UA) (3d wk). Good \$18,500. Last week, \$22,000.

Menroe (Jovan) (1000; 65-90) "Private Lives, Adam and Eve"
(Indie) (reissue) and "Girls Without Rooms" (Indie). Okay \$4,700:
Last week, "Confess, Dr. Corda"
(Indie) and "Night Affair" (Indie),

Oriental (Indie) (3,400; 90-\$1.80) -"McLintock" (UA) (5th wk).

Nice \$11,000, Last week. \$15,000.

Roosevelt (B&K) (1,400; 90\$1,80)—"Wheeler Dealers" (MGM) (Continued on page 10)

PROV. WAY OFF; 'TREE' GOOD \$4,000 IN 5TH

Providence, Dec. 17.

That time of year is here again when most firstruns are slugged by Xmas shopping. This year is no exception. Strand in fifth round of "Under Yum Yum Tree" is about best, with a good take. RKO Albee's "Mondo Cane" on reissue is meek. Majestic's "Vertigo" and "To Catch a Thief," reissue combo, rate fair.

Estimates for This Week

Albee (RKO) (2,200; 75-\$1)— "Mondo Cane" (Times) and "Mag-nificent Sinner" (Indie) (reissues). Meek \$4,000. Last week, "Incredible Journey" (BV) and "Cavalry Command" (Indie), \$7,000.

Elmwood (Snider) (2,200; \$2.50-\$3)—"Cleopatra" (20th) (20th wk). Very slow \$2,500. The 19th week, **\$3**,500.

Majestic (SW) (2,200; 75-\$1)— "Vertigo" (Par) and "To Catch a Thief" (Par) (reissues). Fair \$4,000. Last week, "Alone Against Rome" (Indie) and "Witch's Curse" (Indie), \$6,000,

State (Loew). (3,200; 75-\$1)—
"Peppino's Small Miracle" (Indie). Sad \$3,000 expected. Last week, "Fun In Acapulco" (Par), \$6,500.

Strand (National Realty) (2,200; \$0-\$1.25)—"Yum Yum Tree" (Col) and "Critic" (Col) (5th wk). Good \$4,000. Fourth was \$5,000.

Key City Grosses

Estimated Total Gross

Last Year . \$2,385,700 (Based on 23 cities 287

This Week .. . \$1,731,900 (Based on 22 cities and 253 theatres, chiefly first runs including N.Y.)

Wife' Light 5½G, Cleve.; Tree' 8G, 5

It's the week before Christmas and firstrun biz here shows it. Only a couple of openers and they are not exactly world-beaters. "Com-mon Law Wife" shapes only light on initial round at State. Cane," on subsequent-run day-dating two small houses, looks

"Under Yum Yum Tree" looms fair to top list at the Hipp for fifth week. "Take Her, She's Mine" is rated mild in fourth round at Palace.

Estimates for This Week

Allen Stanley-Warner) (2,866; \$1.25-\$1.50)—"Palm Springs Week-end" (WB) (3d wk). Thin \$6,000, Last week, \$9,500.

Colony Art (Stanley-Warner) (1,354; \$1.50)—"Lilies of Field" (UA) (6th wk). Modest \$2,700. Last week, \$3,500.

Continental Art (Art Theatre Guild) (925; \$1,50)—"Lord of Flies" (Cont) (m.o.). Okay \$1,800 for seventh week here. Last week, **\$2**,100.

Heights Art (Art Theatre Guild) (925; \$1.50) — "Mondo Cane" (Times) (subrun). Okay \$2,200. Last week, "Trial" (Indie) (2d wk). **\$**1.800.

Hippedrome (Hipp Bldg. Co.) (3,500; \$1.25-\$1.50) — "Yum Yum Tree" (Col) (5th wk). Fair \$8,000 or close, at top of list. Last week,

Ohio (Loew) (1,020; \$1.80-\$3.50)
—"Cleopatra" (20th) (26th wk).
Slow \$3,000. Last week, \$3,300.

Palace (F&A Theatres) (1,254; \$1,25-\$1.50) — "Take Her, She's Mine" (20th) (4th wk). Mild \$4,000 in 6 days. Last week, \$5,500.

State (Loew) (3,450; \$1.50)—
"Common Law Wife" (Indie). Light
\$5,500. Last week, "Stolen Hours"
((UA), \$3,300.

Westwood Art (Art Theatre Guild) (955; \$1.50)—"Mondo Cane" (Times) (subrun). Okay \$2,200. Last week, "Trial" (Indie) (2d wk), \$2,000.

L'ville Limping; 'Fun' Fair \$4,000. 'Tree' $3\frac{1}{2}$ G

Louisville, Dec. 17. All firstruns here are marking time currently, with holdovers in most situations. The Penthouse has the reissued "Farewell To has the reissued "Farewell To Arms" for fair results. "Fun In Acapulco" (third at the Kentucky also is fair. "Yum, Yum Tree" for fifth at the Mary Ann looks fairish. "McLintock" at the Ohio in third is rated mild. "Take Her, Sho's Mine" is slow in third.

Lane (SW) (1,000; \$1.49)—"Lord of Flies" (Cont) (9th wk. Smooth \$2,500. Last week, \$3,000.

Midtown (Goldman) (1,200; 95-\$1.80)—"Lilies of Field" (UA) (6th wk). Good \$5,000. Last week, \$2,000. She's Mine" is slow in third,

Estimates for This Week Kentucky (Switow) (900; 75-\$1.25)—"Fun In Acapulco" (Par) (3d wk). Fair \$4,000 after \$5,000

last week. Mary Ann (People's) (1,100; 75-\$1.25)—"Yum Yum Tree" (Col) (5th wk). Fairish \$3,500 after fourth week's \$5,500.

Ohio (Settos) (900; 75-\$1.25)

Ohio (Settos) (900; 75-\$1.25)—
"McLintock" (UA) (3d wk). Mild
\$3,000. Second week, \$6,000.
Penthouse (Fourth Ave.) (900;
75-\$1.25) — "Farewell To Arms"
(20th) (reissue). Fair \$3,500. Last week, "Irma La Douce" (UA) and "Divorce, Italian Style" (Embassy)
(reissee). \$6,000.
"Take Her, She's Mine" (20th) (4th wk). So-so \$3,500. Last week, \$6,000.
World (Rugoff) (499; 95-\$1.80)—
"David and Lisa" (Cont) and "Balcony" (Cont) (reissues). Neat \$3,-600. Last week, "Conjugal Bed" (Embassy) (3d wk), \$2,700.

(reisses), \$6,000.

United Artists Fourth Avenue)
(1,800; 75-\$1.25)—"Take Her, She's
Mine" (20th) (3d wk). Slow \$4,500. Last week, \$8,000.

Katu' Fine at \$6,000 In Port.: 'Irma' Lusty 4G

VARIETY

Portland, Ore., Dec. 17. Pre-Christmas interest in shopping is cutting in as usual this round at local firstruns. However, "Under Yum Yum Tree" looks brisk in fourth session at Cinema 21. "Katu" shapes fairly good on opener at Fox. Most amazing is "Irma La Douce," still in chips in 20th session at the Irvington. "McLintock" is rated happy in third at Laurelhurst. "Cleopatra" looms fair in 25th stanza at Para-

Estimates for This Week Broadway (Parker) (1,890; \$1-\$1.50)—"Wheeler Dealers" (MGM) and "Main Attraction" (MGM) (reissue) (4th wk). Tall \$4,000. Last week, \$5,100.

Cinema 21 (Foster) (648; \$1.50) Yum Yum Tree" (Col) (4th wk). Bright \$4,000. Last week, \$4,300. Fine Arts (Foster) (421; \$1.50)

"L-Shaped Room" (Col) and
"French Style" (Col). Okay \$2,500.
Last week, "Lord of Flies" (Cont) Last week, "Lor 4th wk), \$2,300.

Fox (Evergreen) (1,600; \$1-\$1.49) - "Katu" (Indie) and "Seige of Hell Street" (Indie). Trim \$6,000. Last week, "Johnny Cool" (UA) and "Girl Hunters" (UA), \$5,400.

Irvington (Smith) (650; \$1.50)— "Irma La Douce" (UA) (20th wk). Loud \$4,000. Last week, \$4,300.

Laurelhurst (Cruikshank) (650; \$1.25)—"McLintock" (UA) and "Mouse On Moon" (Indie) (reissue) (3d wk). Happy \$5,000. Last week,

Music Box (Hamrick) (640; \$1-\$1.50)—"Fun In Acapulco" (Par) (3d wk). Dull \$2,000 or less. Last week, \$2,400.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Leopard" (20th) and "Sec-ond Time Around" (20th) (reissue). Okay \$6,000 or near. Last week, "Palm Springs Weekend" (WB) and "When Girls Take Over" (Indie) (2d wk), \$5,000.

Paramount (Port-Par) (1,406; \$2-\$3.50)—"Cleopatra" (20th) (25th wk). Looks fair \$5,000. Last week,

Philly Very Spotty But 'Cleo' Oke \$9,500, 25th; Tree' Strong 9G, 6th

Philadelphia, Dec. 17. Trade is lagging here currently, per usual for the week before Dec. 25, with few pix measuring up to true merit. "David and Lisa," heading a reissue bill, looks neat at the World for opener. "Cleopatra" shapes okay for 25th session at Stanley. "Under Yum Yum Tree" looms

lusty in sixth round at Fox. "Fun in Acapulco" is rated slow for second at Randolph. "Wheeler Dealers" shapes sharp in fifth round at Stanton.

Estimates for This Week

Arcadia (S&S) (623; \$1.20-\$2)— "V.I.P.s" (MGM) (12th wk). Quiet \$3,000. Last week, \$4,000.

Bryn Mawr (Goldman) (630; \$1.49) — "Bell' Antonio" (Indie). Weak \$2,300. Last week, "Conjugal Bed" (Embassy) (3d wk), \$2,100.

Fox (Milgram) (2,400; 95-\$1.80) -"Yum Yum Tree" (Col) (6th wk). Stout \$9,000, Last week, \$12,000. Goldman (Goldman) (UA) (1,000; 95-\$1.80) — "McLintock" (UA) (4th

wk). Nice \$6,000. Last week, \$9,000.

\$4,000.

Randolph (Goldman) (2,200; 95-\$1.80)—"Fun in Acapulco" (Par) (2d wk). Slow \$5,000. Last week, \$11,000.

Stanley (SW) (1,450; \$2.50-\$3)-"Cleopatra" (20th) (25th wk). Okay \$9,500. Last week, \$15,000.

Trans-Lux (T-L) (500; 95-\$1.80)-Take Her, She's Mine" (20th) (4th

(Embassy) (3d wk), \$2,700.

Stanton (SW) (1,483; 95-\$1,80)-'Wheeler Dealers" (MGM) (5th wk). Sharp \$9,000 after \$10,000 last week.

Hub Hitting Bottom But 'Cardinal' Smash \$36,000; 'Tree' Big 12G, 6th

Broadway Grosses

Estimated Total Gross This Week .. \$512,300 (Based on 32 theatres) \$474,100 Last Year (Based on 33 theatres)

Escape' Oke 5G, Balto; 'Cleo' 91/2G

houses and all holdovers in at least the second week, business is only on fair side for most part. However, "Great Escape" is in eighth week at the Senator looks okay. "Wheeler Dealers" is slight in fourth round at Stanton. "Take Her, She's Mine" looms good in third at Mayfair.

"Palm Springs Weekend" is fair in third at the Town. "Fun in Acapulco" is sluggish in third at the New. "Lord of the Flies" is warm in fourth week at Playhouse and "Lilies of Field" is hold-ing steady in fourth at the Five

Estimates for This Week Charles (Fruchtman) (500; 50-\$1.50)—"Conjugal Bed" (Embassy) (6th wk). Fair \$2,600. Last week,

Five West (Schwaber) (435; 90-\$1,50)—"Lilies of Field" (UA) (4th wk). Steady \$2,000. Last week,

Hippodrome (T-L) (2,200; \$1.50-

"Irma La Douce" (UA) (22d wk). Holding at \$2,500. Last week, same.

New (Fruchtman) (1,600; 50-\$1.50)—"Fun in Acapulco" (Par) (3d wk): Slow \$4,000. Last week,

Mayfair (Fruchtman) (700; 50-\$1.50) — "Take Her, She's Mine" (20th) (3d wk). Good \$5,000. Last week, \$7,000. Playmouse (Schwaber) (365; 90-

\$1.50)—"Lord of Flies" (Cont) (4th wk). Warm \$2,000, Last week,

Rex (Freedman) (500; \$1.50)— "Weird Lovemakers" (Indie) (2d wk). Oke \$2,000. Last week, \$1,500.

Senator (Durkee) (960; 60-\$1.50)
—"Great Escape" (UA) (8th wk).
Down to \$5,000. Last week, \$6,000. Stanton (Fruchtman) (2,800; 50-\$1.50)—"Wheeler Dealers" (MGM) (4th wk). Light \$5,000. Last week,

Town (T-L) (1,125; 50-\$1.50) — "Palm Springs Weekend" (WB) (3d wk). Fair \$6,000. Last week,

Tree' Neat \$7,000 In Sad Buff; 'Take Her' 4G

Buffalo, Dec. 17. Pre-holiday slump is clipping most pictures here this round. "Stolen Hours" is rated dull on opener at the Buffalo. "Under Yum Yum Tree" looks neat in fourth session at Century. "Take Her, She's Mine" looms okay in third, daydating two smaller hou Estimates for This Week

Buffalo (Loew) (3,500; 90-\$1.25)

— "Stolen Hours" (UA). Dull
\$5,000 or less, Last week, "McLintock" (UA) (3d wk), \$5,400.

Center (AB-PT) (2,500; \$1.40-\$3)—"Cleopatra" (20th) (25th wk).

Soggy \$3,000. Last week, ditto. Century (UATC) (2,700; 90-\$1,25) — "Yum Yum Tree" (Col) (4th

wk). Neat \$7,000 or near. Last week, \$8,500.

Paramount (AB-PT) (3,000; 90-

\$1.25)—"Palm Springs Weekend"
(WB) and "Thunder Island" (WB).
Mild \$7,000. Last week, "Fun in
Acapulco" (Par) and "Paris Pick-(Indie) (2d wk), \$5,200.

Cinema (Martina) (450: 90-\$1.49)
-"Take Her, She's Mine" (20th) (3d wk). Good \$1,700. Last week, **\$2**,300.

Amherst (Dipson) (1,000; 90-\$1.49)—"Take Her, She's Mine" (20th) (3d wk). Okay \$2,300. Last week, \$3,400.

Granada (Schine) (1,000; 90-\$1.25)—"Wheeler Dealers" (MGM) (4th wk). Okay \$3,000 or less. Last week, \$3,400.

Biz at the Boston boxoffice is touching bottom this week. Some theatres have gone to reissues; others are using exploitation pic-tures. "Cardinal" is the big news, opening to the public on roadshow Friday (13) after world preem attended by filmsters Tom Tryon, Carol Lynley as well as producerdirector Otto Preminger, for bene-fit Cardinal Cushing's charities. Pic looks to hit capacity opening round. Holding pictures are mostly mild with the exception of "Yum mild with the exception of "Yum Yum Tree" which is big in sixth round at the Astor. "It's a Mad World" looks socko at the Boston for fourth week. "Incredible Journey" is rated okay at two theatres in third session. "Lord of Flies" shapes slick in 13th round.

Estimates for This Week

Astor (B&Q) (1,117; 90-\$1,50)—
"Yum Yum Tree" (Col) (6th wk),
Big \$12,000. Last week, same.
Beacon Hill (Sack) (900; \$1.80)— "Incredible Journey"
(BV) (3d wk). Oke \$4,000. Last

week, \$5,500.

Boston (Beacon Ent.) (1,345;
\$1.20-\$3.95)—"It's a Mad World"
(UA) (5th wk). Fourth session
ended Monday (16) was sock

Capri (Sack) (850; 90-\$1.50) — 'Incredible Journey'' (BV) (3d wk).

Oke \$3,400. Last week, \$4,000. Center (E. M. Loew) (1,250; 90-\$1.25) — "Playgirls International" (Indie) and "Blaze Starr Goes Back to Nature" (Indie) 'rerun) (2d wk). Fair \$4,500. Last week, \$5,500.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90) — "Lord of Flies" (Cont) (13th wk). Slick \$3,-500. Last week, \$4,000.

Exeter (Indie) (1,276; 90-\$1.49)—
"Heavens Above" (Janus) (7th wk).
Oke \$3,000. Last week, \$3,500. Fenway (Indie) (1,300; 90-\$1.49) "Moon Dolls" (Indie) (rerun) and

"Naked in Deep" (Indie) (rerun) and "Naked in Deep" (Indie). Dull \$2,700. Last week, "For Lovers and Others" (Indie) and "Still Room in Hell" (Indie), \$3,000.

Gary (Sack) (1,277; \$2-\$3.90) — "Cleopatra" (20th) (m.o.) (5th wk).

Oke \$5,000. Last week, \$5,500. Mayflower (ATC) (689; 90-\$1.50) —"New Kind of Love" (Par) (rerun) and "Paris Pickup" (Indie). Mild \$2,500. Last week, "Mary, Mary" (WB) (subrun), \$4,000.

Memorial (RKO) (3,000; 90-\$1.50)
-"Two Women" (Embassy) and "Sky Above" (Embassy) (reruns). Fair \$7,000. Last week, "Palm Springs Weekend" (WB) and "Gun-

(Continued on page 10)

'MCLINTOCK' FAT 10G, DENVER; WEST' 8G, 40

Denver, Dec. 17. Considering usual pre-Xmas slump and only one new bill, firstrun biz is not slumping as badly as forecast. "Katu" shapes poor open-ing week at the Denver. "How West Was Won" still is fine in 40th session at Cooper, "McLintock" is rated hotsy in fifth round at Paramount. "Under Yum Yum Tree" looms good in fourth at the Centre. Estimates for This Week

Aladdin (Fox) (900; \$1.45) — "Take Her, She's Mine" (20th) (4th wk). Skimpy \$3,500. Last week,

Centre (Fox) (1,270; \$1.25-\$1.45) Good \$8,000 or near. Last week, \$10,000.

(Cooper) (814; \$1.65-Cooper \$2.50) — "How West Was Won" (MGM) (40th wk). Fine \$8,000 or

Over, Last week, \$9,100.

Denham (Indie) (800; \$1.45-\$3)

"Cleopatra" (20th) (26th wk). Fair \$4,000. Last week, \$4,500.

Denver (Fox) (2,432; \$1.25) —

"Katu" (Indie) and "Siege of Hell"

(Indie). Poor \$8,000. Last week,
"Fun in Acapulco" (Par) and
"Lassie's Great Adventure" (20th)
(2d wk), \$7,500.

Esquire (Fox) (600; \$1.25)—"Inaredible Tourney" (BV) (max) (2d)

credible Journey" (BV) (m.o.) (3d wk). Nice \$2,500. Last week, \$4,500. Paramount (Wolfberg) (2,100; 90-\$1.25)—"McLintock" (UA) (5th wk). Hep \$10,000. Last week, 11,500.

Towne (Indie) (600; \$1.25-\$1.45)
—"Wheeler Dealers" (MGM) (4th
wk). Sad \$1,500. Last week, \$3,000.

Vogue (Art Theatre Guild) (450; \$1.25) — "Stranger Knocks" (TL). (3d wk). Weak \$1,400. Last week, \$2,600.

L.A. in Doldrums; Lilies' Slender \$19,000; 'Jones' Strong \$19,400, 8th; 'West' Fast 15G, 43d; 'World' 28G

Firstruns here currently are in their seasonal doldrums, with slim overall total for some 26 situations. Lone strength lies in several holdovers. None of four openers will do much "Lilies of Field," on first general release looks slender

\$19,000 in four theatres.
"Secret Passion," first general release of "Freud" under new tag, is rated dull in two smaller houses.
"Ladybug, Ladybug" is soft at
Lido, also for opener.

Of regular holdovers, "Tom Jones" shapes strong \$19,400 in eighth round at Beverly and third at Orpheum. "How West Was Won" is sturdy \$15,000 for 43d week at Warner Hollywood. "Under Yum Yum Tree" is rated stout \$10,000 in eighth stanza at Chinese

Of hardticketers, "It's a Mad World" is rated fine \$28,000 in sixth Cinerama week. "Cleopatra" looks fair \$19,500 in 26th round at

Estimates for This Week Lido (FWC) 876; \$1-\$1.49) —
"Ladybug, Ladybug" (UA). Soft
\$4,000 or near. Last week, "LShaped Room" (Col) (4th wk),
"Sundays and Cybele" (Indie) (reissue), \$3,000. Los Angeles, Wiltern, Iris, Loyo

la (Metropolitan-SW-FWC) 2,049; 2,344; 825; 1,298; \$1-\$1.49)— "Promises! Promises!" (Indie) and "And God Created Woman" (Indie) "And God Created Woman" (Indie) (reissue). Slender \$15,000. Last week, Los Angeles, Loyola with Hollywood, "Man With X-Ray Eyes" (AI), "Hercules, Captive Women" (AI), \$19,900. Wiltern, "West Side Story" (UA) (reissue), \$4,700. Iris, "Fun in Acapulco" (Par), "Gidget Goes to Rome" (Col) (2d wk), \$3,000, Hillstreet, Fox Wilshire, Village.

Hillstreet, Fox Wilshire, Village, Egyptian (Metropolitan FWC-UATC) (2,752; 1,990; 1,535; 1,392; \$1-\$2.40)—"Lilies of Field" (UA) (1st general release, holding Egyptian, 9th wk) and "Lafayette" (Indie) (Hillstreet), "Stolen Hours"

(Continued on page 10)

Cold. Pre-Yule Buying Sloughs K.C. But 'Cleo' \$17,000, 5th; 'Tree' 6G

Kansas City, Dec. 17. The arrival of area's first severe winter weather and pre-Yule shopping frenzy (launched with huge downtown Santa Claus parade) coincided, with theatre boxoffices caught squarely in the middle. To compound the slow trend, the chill blasts started over the weekend, knocking rosy expectations into a cocked hat. Fact that entire list was holdover did not help.

"Cleopatra" still enjoying a heavy advance, is rated solid in fifth Capri week. "Under Yum Yum Tree" at Plaza looks passable in fourth round. "McLintock" at Uptown is weak in fourth, too, Brookside shapes sad in fourth

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1.50) — "Take Her, She's Mine" (20th) (4th wk). Anemic \$3,000. Last week, \$4,000. Capri (Durwood) (1,260; \$1.80-

\$3)—"Cleopatra". (20th) (5th wk).
Solid \$17,000. Last week, \$22,000.
Paramount (Blank-Up) (1,900;
\$1,25-\$1:50)—"Palm Springs Week-End" (WB) (3d wk). Thin \$3,000.

Last week, \$4.500.

Plaza (FMW) (1,630; \$1.25-\$1.50)

"Yum Yum Tree" (Col) (4th wk). Passable \$6,000. Last week, \$8,000.

Rockhill (Art Theatre Guild)
(821; \$1-\$1.50) — "Lord of Flies" (Cont) (5th wk). Okay \$1,600. Last week, \$1,800.

Roxy (Durwood) (664; 75-\$1.50) "Wheeler Dealers" (MGM) (5th wk). Tapering to oke \$4,000. Last week, \$5,000.

Uptown (FMW) (2,043; \$1.25-\$1.50) — "McLintock" (UA) (4th

\$1.50) — "McLintock wk). Weak \$4,500. Last week,

\$6,500. Crest, Riverside (Commonwealth) (900 cars each). Boulevard (Rosedale) (750 cars), Hiway 40 General (1,000 cars) — "Green-wich Village Story" (Indie) plus "Knife in Water" (Kana) (3d wk).

various second feature pix. Passable \$10,000, behind heavy ad campaign. Last week, subruns.

Dupont (Mann) (400; 90-\$1.55)—
"Wuthering Heights" (Cont) (resissue) and "Our Very Own" (Cont).

Weak \$5,000. Last week, "Palm Springs Weekend" (WB) and "Gun Hawk" (AA) (2d wk), \$6,000. (General) (1,000 cars) -

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include U, S. amusement tax.

Cold Bops St. Loo; "Tree' Lofty 13G

Zero temperatures are hurting firstrun biz here this stanza. However, some holdovers are doing fairly well. "Under Yum Yum Tree looks nice in third at the Fox. "How West Was Won" still is solid in 36th round at the Martin Cinerama while "L-Shaped Room" is rated okay at Pageant.

Estimates for This Week Ambassador (Arthur) (2,970; 90-\$1.25)—"To Kill Mockingbird" (U) and "Back Street" (U) (reissues).

and "Back Street" (U) (reissues).

Mild \$5,000. Last week, "Cleopatra" (20th) (24th wk), \$8,000.

Apollo Art (Grace) (700; 90\$1,25) — "La Dolce Vita" (Indie).
Good \$2,000. Last week, "Maid for Murder" (Indie), \$1;500.

Esquire (Jablonow - Komm) (1,-800; 90-\$1.25)—"Wheeler Dealers" (MGM) (4th wk). Okay \$6,000. Last week, \$8,000.

Fox (Arthur) (5,000; 90-\$1.25)—
"Yum Yum Tree" (Col) (3d wk).
Nice \$13,000 or near. Last week,

Loew's Mid-City (Loew) (1,160; 60-90)—"Incredible Journey" (BV) (2d wk). Fairish \$7,500. Last week,

State (Loew) (3,600; 60-90) — "McLintock" (UA) (4th wk). Average \$6,000. Last week, \$9,000.

Martin Cinerama (Martin) (913; \$1.25-\$2.50) — "How West Was Won" (MGM) (36th wk). Nice \$8,-000 or over. Last week, \$10,000. Pageant (Arthur) (1,000; 90-

\$1.25)—"L-Shaped Room" (Cont) and "Sundays and Cybele" (Indie). Oke \$2,500. Last week, "Advise and Consent" (Indie), \$3,500.
St. Louis (Arthur) (3,800; 75-90)

"Cry of Battle" (AA) and "War
Is Hell" (AA). Drab \$5,000 or un-

der. Last week, "Fun in Acapul-co" (Par) and "Old Dark House"

(Col) (2d wk), \$12,000.

Shady Oak (Arthur) 760; 90\$1.25)—"Lord of Flies" (Cont) (2d wk). Good \$3,200. Last week,

D.C. Down Albeit 'Honor' Fine \$9,000; 'Tree' Okay 5½G, 6th; West' 6G, 40

5½G, 6th; West' 6G, 40

Washington, Dec. 17.

Unfavorable weather and holiday shopping are dulling trade this frame. First week of "Twilight of Honor" figures boff at Embassy.

"No, My Darling Daughter" looks only fair in opener at Ambassador-Metropolitan.

wk), \$4,500.

Warner (SW) (1,260; \$1.50\$2.75)—Dark this week until "It's a looks like near-capacity \$34,500 or close. Stays on. with advance holding at \$75,000, not including parties.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"Not Tonite, hep \$6,000.

Henry" (Janus) and "Anatomy of Phycho" (Indie). Heading for good Metropolitan.

Metropolitan.
"McLintock" shapes trim in fourth session at Keith's. "Wheeler Dealers" is same in fourth at Palace which has called off mati-nees because of re-modeling. "Un-der Yum Yum Tree" looms okay in sixth round at Trans-Lux.

Estimates for This Week Ambassador - Metropelitan (SW) (1,480; \$1-\$1.49)—"No, My Darling Daughter" (Zenith). Fair \$6,000. Last week, "Palm Springs Weekend" (WB) (2d wk), same.

Apex (KB) (940; \$1.25-\$1.40)—"Wuthering Heights" (Cont) (reissue) (2d wk). Quiet \$4,000 after opening at \$4,700. Calvert (Mann) (900 \$1.25.41.50) Ambassador - Metropolitan (SW)

Calvert (Mann) (900; \$1.25-\$1.50)
—"Mask of Dimitrios" (Indie) and
"All Murderers" (Indie) (reissues). Mild \$2,500

Dupont (Mann) (400; 90-\$1.55)-

Boff \$9,000 or near. Last week, Take Her, She's Mine" (20th) (4th wk), \$6,000 in six days.

wk), \$6,000 in six dsys.

Keith's (RKO) (1,838; \$1-\$1.49)

—"McLintock" (UA) (4th wk).

Trim \$8,000. Last week, \$10,000.

McArthur (KB) (900; \$1.25-\$1.40)

—"Murder at Gallop" (MGM) (5th wk). Oke \$5,500. Last week, \$5,800.

Ontario (KE) (1,240. \$1.89)

Ontario (KB) (1,240; \$1-\$2)-"Der Rosenkavalier" (Indie) (reissue) (2d wk). Soft \$2,800 after initialing at \$3,000.

Palace (Loew) (2,360; \$1,25-\$1,80)—"Wheeler Dealers" (MGM)

(4th wk). Okay \$7,500. Last week, **\$9**,700.

Playhouse (TL) (459; \$1.25-\$1.80)

"Boccaccio '70" (Col) and "Divorce Italian Style" (Embassy) (reissues). Mild \$2,500. Last week, "David and Lisa" (Cont) and "Wrong Arm of Law" (Cont) (reissues), \$2,000. Plaza (TL) (278; \$1.25-\$1.80)-

'Sin You Sinners" (Indie) (3d wk). Fairish \$3,000. Last week, \$3,200. Town (King) (800; \$1.25-\$1.80)— "Secret Passion" (U). Oke \$5,000. Last week, "My Little Chickadee" (U) and "Bank Dick" (U) (reissues), \$3,000.

Trans-Lux (TL) (899; \$1.49-\$2)— "Yum Yum Tree" (Col) (6th wk). Okay \$5,500. Last week, \$6,000.

Uptown (SW) (1,300; \$1.65-\$2.75)
-"How West Was Won" (MGM) (40th wk). Big \$6,000. Last week,

Warner (SW) (1,250; \$1.50-\$2,75)
—"Cleopatra" (20th) (25th wk).
Okay \$6,500. Last week, ditto.

'Heights' Hot 6G **Tops Dull Pitt**

Pittsburgh, Dec. 17. It was another week in Dulisville with Pitt firstruns this round as "Cleopatra" continues to plunge, for a sad take in its 25th week. A good indication of how biz is here is that the highest gross be-longs to "Wutherinf Heights" out on reissue at the Stanley.

Best showing for holdovers is "Yum-Yum Tree" in fifth at Fulton where good. "Wheeler Dealers" in third at Gateway is slim. "Lilies of Field" in sixth at Forum shapes

Estimates for This Week

Forum (Assoc.) (380; \$1.75)— 'Lilies of Field'' (UA) (6th wk). Soft \$2,000. Last week, \$2,800.

Fulton (Assoc.) (1,900; \$1-\$1.50) —"Yum Yum Tree" (Col) (5th wk). Good \$5,000. Last week, \$6,000.

Gateway (Assoc.) (1,900; \$1-\$1.50)"Wheeler Dealers" (MGM) (3d wk). Slim \$4,000. Last week, \$5.000.

Penn (UATC) (2,003; \$2-\$3.50)— 'Cleopatra' (20th) (25th wk. Sad 2,500, but will stay for 30-week contract run. Last week, \$4,200.

Shadyside (MOTC) (623; \$1.75)-'Carry On, Regardless" (Gov) (4th Thin \$2,500. Last week, \$2.800.

Squirrel Hill (SW) (832; \$1.75)— French Style' (Col) (2d wk). Fair \$2,500. Last week, \$2,700.

Stanley (SW) (3,700; \$1-\$1.50)—
"Wuthering Heights" (Cont) (reissue). Neat \$6,000. Last week,
"Palm Springs Weekend" (WB) (2a wk), \$4,500.

Xmas Shopping Clips Col.; 'Hours' Slow 6G

Columbus, O., Dec. 17. Week-before-Christmas doldrums will cut grosses at all firstruns here this session. "Stolen Hours" at Loew's Ohio looks very slow. Revival of "Wuthering Heights" at RKO Palace also is weak. "How West Was Won" in a ninth month at RKO Grand figures passable,

Estimates for This Week Grand (RKO) (860; \$1.50-\$2.75)

—"How West Was Won" (MGM) (35th wk), Passable \$5,000. Last week, \$5,500.

Ohio (Loew) (3,079; 50-\$1.50)— "Stolen Hours" (UA). Looks to hit \$6,000 or lower.

Palace (RKO) (2,845; 50-\$1.50)-

Cold, Shopping Slough B'way Biz But 'Cardinal' Wow 34½G, 'Charade' **Xmas Show Huge \$186,000; 'Tree' 23G**

and most Broadway firstrun thea-tre managers will be happy when it is over. Because, as usual, there are few films doing any real business. Chief attraction, of course, is the final Xmas shopping fling. Coldest weather of this season, below 20 degrees for three days, is a handicap, too.

Standout exception to the down-beat, naturally is the Music Hall, with the annual Christmas stage-show and "Charade," which is heading for a mighty \$186,000 in second session ending today (Wed.). Last Saturday (14) was the biggest non-holiday Saturday in the history of the Hall while the second week's total likely will hang up several new highs for second week of the Christmas show there.

Another winner is "The Cardi-Another winner is The Cardinal," playing hardticket, which looks to hit near-capacity \$34.500 on initial week at the DeMille, with prospects of going higher. "It's a Mad World" held with wow \$38,000 in fourth stanza at the Warrer. the Warner.

"Under Yum Yum Tree" still is "Under Yum Yum Tree" still is solid with \$23,000 in fourth round, daydating the State and Trans-Lux 52d Street. "Take Her, She's Mine" was fair \$13,000 in fifth week, daydating the Criterion and Trans-Lux 85th Street. "Three Lives of Thomasina" looks big \$13,000 for opening stanza at the Guild. "City Lights" held with socko \$13,500 in third

held with socko \$13,500 in third week at the Plaza, remarkable for

an oldie. "Soldier in Rain" was lusty \$14, 000 in third session at the Palace "Who's Minding the Store" did okay with \$9.000 or close in third week at the Victoria.

Many theatres are bringing in new, strong screen fare in the next few days, with some waiting until Dec. 25 to open. These include the Paramount. Astor, Victoria. Criterion, Cinerama and Forum. Last-named launched "Love Pillow" Monday (16), daydating with the Fine Arts.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2)
—"Lilies of Field" (UA) (3d-final
wk). Second week finished yesterday (Tues.) was fair \$10,500 or less
after \$14,700 for initial round. "Move Over Darling" (20th) opens Dec. 25, day-dating with Trans-Lux

Cinerama (Loew) (1,552; \$1,50-\$3.50) — "How West Was Won" (MGM) (39th wk). The 38th round ended Sunday (15) was okay \$17,500 after \$20,000 for 37th week. "Best of Cinerama" (Cinerama) opens here Dec. 25, on hardticket.
Criterion (Moss) (1,520; \$1.50\$2.50)—"Take Her, She's Mine"
(20th) (6th-final wk). Fifth week
ended yesterday (Tues.) was fair
\$9,000 or close after \$12,000 for
fourth. "The Victors" (Col) opens
tomorrow (Thurs.), daydating with
the Sutton.

the Sutton. DeMille (Reade) (1,463; \$1.50-\$3.50)—"The Cardinal" (Col). Ini-

\$8.000 opening week ending Friday

Forum (Norel) (813; \$1.25-\$1.80) "Love on Pillow" (Col). Opened Monday (16), daydating with Fine Arts. In ahead, "Conjugal Bed" (Embassy) (13th wk), nice \$6,000, for great longrun here.

Palace (RKO) (1,642; \$1,25-\$2)—
"Soldier in Poin" (A4) (4th prin)

"Soldier in Rain" (AA) (4th wk). Third stanza finished yesterday (Tues.) was smooth \$14,000 or close after \$18,000 for second. Daydating with Paris. "Sword in Stone" (BV) opens Dec. 25.

Paramount (AB-PT) (3,665; \$1 \$2)—"Twilight of Honor" (MGM) (6th-final wk). The fifth session ended yesterday (Tues.) was slow \$13,000-after \$13.500 for fourth. "4 For Texas" (WB) opens Dec. 25, daydating with Trans-Lux 52d Street

Radio City Music Hall (Rockefellers) (6 200; "95-\$2.75)—"Cha-rade" (U) with Christmas stage-show (2d wk). This session winding \$4,000. Last week, \$5,000.

It's the week before Christmas, I today (Wed.) is pushing to wow \$186,000 or near after \$180,000 for opener, which was new alltime high for initial week of the Xmas show at Hall. Stays on indef. Second week figure is expected to top sec-ond round of "Operation Petti-coat" (U), also a high Xmas pic-

Rivoli (UAT) (1,545; \$2.50-\$5.50)
-"Cleopatra" (20th) (28th wk). The 27th round completed yesterday (Tues.) was big \$29,000 or near after \$33,500 for 26th week.

Warner (SW) (1,504; \$2.50-\$4.80) -It's a Mad World" (UA) (5th wk). Fourth stanza ended Saturday (14) was near-capacity \$38,000 for usual 10 performances after \$43,-000 for like number of shows in third week.

State (Loew) (1,850; \$1.50-\$3.50) 'Yum Yum Tree' (Col) (5th wk), Fourth stanza ended yesterday (Tues.) was sturdy \$16,000 or close after \$23,000 for third. Daydating with Trans-Lux 52d Street. "Love With Proper Stranger" (Par) opens Dec. 25, daydating with Murray

Victoria (City Inv.) (1,003; \$1.25-\$2)—"Who's Minding the Store" (Par) (4th-final wk). Third round sp. open Dec. 25.

First-Run Arties Baronet (Reade) (430; \$1,25-\$2) -"Ladies Who Do" (Cont) (4th wk). Third session ended Sunday (15) was fair \$6,500 after \$8,500 for second. "To Bed Or Not to

(Continued on page 10)

'Sins of Babylon' Good \$12 000, Det.; Tree' Hev 8G, 6th; 'West' 14G, 42

Detroit, Dec. 17. Grosses are sagging this week although remaining in the fair-to-good range generally. "West Side Story" returns to the Michigan and shapes fair on opener. How-ever, "Goliath and Sins of Babyever, "Goliath and Sins of Baby-lon" shapes good at the Fox for first week. "Small World of Savamy Lee" looms okay at Madison in second. "Under Yum Yum Tree" continues fine at Mercury. "How West Was Won" stays great in 42d round at Music Hall. "Cleopatra" seeks a lower level in 25th at the United Artists.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.49—"Goliath and Sins of Babylon" (AI) and "Samson and Slave Queen" (AI). Good \$12,000. Last week, "Man With X-Ray Eyes" (AI) and "Hercules and Contine Women" (India) (24) and Captive Women" (Indie) (3d wk), \$7,000.

wk), \$7,000.

Michigan (United Detroit) (4.926; \$1.25-\$1.49) — "West Side Story" (UA) (reissue). Fair \$8,000.

Last week, "Palm Springs Weekend" (WB), \$7,800 in second week.

Palms (UD) (2,995; \$1.25-\$1.49) — "Siege of Saxons" (Col) and "Night They Killed Rasputin" (Indie). Fair \$8,000. Last week, "McLintock" (UA and "Great Van Robbery" (Indie) (3d wk) \$7.500. Robbery" (Indie) (3d wk), \$7,500, Madison (UD) (1,408; \$1,25-\$1,49) —"Small World of Sammy Lee" (7 Arts) (2d vk): Okay \$5,000. Last week, \$6,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Take Her, She's Mine" (20th) (5th wk). Good \$7,000. Last week, \$8,000.

Adams (Community) (1,700 \$1.23-\$1.50) -- "Wheeler Dealers" (MGM) (6th wk). Slow \$3,500 in three days of 6th week. Last week, \$6,500. Theatre shuttering for facelift, respening Dec. 24. United Artists (UA) (1.667; \$1.50-\$3.50) — "Cleopatra" (20th)

(25th wk). Fair \$9,000. Last week, \$8.600, after many weeks above \$10.000.

Music Hall (Beacon Enterprises) (1,213: \$1.25-\$2,80) — "How West Was Wen" (MGM) (42d wk). Great \$14,000. Last week, \$14,100.

Mercury (Suburban Detroit) (1,468; \$1-\$1.80) — "Yum Yum Tree" (Col) (6th wk). Nice \$8,000. Last week, \$7,200.

Trans Lux Krim (Trans Lux) (980; \$1.49)—"Devil and 10 Commandments" (Indie) (2d wk). Okay

PICTURE GROSSES

Mpls. Biz on Skids, Albeit 'West' Okay \$6,000, 41st; 'Tree' Big 7G

Extreme cold, near-blizzards and snow-covered streets, together with the usual pre-Christmas adverse influences, will spell boxoffice misery currently. These handicaps undoubtedly have much to do with the holding back of newcomers.

However, next week, starting and Thursday (18-19) will find the gates opened for an array of strong newcomers designed to cash in on holiday period.

Probably, best to combat down-beat are "Cleopatra" and "How West Was Won." Latter is rated okay even though in 41st week at the Cooper. High-stepping "Under Yum Yum Tree" at State also

Estimates for This Week

Avalon (Frank) (800; \$1)—"Fair and Beautiful" (Indie) and "Carry On, Sergeant" (Indie) (subrun).

Century (Par) (1,300; \$2,10-\$3.50)

"Cleopatra" (20th) (25th wk).
Slow \$3,000, Last week, \$5,500.

Cooper (CF) (905; \$1.25-\$2.50)-"How West Was Won" (MGM) (41st wk). Okay \$6,000. Last week, \$9,-

Gopher (Bergen) (1,000; \$1-\$1.25) "Farewell to Arms" (20th) and "Marilyn" (20th) (reissues). Good \$4,000. Last week, "Palm Springs Weekend (WB) (2d wk), \$3,000.

Lyric (Par) (1,000; \$1-\$1.25)—
"Fun in Acapulco" (Par) (3d wk).
NSC \$3,000. Last week, \$4,000.

Mann (Mann) (1,000; \$1-25-\$1.50) -"Take Her, She's Mine" (20th) (5th wk). So-so \$3,500. Last week,

Orpheum (Mann) (2,800: \$1.25-\$1.50) — "McLintock" (UA) (5th wk). Dull \$4,000, Last week, \$5,000.

Park (Mann) (1,000; \$1.50) — "Divorce, Italian Style" (Embassy) and "Boccaccio '70" (Embassy) (reissues). Good \$2,500. Last week, "Nurse on Wheels" (Janus), \$2,500. State (Par) (2,200; \$1.25-\$1.50)-

"Yum Yum Tree" (Col) (4th wk). Fancy \$7,000. Last week, \$9,000. Suburban World (Mann) (800; \$1.25)—'Lord of Flies" (Cont) (9th wk). Modest \$1,500. Last week,

World (Mann) (400; \$1.25-\$1.50) "Wheeler Dealers" (MGM) (5th wk). Fair \$3,000. Last week, \$3,-

BROADWAY

(Continued from page 9) Bed" (Cont) opens here next Sun-

Beekman (Rugoff Th.) (590; \$1.50-\$2)-"Lawrence of Arabia"

ol) (m.o.). Opened here Monday (16). In ahead, "Knife in Water" (Kana) (7th wk), fair \$3,500, but for excellent extended-run.

Cinema One (Rugoff Th.) (700; \$1.50-\$2)—"Tom Jones" (UA) (11th wk). The 10th round completed Sunday (15) was great \$27,600 after \$29,600 for ninth week.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2)—"Film Festival currently here. "Ladybug, Ladybug" (UA)

opens Dec. 23. Corenet (Reade) (500; \$1.50-\$2) -"Billy Liar" (Cont). Opened Monday (16). In ahead, "New Kind of Love" (Par) (7th wk), okay \$5,000 for final five days, for great long-

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2) — "Hallelujah of Hills" (Indie). Opens tomorrow (Thurs.).

Fine Arts (Davis) (468; \$1.80-\$2) — "Love on Pillow" (Col). Opened Monday (16). In ahead, "Clear Skies" (Eagle) (3d wk-6 days), mild \$3,500 after \$6,000 for second full week

Guild (Guild) (450; \$1-\$1.75) "Three Lives of Thomasina" (BV) (2d wk). Initial week ended yesterday (Tues.) was big \$13,000 or

Little Carnegie (Landau) (520; \$1.25-\$2)—"War of Buttons" (In-

To Buttons" (Indie). Opens today. In ahead, "Naked Autumn" (UMPO) (5th wk), okay \$4,500 for six days.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Lilies of Field" (UA) (12th-final wk). The 11th week was okay \$4,600. "Love With Proper Stranger" (Par) opens Dec. 25.

**Paris* (Pathe Cinema) (568: \$1.50-\$25.)

Paris (Pathe Cinema) (568; \$1.50-\$2) — "America, America" (WB). dren, which Cohan had skedded at Opened Sunday (15). In ahead, house, is credited for much of his "Soldier in Rain" (AA) (3d wk-4 goodwill.

days), (2d wk-9 days), okay \$5,500 after \$7,000 for opener.

Plaza (Lopert) (525; \$1.50-\$2)-"City Lights" (Indie) (4th wk). Third round ended Monday (16) was socko \$13,500 or near after \$17,900 for second week.

Sutton (Rugoff Th.) (561; \$1.50-\$2) — "Any Number Can Win" (MGM) (11th wk). The 10th session ended Monday (16) was okay \$4,-100 after \$5,300 for ninth. "The Victors" (Col) comes in Dec. 19, daydating with Criterion.

Toho Cinema (Toho) (299; \$1,50-\$2)—"High and Low" (Toho) (4th wk). Third round finished Monday (16) was hot \$7,500 after \$10,000 for second week.

Tower East (Loew) (588; \$1,50--"Fantasia" (BV) (reissue) (7th wk). Sixth frame finished Monday (16) was okay \$6,000 after \$8,500 for fifth week.

Trans-Lux East (T-L) (600; \$1.25--"Hud" (Par) (repeat) (2d wk). Initial round ended yesterday (Tues.) was fair \$3,500. "Act One" (WB) opens with benefit preem night of Dec. 26, with regular run starting Dec. 27.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Yum Yum Tree" (Col) (5th wk). Fourth session finished yesterday (Tues.) was fine \$7,000 after \$10,000 for third. Daydating with State. "4 For Texas" (WB) opens Dec. 25.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Take Her, She's Mine" (20th) (6th-final wk). Down to fair \$4,000. "Move Over Darling" (20th) opens Dec. 25, daydating with

World (Perfecto) (390; 90-\$1.50) -"Traveling Light" (Vic) and "Amorous Sex" (Mishkin) (7th wk). Six round finished Monday (16) was stout \$7,000 after \$7,500 for fifth week.

'McLintock' Smart 10G, Seattle: 'Irma' 5G, 21st

Seattle, Dec 17. Christmas shopping is sloughing film biz generally this round. However, "McLintock" is coming through with a smart total on opener at Coliseum. "Irma La Douce" looks good in 21st round at Music Box. "How West Was Won" continues fine in 37th session at Martin Cinerama, Elsewhere, takings range from okay to dismal.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.25-\$1.50) — "Wheeler Dealers" (MGM) (3d wk). Fair \$4,000. Last week, \$5,300.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "McLintock" (UA) and "Great Van Robbery" (UA). Fast \$10,000, Last week, "Take Her" (20th) and "Thunder Island" (20th) (3d wk), \$6,700.

Martin Cinerama (870; \$1.25-\$2.25) — "How West Was Won" (MGM) (37th wk). Fine \$6,500. Last week, \$7,300.

Music Box (Hamrick) (738; \$1.50-1.75) — "Irma La Douce" (UA)

Last week, \$7,800.

Orpheum (Hamrick) (2,200; \$1.25-\$1.50)—"Freud, Secret Pas-sion" (Indie). Bad \$2,500. Last week, "Palm Springs Weekend" (WB) (3d wk-5 days), \$3,500.

Paramount (Fox-Evergreen) (3,-000; \$1.25-\$1.50) — "Twice Told Tales" (UA) and "Pit and Pendu-lum" (AI) (reissue). Dismal \$4,500. Last week, "Fun in Acapulco" (Par) and "Last Train Gun Hill" (Par) (2d wk), \$3,900.

Henry Cohan's Kudo

Bridgeport, Dec. 17. Henry Cohan, manager of Bev-erly, has been chosen by the Black Rock Civic & Businessmen's Club to receive the neighborhood asso-ciation's 1963 merit citation. He's first showman ever to be given the honor.

Free safety matinees for chil-

Escape' Smart \$10,000, Omaha; 'West' 9G, 30th

Omaha, Dec. 17. Cold weather, finally arriving in the Midwest, combined with Christmas shopping will dent pix biz here this week. However, "How the West Was Won" at Indian Hills is big in 30th week. "Great Escape" shapes nice opening week, day-dating three spots.

Estimates for This Week

Orpheum (Tri-States) (2,870; \$1.25)—"Take Her, She's Mine" (20th). Slow \$5,500. Last week, "Yum Yum Tree" (Col) (3d wk),

Omaha (Tri-States) (2,066; \$1.25)

"Palm Springs Weekend" (WB).
Fair \$6,500. Last week, "Fun In
Acapulco" (Par) (2d wk), \$5,500.

Cooper (Cooper) (687; \$1.25)— Wheeler Dealers" (MGM) (3d wk). Good \$3,000. Last week, \$5,500.

State (Cooper) (752; \$1.25) "Incredible Journey" (BV) (3d wk). Fair \$3,000. Last week, \$6,000. Indian Hills (Cooper) (804; \$1.25)

"How West Was Won" (MGM).
(30th wk). Big \$9,000. Last week,

Admiral, Chief, Sky View (Ralph Blank) (1,000, 1,234, 1,122 cars; \$1.25) "Great Escape" (UA) and "The Lion" (20th). Nice \$10,000. Last week, "McLintock" (UA) (3d wk), \$9,000.

Cincy B.O. Slides But Take Her' Big \$8,000, Tree' Good \$6,000, 4th

Cincinnati, Dec. 17. Cincy firstruns are marking time at this late stage of the pre-Noel lull, dominated by holdovers with fairish to mild trend. "Take Her. She's Mine," in fourth frame at Palace, looks big in bid for town leadership. "Yum Yum Tree" in fourth week at Valley is rated okay. "McLintock" in third round at Keith's is good. "Wuthering Heights" looks okay in reissue en-try at Albee. "Cleopatra" is rated fairish in

25th session at Grand.

Estimates for This Week

Albee (RKO) (3,100; \$1.25-\$1.50) "Wuthering Heights" (Cont) (reissue). No complaint at \$6,500. Last week, "Palm Springs Week-end" (WB) (3d wk), \$6,000.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Get On With It" (Indie). Fair \$1,200. Daydating with Hyde Park Art. Last week, "Magnificent Sinner" (Indie), \$1,500.

Grand (RKO) (1,396; \$1.80-\$3)-Cleopatra" (20th) (25th wk). Fairish \$6,500. Last week, \$6,800.

Guild (Vance) (272; \$1.25)-"Devil and 10 Commandments" (Indie) (2d wk). So-so \$1,000. Last week, \$1,200.

Hyde Park Art (Cin-T-Co) (700; \$1.25)—"Get On With It" (Indie) (2d wk). Fairish \$1,000 or near. Last week, \$1,100.

Keith's (Cin-T-Co) (1,500; \$1.25-\$1.50)—"McLintock" (UA) (3d wk). Okay \$6,000 after \$8,000 for sec

Palace (RKO) (2,600; \$1-\$1.50)— Take Her, She's Mine" (20th) (4th wk). Big \$8,000. Last week, \$8,500.

Twin Drive-In (Cin-T-Co) (West (21st wk). Good \$5,000. Last week, \$6,600.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50) — "Yum Yum Tree" (Col) (5th wk). Okay \$6,500.

Last week \$7.800

Twin Drive-in (Cin-T-Co) (West Side only; 800 cars; \$1)—"Blood Feast" (Indie) and "Scum of Earth" (Indie). Nice \$3,500. Last week, "French Line" (Indie), "Female Jungle" (Indie) and "Anatomy of Syndicate" (Indie) (reise) omy of Syndicate" (Indie) (reissues), \$4,000 at 90c gate.

Valley (Cin-T-Co) (1,275; \$1.50-\$1.75)—"Yum Yum Tree" (Col) (4th wk). Good \$6,000 after \$7,000 for third.

DRIFTED TO HAWAII

Document on Raft Voyage Opens In Honolulu

Honolulu, Dec. 17. What is heralded as the world premiere of "Lehi," an indie docu-mentary about a raft voyage from California to Hawaii, is set for Thursday (12) at the downtown Princess theatre.

The 76-minute film also is set to open the following day in San Francisco, where the voyage started, according to Gene Blakely, who edited the feature. All footage was taken by DeVere Baker, skipper of the raft, Lehi IV, which made the crossing in 69 days. | rection of Ronald Neame,

Toronto Marks Time; 'Too Young' OK \$14,000, 'Tree' Rugged 15G, 'Fun' 9G

BOSTON

(Continued from page 8) fight at Comanche Creek" (AA) (3d wk), \$6,500.

Orpheum (Loew) (2,900; 90-\$1.65)—"Peppino's Small Miracle" (Indie). Mild \$6,000. Last week, "McLintock" (UA) (3d wk), \$6,200.

Paramount (NET) (2,357; 90-1.65) - "Alone Against Rome" \$1.65) — "Alone Against Rome (Indie) and "Witch's Curse" (Indie). Opened Friday (13). Hot \$11,-000. In ahead, "Humpbacked Horse" (Indie) and "Musical Spring" (Indie) (2 days), okay \$5,000. Last week, "Fun In Acapulco" (Par) and "Operation Bullshine" (Indie) (2d wk), \$6,000.

Pilgrim (ATC: (1,909; 75-\$1.25)
—"Knockers Up" (Indie) and "30
Years of Fun" (20th) (2d wk). Oke \$6,000. Last week, \$7,500.

Park Square (Indie) (300; \$1.80)
-"My Life to Live" (Union) (4th wk). Oke \$2,500. Last week, same.

Saxon (Sack) (1,000; \$2-\$3.90)— "Cardinal" (Col). World-preemed Thursday - (12) with benefit for Cardinal Cushing charities which raised \$75,000. Opened regular run \$36,000 with theatre parties first week ending Wednesday (18). Last week, "Wheeler Dealers" (MGM) (4th wk), oke \$5,000.

State (Trans-Lux) (730; 90-\$1,25)
"Europe in Raw" (Indie) and "Vice Dolls" (Indie) (3d wk). Trim \$7,000. Last week, \$8,000.

West End Cinema (E. M. Loew) (500; 75-\$1.50) — "Conjugal Bed" (Embassy) (6th wk). Fifth week was good \$3,500.

LOS ANGELES

(Continued from page 9) (UA) (m.o.). Dull \$19,000. Last week, Hillstreet with Pix, "Shotgun Wedding" (Pat), "Facts of Life" (UA) (reissue), \$11,600. Fox Wilshire, "McLintock" (UA) (3d wk), "Wheeler Dealers" (MGM) (m.o.), \$3,500. Village, "Irma La Douce" (UA) (7th wk), \$3,500.

Pix, Four Star (Prin-UATC) (756; 868; \$1-\$2)—"Mondo Cane" (Emer) and "Women of World" (Emb) (reissues). Fair \$7,000 or close. Last week, Four Star, "A Stranger Knocks" (T-L) (8th wk), \$1,000 **\$1.9**00.

El Rey, Vogue (State-FWC) (856; 810; \$1-\$1.49)—"Secret Passion" (U) (retitled from "Freud," 1st general release) and "Ugly American" (U) (reissue). Mild \$5,000. Last week, "Thrill of It All" (U), "For Love, Money" (U) (reissues), 95,500

Hollywood (FWC) (856; \$1-\$1.49) —"Man With X-Ray Eyes" (AI) (2d wk) and "Twice-Told Tales"

(AI). Fair \$3,500.
Warren's, Crest (Metropolitan)
(1,757; 750; \$1-\$1.49)—"Lawrence
of Arabia" (Col) (4th wk). Fairish of Arabia" (Col) (4th wk). Fairish \$7,000 or close. Last week, \$8,600. Warner Beverly (SW) (1,316; \$2.\$2.40) — "Wuthering Heights" (Cont) (reissue) (3d wk). Okay \$4,000. Last week, \$4,500. Music Hall (Ros) (720; \$2.\$2.40)—"School for Scoundrels" (Cont) and "Battle of Seves" (Cont) (reissues)

'Battle of Sexes" (Cont) (reissues) (3d wk). Mild \$3,600. Last week, \$3,900.

Beverly, Orpheum (State-Metropolitan) (1,150; 2,213; \$1-\$2.40)— "Tom Jones" (UA) (8th wk), Beverly; 3d wk, Orpheum), strong \$19. Last week, \$26,200.

Cinerama (Pac) (915; \$1.49-\$3.50)

"It's a Mad World" (UA) (6th k). Fine \$28,000. Chinese (FWC) (1,408; \$2-\$2.40) "Yum Yum Tree" (Col) (8th wk).

Stout \$10,000. Last week, \$11,000. Fine Arts (FWC) (631; \$2-\$2.40) —"Lord of Flies" (Cont) (9th wk).

Fine \$3,500. Last week, \$5,000. Hollywood Paramount (State) (1,468; \$1.55-\$2.40)—"V.I.P.'s" (14th wk). Good \$4,500. Last week, \$6,500.

Pantages (RKO) (1,512; \$2.50; \$5.50)—"Cleopatra" (20th) (26th wk). Fair \$19,500. Last week, **\$**21,000.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80) — "How West Was Won" (MGM) (43d wk). Sturdy \$15,000.

Carroll Baker and Robert Mit-chum into Frank Ross production for United Artists, "Mrs. Moses," to be lensed in Africa under di-

Toronto, Dec. 17.

With Xmas shopping denting biz and houses holding back on new product, only newcomer is "Too Young to Love," daydating five Taylor theatres, for okay returns. Biz is otherwise spotty. Carlton, Rank's Canadian showcase, is closed until Friday (20) for opening of "It's a Mad World," with Tivoli also taking week off with Tivoli also taking week off until playing "The Cardinal," both on hardticket.

Carlton saw switchover to three sister ships of "Under the Yum Yum Tree" after six weeks. "Tree" is lusty at the three houses. "Mouse on the Moon" is doing well. "Fun at Acapulco" held over for third stanza at Canada's largest house. "Cleopatra" also is doing nicely in 25th week at the University.

Estimates for This Week Danforth, Fairlawn, Hunber (Rank) (1,328; 1,165; 1,203; \$1-\$1.50)—"Yum Yum Tree" (Col) (7th wk). Lusty \$15,000; Last week, \$18,000.

Downtown, Glendale, Prince of Wales, Scarboro, State (Taylor) (1,059; 995; 1,197; 682; 696; 50-\$1)—"Too Young to Love" (IFD). Okay \$14,000. Last week, "Shame of Patty Smith" (IFD) and "Strong-room" (IFD). room" (IFD), \$13,500.

Eglinton (FP) (919; \$2-\$3)—
"How West Was Won" (MGM) (38th
wk). Final week, excellent \$4,700. Last week, \$4,500.

Hollywood (FP) (1,080; \$1.25-\$1.50)—"Bitter Harvest" (20th) (3d wk). Poor \$5,000. Last week,

Hyland (Rank) (1,357; \$1.25-\$1.50)—"Mouse on Moon" (Lope) (4th wk). Hefty \$6,000. Last week,

Imperial (FP) (3,216; \$1-\$1.75)

—"Fun in Alcapulco" (Par) (3d wk), Slow \$9,000 or near. Last week, \$12,000.

Loew's (Loew) (1,641; \$1-\$1.50)
-"Wheeler Dealers" (MGM) (4th
k). Okay \$7,000. Last week, ŵk). \$9.000

Tivoli (FP) (935; \$1.50-\$2)— "Evening with Royal Ballet" (20th) (4th wk): Sad for three days at \$2,500. Last week, \$4,000. Towne (Taylor) (693; \$1-\$1.50)-

"8½" (IFD) (6th wk). \$3,500. Last week, \$4,500.

University (FD) (1,344; \$2-\$3.50) —"Cleopatra" (20th) (25th wk). Excellent \$12,000. Last week, \$12,600.

Uptown (Loew) (2,245; \$1.25-\$1.75)—"Small World of Sammy Lee" (7 Arts) (3d wk). With lockover deal, still sad at \$4,500. Last week, \$6,000.

CHICAGO

(Continued from page 8) 4th wk). Weak \$8,750. Last week, \$14.000.

State-Lake (B&K) (2,400; \$1.50-\$4)—"Cleopatra" (20th) (25th wk). Fine \$18,000. Last week, \$19,000.

Surf (H&E Balaban) (684; \$1.50-\$1.80)—"Room At Top" (Cont) and "Divorce, Italian Style" (Embassy) (reissues). Trim \$3,000. Last week, "Hand In Trap" (Indie) and 'Summerskin' (Indie) (2d wk), **\$2.900.**

Town (Teitel) (640; \$1.25-\$1.80)

— "Green Mare" (Translux) (reissue). Fair \$2,000. Last week,
"Playgirl and War Minister" (Union), \$3,000.

United Artists (B&K) (1.700: 90 \$1.80) - "Yum Yum Tree" (Col) (7th wk). Mild \$10,500. Last week, \$25.500.

Woods (Essaness) (1,200; 90-\$1.80)—"Take Her, She's Mine" (20th) (3d wk). Snappy \$15,000. Last week, \$18,000.

World (Teitel) (608; 90-\$1.80) -"Seducers" (Brenner) (3d wk). Fair \$3,700. Last week, \$4,200.

8TH WIN FOR BEACHLER

Dayton, O., Dec. 17. Walter Beachler, former presi-dent and owner of the United Fireworks Co., has been elected to his eighth consecutive term as Chief Barker for Dayton Tent of Variety Club. Also re-elected were Harry Good, first assistant chief barker; Roy Wells, property master, and Sylvan Fred, dough

Members of the board are William Clegg, Robert Gump, James Hanna, Jack Keyes, William Keyes, Fred Krumm, Abe Rosenthal, Henry Sullivan, and Cyril Grillot.

New York Sound Track

David Raphel, 20th Fox's continental Europe supervisor, who has been on an extended visit to the N. Y. homeoffice, returns to Paris today (Wed.) to spend the holidays with his family . . . AIP agrees today (Wed.) to spend the holidays with his family . . AIP agrees with Jessica ("The American Way of Death") Mitford about the high cost of dying. A special casket featured in AIP's new "Comedy of Terrors" cost \$9,300. However, it's equipped with a special hydraulic lift which most ordinary tenants would eschew (unless they want to raise fright-wigs of family and friends).

Spotted at the French Film Office reception for Daniele Delorme and

Spotted at the French Film Office reception for Daniele Deforme and Yves Robert last week were Charles Boyer, Robert Favre LeBret, Robert Cravenne and Serge Bourguignon, among others. Bourguignon, who starts directing 20th's "Cassandra at The Wedding" about Feb. 1, was in town scouting locations for the Natalie Wood starrer. Pic is to be lensed in Hollywood, New York and Europe. Before returning to his Paris home for the holidays, the young French director also had his first chat with 20th prez Darryl F. Zanuck. "Very satisfactory." Indie filmmaker Ernie Pintoff, who has just about finished his kiddie book for Harper & Row ("Charming Charming"), is now planning a

book for Harper & Row ("Charming. Charming."), is now planning a new short—to be live-action, in contrast to the far-out-and-funny new short—to be live-action, in contrast to the far-out-and-tunny cartoons for which he is best known. His only previous live-action pic was the Buddy Hackett featurette, "The Shoes" . . 20th-Fox's ad-pub department, long-stationed on the fourth floor of the W. 56th Street homeoffice, moves up to the fifth floor next month, with the vacated space being taken over by DeLuxe Labs . . Point Films Inc. has signed Robert Benton to do the graphics and Elinor Silverman to do the publicity campaign on the upcoming release of "Point of Order," the feature-length documentary on the Army-McCarthy hearings which opens next month.

opens next month.
20th-Fox's "Take Her, She's Mine" apparently hasn't been feeling the pre-Christmas squeeze in N. Y. Film racked up a theatre gross of \$652,406 in the first four weeks of its Premiere Showcase release in 17 theatres, and was held for a fifth week in eight of the houses. Yes, Virginia, there is a Judy Canova, and she may be all over the tv screens in the not-too-distant future. 20th is currently shooting a pilot for a tv series, "Cap'n Ahab," starring Jaye P. Morgan and the vet comedienne. comedienne.

20th has novelist Howard Fast set for local promotion of its "Man in The Middle," based on Fast's "The Winston Affair." Novelist will host a special screening of the film at the ho. Dec. 30 . . . Moe Grassgreen, whose entire 46-year film career has been with 20th-Fox, retired from the company last Friday (13) at the age of 65. Most recently, he's been with the branch operations department in the homeoffice. Joe Wolhandler Associates has dropped its Coast affiliation with McFadden & Eddy and substituted Richard Carter Public Relations Inc.

Lee Savage has been appointed creative director of Elektra Films, commercial films producers. He succeeds the late Abe Lies who died Dec.

director of Elektra Films, commercial films producers. He succeeds the late Abe Liss, who died Dec. 1.

Add industry milestones: Theima Ritter received her first fan letter from Tasmania last week. A 20th-Fox tubthumper, who was asked where Tasmania is, said he wasn't sure, but that he did know Merle Oberon had been born there, which is one way to learn geography. (Miss Oberon starred in 20th's recent "Of Love and Desire"). Miss Ritter, meanwhile, goes to Chinatown Dec. 22 to distribute Christmas gifts for the Herald-Trib's Fresh Air Fund. Also meanwhile, Miss Ritter's daughter, Monica Moran, who made her screen debut in "Take Her, She's Mine," has been signed to a term contract by 20th.

Robert Morse, now on the Coast filming "Honeymoon Hotel," has formed his own production company, Mayfair Productions. Theodore Bikel has flown to London for conferences with Harry Saltsman and Cubby Broccoli re his projected appearance in their third James Bond pic, "Goldfinger". Garrick Films has signed Ireme Kamp to script Peter Viertel's novel, "To Love and Corrupt". Vet publicist Bernie Lewis has been named director 1964 Page One Ball, skedded for next April 24.

April 24.

April 24.

Moviegoer, a new film buff quarterly, is due to make its appearance shortly. James Stoller is editor. Stanley P. Darer, formerly associated with Irvin Shapiro's Films Around The World, has opened offices here for his own firms, Worldwide Attractions and the Darer Co.

Hal Wallis back in his Hollywood office after London and New York trips. James Darren inked by Universal to a non-exclusive seven-pic pact calling for at least a film a year through 1970, the first of which will be "The Lively Set" which starts Jan. 6 with William Alland producing. Darren also has a multi-pic pact with Columbia for one a year through 1966. Leon Fromkess' next for Allied Artists will be "The Party," Jerry De Bono to script and Allen Barron to direct, with Carol Lynley being sought to topline, lensing to begin in March.

"The Party," Jerry De Bono to script and Allen Barron to direct, with Carol Lynley being sought to topline, lensing to begin in March. Composer Henry Mancini to score "Shot in the Dark" for Blake Edwards, continuing their longtime film-tv association. latest additions to the "Where Love Has Gone" cast; Joey Heatherton, De Forest Kelley and Jane Greer. ... Universal and Fred Astaire Dance Studios working a joint promotion tied to "Charade". ... Paul Mantee, who plays the lead role in Paramount's "Robinson Crusoe On Mars," inked to a term pact by the studio.

Ely A. Landau has developed a special screen and in-person com-

Ely A. Landau has developed a special screen and in-person com-bination Christmas show at his Normandie Theatre, N. Y., featuring Metro's "Magic Boy" animated feature and a stage show presenting a troup of magicians and clowns who will entertain and distribute party a troup of magicians and clowns who will entertain and distribute party favors and such ... over 300 theatres around the country are tieing up with Channel Master radio-tv dealers for promotions for Par's Jerry Lewis starrer "Who's Minding the Store?"... Jerry Callahaa appointed to the newly-created post of Allied Artists Boston branch sales manager. Dell Books is publishing a paperback novelization of Jack Roses" "Who's Been Sleeping in My Bed?"... Daniela Bianchi, who gets "introduced" in UA's "From Russia With Love," spotlighted in Look's Dec. 31 issue ... Embassy Pictures has acquired the Italo comedy-(Continued on page 15)

Inside Stuff—Pictures

"The Witch," 1956 Finnish import based on a screenplay by Finnish novelist Mika Waltari, is expected to be resubmitted for a N. Y. exhibition license in the near future. Pic, now being distributed by Joseph Brenner, was turned down some years ago, but feeling now is that as a result of recent court rulings, pic stands a better chance for approval. Picture this fall was finally cleared for "adults only" showing in Chicago. As has become general practice in Chicago, the local censor board denied it a license, unless deletions were made, but the appeals board subsequently passed the film if retricted to adult patronage.

VARIETY reader John L. Matthews, Racine, Wisc., questions the accuracy of the story in the Nov. 27 issue pertaining to the current re-lease of "All Quiet On The Western Front" in Paris "after a delay of 33 years." Matthews says he saw the film in a dubbed version in Paris in the 1950-51 season. According to Universal execs, however, Matthews could have seen the film in a subtitled version, but this current release is the first time Parisians have seen the film dubbed into the French

British film crisis, which has dominated industry attention and activity during the past two or three months, has now spilled over to the national press. The Financial Times on Saturday, Nov. 30, carried an editorial page feature analyzing the situation, and apart from a booboo in reporting that Rank had a financial stake in Anglo-Amalgamated, gave a comprehensive rundown, in which the main editorial recommendation appeared to be in favor of divorcement of exhibition from production on the U.S. pattern.

NATIONAL GENERAL EARNINGS UP 31%

Los Angeles, Dec. 17. National General Corp. upped its consolidated earnings 30.99% for year ended Sept. 24, 1963, \$3,459,-600 against last year's \$2,641,064. Take for 1962 was exclusive of \$637,876 in non-recurring special items, of which there were none this year.

On a per share basis, theatre 3,331,825 average shares outstanding, compared with operating earnings of 77 cents per share last year on 3,312,190 common shares outstanding. Gross income for fiscal '63 totalled \$48,912,798 as against \$45,808,084 the previous year.

Eugene V. Klein, president, in

Rentals Corp., Mission Pak Co., in pic. Concerts Inc., and the newly-or-ganized Theatre Color-Vision Corp. likely

'Zulu' Gets Full Levine Promo Tactics; Deny Any South African Complaints

'LEOPARD' BILLING NOT OK: CLAUDIA CARDINALE

Rome, Dec. 17. "The Leopard" (20th) which recently began its British release, chain this year earned at a rate may be withdrawn from distribu-of \$1 per common share, based on tion in the U.K. because of a retion in the U.K. because of a reported court suit filed by Claudia Cardinale through her London agent, Christopher Mann Ltd., against Titanus (producer of ple) and 20th, distributors in Britain and several other world areas.

Claim is that film's producers Eugene V. Klein, president, in disclosing firm's favorable position, reported that gains in both total income and net earnings were total income and net earnings were tributable to improve the company of the company attributable to improved theatre in publicity and titles, but put her earnings and real estate activities. name after Delon's. Also said here NGC subsidiaries operate 217 that Titanus had previously signed theatres in 16 Western states a pact with Delon giving him equal Other subsids include Mobile billing with his female partner

Release holdup in Britain seems likely here, says spokesman for Company is also active in a num- Miss Cardinale, as neither actress ber of large-scale real estate de- nor Delon are willing to give velopments locally and in Northern ground in standing on respective California; as well as other areas. rights.

Amusement Stock Quotations

Week Ended Tues. (17)

. 40	063	*Weekly Vol	Westle	Washin	Tues.	Net Chang
High		in 100s		Low	Close	for w
153%	121/6	ABC Vending 87	131/8	123/4	127/8	+ 3/8
381/4	277/8	Am Br-Par Th 263	337/8	311/2	315%	+ 1/2
211/8	141/2	Ampex 776	191/8	181/8	181/4	3/8
843/4	421/2	CBS 228	793/8	75%	79	+17/8
183/4	121/8	Chris Craft 110	141/8	13	13	1
291/2	221/4	Col Pix 91	233/4	23	23	뭐 하는
46	4518	Decca 17	461/4	451/2	451/2	
463%	273/4			383⁄8	383%	23/8
1223/8		Eastman Kdk 218	120½	116	1201/8	+33%
63/8	51/4	EMI 79	53/4	51/2	55%	— ⅓s
271/8	205/8		241/8	231/2	233/4	−- 3⁄8
161/2	95/8	Glen Alden . 694	15_	14	141/8	
233/4	153/4	Loew's Thea. 451	203/4	181/8	181/2	-11/8
683/4	48	MCA Inc 20	601/8	58	601/8	+13%
	15	Metromedia 185	331/4	317/8	33	+11/2
371/4		MGM 165	281/8	271/4	271/2	— 58
123/4	7 /8	Nat. G'I Corp. 178	93/4	9	9	— ¾
243/4	201/2	Outlet †320	211/2	21	21	-11/4
551/2			563/8	535/8	557/8	+21/4
2111/2		Polaroid 377	1831/2	1751/4	1753/4	-33/4
1023/4		RCA1719	983/8	951/2	963/4	. +1
101/4	63/4 14		85%	81/2	85/8	- 38
163/4			151/2	151/8	151/8	98
25¾ 45¾	20½ 31	Stanley War. 223 Storer 17	277/8	251/4	271/8	+2 -13%
281/4	177/8		397/8	381/4	381/4	-178
37	20	20th-Fox 257	25¼ 26%	241/4 251/2	241/4	-1
32	173/4	United Artists 177	20 /8 233/8	2372 19	261/8	+ 1/2
161/4	127/8	Warner Bros. 103	2398 145%	137⁄a	191⁄8 145⁄8	-1
841/4	51	Zenith 371	803/8	781/2	7034	+ 5%
U#74	O.L	Zeniu 3/1	0098	(072	783⁄4	— ¾
	5.	American St	ock Exc	hange	14.75 BB	
4	21/8	Allied Artists 78	25%	236	236	- 1/4
111/4	5	Balm'nt GAC 37	101/4	10	10	
121/4	63/4	Cam-P'kway 20	75%	71/4	71/4	
241/8	167/8	Cap. Cit. Bdc. 103	201/4	19	191/4	— 7/a
171/2	105/8		151/4	137/8	137/8	- 3/8
. 9	61/2	Desilu Prods. 27	7	7	7	
91/8	43/4	Filmways . 25	85%	81/4	83%	- 1/8
11%	9	Movielab 8	91/4	9	91/4	+ 1/8
137/8	534	MPO Vid 17	11	101/8	101/8	— 7/s
35%	21/8	Reeves Bdcst. 47	27/8	25%	27/8	+ 1/4
51/8	23/4	Reeves Ind. 136	27/8	23/4	25%	— 1/s
173/4	131/4	Rollins Bdcst. 6	157/8	151/2	151/2	3/2
253/8		Screen Gems 19		21	227/8	$+1\frac{1}{2}$
22		Technicolor . 212	171/2	163/8	163/8	-1
63/4	41/8	Teleprompter 57	45/8	41/2	41/2	— 1/8
23/4	3/4	Tele-Indus 44	15/16	5/8	15/16	+ 1/4
141/2	10%	Trans-Lux 20	111/2	105%	111/4	+ 1/4
		and the second of the second o				

- * Week Ended Mon. (16).
- † Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Secu			
Over une Counter See	Bid	Ask	* *
Commonwealth Theatres of Puerto Rico	5	6	-11/2
Four Star Television	77/8	83/4	- 1/2
Gen. Aniline & Film	320	347	
General Artists Corp	65/8	67/8	— 1/8
		111/4	+ 1/8
Magna Pictures	13/8	13/4	
Medallion Pictures	181/4		+ 5/8
Pickwick International	41/2	51/4	
Premier Albums Rust Craft Greeting Cards	83/4	95%	+2
		. 12	- 3/4
Seven Arts Productions Transcontinent Television	73/4	85%	— ¾
U. A. Theatres		10	i de de de la companya de la company
Universal Pictures	66	701/2	
Walter Reade-Sterling Inc.	27/8	33/8	— 1/4
Wometco Enterprises	331/2	361/8	
Wrather Corp.	47/8	5%	+ 1/8
(Source: National Assn. of Securit	ie s Dea	ler s Inc.)

Execs at Embassy Pictures in Manhattan deny that there is any official-dissatisfaction on the part of the South African government concerning "Zulu," a multi-million dollar adventure opus filmed outside Johannesburg at Natal.

Reports of conflict had come out of Johannesburg regarding Embassy's publicity on the film which allegedly dropped the South African identification of the film's location. This, it was claimed, was being done because of a sensitivity in many parts of world to the strict segregation policies enforced by the S. African government.

In denying any policy of disaffiliation, Embassy execs point out that the location is being openly referred to a Natal with no at-tempt to disguise the site. Also denied is the report that the S. African government was a substantial investor in the film. Embassy is distributing the film in the U. S. and Canada and Paramount is handling it in the rest of the world.

Embassy declares it has no complaints from the S. African government. It also points out that "Zulu" will have its world preem in Johannesburg in January, possibly the 22d. The South African government contributed no cash to the picture but did lend considerable cooperation to the project, helping to supply animals and manpower and helping out in other ways,

Apparently Embassy experienced some difficulties in the U.S. in trying to arrange promotional tieups and such. Reluctance seems to be coming from companies and individuals who are aware of the S. African racial policy. This is particularly true in attempted arrangements for national promo hookups. It is revealed that Embassy also had its troubles with some companies and individuals in the same field when trying to line up national promos for "The Sky Above, The Mud Below," a docu-

mentary on New Guines.

All the same, "Zulu" is getting one of Embassy's biggest campaigns since prez Joseph E. Levine sprang on the scene with "Her-cules." Despite the reluctance of some, there have been others who have cooperated in forming promotional ties and the campaign is already in swing. The picture won't open in the U.S. until this summer but bows in London Jan. 22.

Like Embassy, Paramount denies any knowledge of official dissatisfaction with the picture by S. African officials. Par is using the Embassy publicity and ad campaigns in its own promoting of the film, as per their original greement.

12

Bart to GAC With His Talent Stable

Hollywood, Dec. 17. agency affiliation switches in Hol-iywood in some months, Al Bart last week quit Herb Brenner's International Mgmt. Associates and shifted to General Artists Corp.

Bart, who long has specialized in percenting film scorers, takes along with him to GAC his whole stable, which includes Henry Man-cini, Elmer Bernstein, Ernest Gold, Andre Previn and Bronislau Kaper, among others.

Like Brenner, Bart was an MCAgent and when with now-disbanded talent-handling wing of MCA, Bart repped film tuners. He joined Brenner when latter set up own shop after MCA ceased agenting.

The deal for Bart to join GAC was engineered by Ingo Preminger, who heads up GAC literary dept, and, in a recent policy decision at GAC also was given rein over film-music dept. In so doing, Preminger has been selling scorers of the dept of the control of the c to studios himself; only few days ago cinched a deal for Alex North to score "Cheyenne Autumn," which John For I is now directing for Warners.



6 months away
...and already
they're booking

DARRYL F. ZANUCK'S

LOMGEST DAY

to participate in the 20th Anniversary of D-Day, June 6, 1964

Philadelphia hits the beach firstwith dates set in these situations: PHILADELPHIA, PA.
READING, PA.
HARRISBURG, PA.
ALLENTOWN, PA.
BETHLEHEM, PA.
LANCASTER, PA.
CHESTER, PA.

EASTON, PA.
YORK, PA.
ATLANTIC CITY, N. J.
OCEAN CITY, N. J.
WILDWOOD, N. J.
MANAHAWKIN, N. J.

POTTSVILLE, PA.
WILMINGTON, DEL.
WILLIAMSPORT, PA.
LEBANON, PA.
SCRANTON, PA.
WILKES BARRE, PA.

SUNBURY, PA.
BLOOMSBURG, PA.
HAZELTON, PA.
TRENTON, N. J.
MORRISTOWN, PA.
LEWISTOWN, PA.
SHENANDOAH, PA.

Disallowed Punches Thrown By **Locals With Rabid Theme Bias**

Baltimore, Dec. 17.

Another chapter has been added to censorship story with Legislative Council supporting proposal to bar those under 18 years of age from "objectionable movies." Suggestion was presented to Council by legislative committee on film cen-sorship. It is headed by Senator James A. Pine (D., Baltimore coun-

Proposal required a roll-call vote, something rare for the Council. Results were 11 to 5 in favor of the recommendation. Leading the fight against it was Delegate Thomas Hunter Lowe (D. Talbot) chair-man of House of Delegate's Judiciary Committee.

Lowe, in waging battle, said "The concensus is that this kind of bill is unconstitutional. States all over the nation have found it unconstitutional."

Senator Pine urged that the issue of constitutionality be left to the courts. He told council the attorney general's office had informed his committee that it felt the proposal is constitutional.

To this, Delegate Marvin Mandel

(D., Fifth Baltimore) said: "According to the attorney general, this may be constitutional but according

to a lot of courts, it is not."

It remains for the Council to present proposal as a bill. Similar bills have died in the state legis-

In another development, the Maryland Court of Appeals, for the first time, heard a case challenging the constitutionality of the movie censorship law as it exists

Previous cases were based on objections as to how law was applied by state board of censors. Case has been brought to court

by Ronald Freedman, operator of the Rex Theater, currently a nudie house. Mr. Freedman was convicted before Judge Anselm So-daro in Baltimore Criminal Court.

Case began when Freedman, in admitted test of the law, refused to submit "Revenge at Daybreak" to board for licensing before show-

ing in November of last year.

Law allows three member board to censor all or parts of films it considers obscene or which tend "debase or corrupt morals or incite to crime."

Freedman, in brief filed with Court of Appeals, argues that definitions and standards are "vague," that the law infringes on freedom of expression in violation of the Federal Constitution and

the Maryland Bill of Rights.
It is expected that Court of Appeals decision will be long time

'LORD JIM' UNDER SAIL; OTHER PLAYERS DUE

Hong Kong, Dec. 17. Writer-director Richard Brooks this week began principal photography here on his new Columbia pic, "Lord Jim," based on the Joseph Conrad classic. Two of the film's principals—Peter O'Toole and Jack Hawkins—were on hand for the first scenes, all shot at sea on the old Asiatic freighter, Kwang

The other major members of the James Mason, Curt Jurgens, Eli Wallach, Paul Lukas and Akim Tamiroff—are due to arrive around Christmas. The full unit will finish shooting here in January and then move to Cambodia for three months of jungle shooting.

See How the Germans Almost Got Churchill

- Sir Winston Churchill could have a big year on film in 1964. Last week it was revealed that pro-ducer-director-writer Carl Fore-man had purchased the rights to two autobiographical books by the British elder statesman. That re-minded Paramount that it has had a Churchill story on its roster for some time, too, called "Heart of the Lion'

Hugh Frank has been listed as producer of the Par property but no starting date has ever been set. Foreman's properties, "My Early Life" and "The World in Crisis" will hopefully be shaped into production to roll next summer in England, South Africa and India with Columbia financing and distributing.

HAROLD V. COHEN'S LATEST 'Man of Year' of Golden Quill-His Honors Shelf Crowded

Pittsburgh, Dec. 17. Harold V. Cohen, columnist, critic and drama editor on the Pittsburgh Post-Gazette since 1926 (separately he was also VARIETY stringer here for 32 years), was named "Man of the Year" in jour nalism at the annual Golden Quill Awards dinner. Cohen had previ-ously been named "Drama Critic of the Year" by the Screen Direc-tors Guild. He continues a daily column for the paper.
At the same dinner, Lisa How-

ard of ABC News, was given the "Daytime TV Network Award" and Bob Considine was honored as a columnist and Radio-TV commen-

Carl Apone, music critic of the Pittsburgh Press, won the sports writing award for an article on Penn State coach, Rip Engle, in

the paper's magazine section.
Alice Weston, hostess 'Luncheon at the Ones" on WIIC, won the women's program award for her series on "The Lonely Sickness," a full treatment on alcoholism. The WIIC news staff won the award for "TV News Film" and staffer, Regis Bobonis, won the award for a single news

The Group W stations, KDKA-TV and KDKA, walked away with the rest of the awards winning for "TV News Excellence," "TV single program" (with WQED), "TV series" (KDKA-TV Reports on "Black Muslims"), "Radio News Reporting," "Radio Single Fea-ture," "Radio Feature-Series," editorials and public service (Focal Point Series).

Again 'Sponsoring' Bill to Classify

Decision by Joint Legislative Committee on Offensive and Obscene Material, after a two-day executive session in Albany, last week, to sponsor a bill "as requested by the Board of Regents concerning movie classification, was fully expected. However, it remained to be seen how much influence Regents' support of classi-fication for "unaccompanied" school children would have in the Legislature, particularly in the Senate. Upper House was the stumbling block in previous attempts by Joint Committee to obtain enactment of an "advisory" classification act. It never came to a vote there.

This was true in 1960-through-1962; seemed likely to be repeated last year, when Assemblyman Luigi R. Marano, Brooklyn Republican chairing Committee, moved for recommital of bill, on third reading.

He stated that Committee had agreed to accept the "help" of motion picture industry—through Motion Picture Assn. of America. This, by expanding review cover-age of "The Green Sheet" to encompass films without Production Code Authority's Seal, and by in-creasing circulation of MPAA-financed monthly publication.

Regents took no official position on "advisory" classification; has, on "compulsory" plan. State Education. cation Department will back it, strongly, too.

CORPORATE ALTERATION

Stanley-Mark-Strand Corp. Fused
Into SCA

Albany, Dec. 17. Stanley-Mark-Strand Corp. incorporated here, has been merged into part of the Stanley Co. of America and authorized to engage in numerous motion picture activities, particularly exhibition, and including production.

This oldtime film outfit has authorized capital stock of 34,000 shares, including 4,000 common without par value and 30,000 pre-ferred at \$100 par value.

Tisch Presides

Continued from page 3

year should help. In keeping with the policy of disposing of uneco-nomic theatres, he said 10 to 12 houses likely will be dropped in the next couple of years.

The Tisch freres overwhelming-ly were reelected to the board. Proposal by Gilbert for the management-opposed mailed report to tockholders on each annual meeting was defeated 1,624,423 to 234, 093. Gilbert said he was encour aged by this count and will rein-troduce the same resolution next year.

Close Integration

Prior to the formal announce-ment of the voting results, lots of

Tisch's Perspective

Laurence A. Tisch, president of Loew's Theatres, was asked if the ticket-scalping situation Levolving N.Y. legit hit shows had any effect on motion pictures.

Replied Tisch: "This is not our problem, I'm sorry to state."

words were heard and they in cluded some expressions of con fidence in management along with the barbs. A representative of Lancing Financial Corp. asked for a financial breakdown on the different fields in which Loew's Theatres functions. He was told by Tisch that this wouldn't be practical be-cause the operations (hotels and theatres) are so closely integrated.

Mrs. Martha Brandt, also unshy about taking the floor, followed through with the demand on such a fiscal breakdown, telling Tisch:
"While I have a high regard for you, you don't own the corporation and the stockholders have a right to know what you know."

This lady was to be heard from extensively later, and at one point crossed swords with Tisch who by then may have been running out of patience. She asked and asked about the reasons behind Loew's inability to pay dividends and Tisch told her, in effect, she was a stranger to the on-record facts.

Par-Embassy

ple want to see" and said that there are more "big and special" pictures planned by various com-panies for 1964 release than in quite a while.

Paramount, for example, will have its first two roadshow pictures since "Ten Commandments" in "Fall of the Roman Empire" and "Becket" and has other "important" product slated Other portant" product slated. Other companies are also loaded, he pointed out.

Levine is linked with Paramount via his holding of 10,000 shares of the company's stock. After Balaban made his "engagement" re-marks, under a reporter's prod, Levine patted him on the back and said "I never thought you'd get out of that one." Par exec v.p.

George Weltner was later heard to say to the prez, "you were really thinking on your feet there."

One thing is certain through it all and that is that Embassy and Par are about as close as they can be without setually being wed. someone made a crack about "pre-marital relations." Whether one will jilt the other or the affair will end at the altar still seems a way from conclusion, however. Both sides may be shy of vows.

George Sidney

Continued from page 4

gested at two sessions by the chair-man of SDIG's merger committee; SDIG's refusal to accept an agree-ment that DGA's legal counsel serve as counsel for the proposed merger with the right for the latter to call on SDIG's legal counsel in a consultative capacity when required. SDIG demand assurances beyond the stated intent of this agreement, said sidney.

Sidney asserted "we believe that merger from happening—to keep the SDIG membership from seeing the proposed merger agreement and expressing its voice on the in his Stateside Theatres spread, matter."

Is Lip Service to 'Orderly Release' **Being Transformed Into Real Policy?**

INDICT EXHIBITORS

Coowners Charged With Showing 'Obscene' Pic

Pittsburgh, Dec. 17.

Pittsburgh exhibitors George uther and Joseph R. Adams were indicated by an Allegheny County grandjury last week on charges of possessing and exhibiting ob-scene films, as coowners of the Cameraphone Theatre.

Asst. Police Supt. Lawrence Maloney and Asst. D. A. Peter F. Flaherty and an arresting squad seized the film in a raid on the theatre Nov. 19, which was the first time such an action occurred in this city.

If convicted in the courts, Luther and Adams face a maxi-mum sentence of two years in

To demonstrate the evidence, Maloney brought in an operator with a projector and showed all the three films seized. The men were arrested under a vague law that includs "pictures and images" in the obscenity laws. Film is not specifically mentioned as it was covered at the time of the passing of this statute by the separate state censor board, which has been abolished due to its unconstitu-

Tom Jones,' Artie Champ, East Side

"Tom Jones" may rate as standout all-time b.o. champ among Gotham's eastside arties, having grossed a hefty \$345,022 in its first ten weeks at Cinema I.

The UA-Lopert release, now in its 11th frame and continuing indefinitely, has not only been sock by comparison to its eastside neighbors but has also often topped grosses of the big Broadway attractions during its run. In most cases it has laready doubled previous records of most eastside houses and continues solidly in Los Angeles as well.

'STREETS OF NEW YORK' TAPED FOR HARTFORD

"Streets of New York," musical video-taped at a special performance this week for presentation to RKO General Phonevision subscribers of this company's subscription tv system in Hartford, Conn.

John H. Pinto, v.p., reported the telecasting for a fee will take place on the nights of Dec. 21, Dec. 25 and Dec. 27.

Based on a melodrama by Dion Boucicault, show has book and lyrics by Barry Alan Grael, who also has a starring role, with music by Richard B. Chodosh and direction by Joseph Hardy. Playwright Marc Connolly will comment between acts for the fee-tv audience.

RKO-Phonevision recently taped 'Spoon River" for the Hartford subscribers but dates for the tv presentation have yet to be set.

1,800-Seat Baldwin Only Theatre in L.A. Damburst

Los Angeles, Dec. 17.

Only theatre to be hit by Satur-day's flood disaster, when Baldwin Hills Reservoir in southwest Los Angeles gave way to either destroy or badly damage what may reach \$30,000,000 in property loss and three liyes, was the 1,800-seat Baldwin Theatre, which was flooded with three to four feet of water. Manager Kenneth Wright led about 100 moppets, attending the matinee, to the roof, where they remained for several hours while floodwaters swept through somewhere, someone in SDIG is theatre and on all sides. No esti-stubbornly attempting to keep the mate yet on damage, which mate yet on damage, which wrecked carpet and possibly will require seat replacements.

Fred Stein, who operates house plans to reopen Christmas Day.

ican Broadcasting-Paramount Theatre v.p. Edward L. Hyman's orderly release campaign is attracting more response than usual this year. Whether distributors are suddenly becoming more con-cerned about their image among exhibitors or just what it's all about isn't clear but in recent weeks several of the major dis-tribs have issued dispatches attesting to their belief in Hyman's ideas and offering support.

It may be just a game of follow the leader, with no one company wanting another to get the jump on it. But the fact remains that, ever since the first company's statements were published (no one is claiming leadership actually), almost systematically the other distribs have followed with statements from their sales chiefs about the validity of the Hyman pro-posals and what they and their companies plan to do about the so-called "orphan" periods.

The period getting all the dis-tributor attention in this sudden wave of good faith with exhibition is the April-May time, a period in which distribs have been notorious for holding back top product apprehension of the through-summer prime playing time when school is out and vacations are in progress. Hyman had expressed optimism and a feeling of studio cooperation at his last orderly release press conference. But then again he always does. The message does seem to have gotten across, however.

United Artists, Paramount, Universal and others have joined the orderly release bandwagon for April-May, U being the latest to issue remarks about the time. Actually, each has pledged several pix for that period, including a couple of "major productions" of the kind that usually don't see the light of exhibition then.

Universal's comments, issued by p.-general sales manager Hi Martin, are typical of what has been happening. "We at Universal believe that a continuing flow of top boxoffice productions, thoroughly pre-sold before they are placed in release, is the answer to the prob-lems which the exhibitors of our country face today," he stated. It is also interesting to note that, in this case as in the others, Hyman's name, affiliation and campaign is always mentioned

prominantly.

Actually, Universal, which had announced 14 pictures for release during the first six months of 1964 comedy running off-Broadway at and two re-releases, will have six the Maidman Playhouse, is to be pix, including four new releases pix, including four new releases and the two re-issues, going out in the April-May period. One is "Captain Newman M. D.," with Gregory Peck, Tony Curtis, Angie Dickinson and others heading the cast, which an Academy qualifer in Hollywood on Christmas day, followed by a Radio City Music Hall and Florida engagement in February and launched with a series of Easter bookings coast-to-

Another is "The Brass Bottle." a Tony Randall-Burl Ives-Barbara Eden starrer. Then there's "Nightmare" from the British Hammer horror film shop and an Gordon Kay. The two re-issues are "Operation Petticoat" and "Pillow Talk" which have been put together in a special package. They, of course, are two of Universal's top all-time grossers.

The situation is much the same

among the other companies mentioned, with some "major" n w re-leases and some filler items blocking into the April-May schedules and being trumpeted as such. Af-ter all these years, it all looks like a victory of sorts for Hyman who has devoted himself to practically nothing else but orderly release for some time now.

Clark Books Cinderella Detroit, Dec. 17.

Clark Theatre Service has taken over the buying and booking for the 1,400-seat second-run Cinderella Theatre on Detroit's eastside for the new lessee Detroit Cinderel-la Corp. Officers of the corporation are William Brown, president, and Herman Cohen, vice president.
Pair also operates the 5,000-seat

first run Fox Theatre in downtown Detroit.

"Mcliniock"

TREMENDOUS IN ITS FIRST ENGAGEMENTS! ALL OVER THE COUNTRY-IN BIG AND SMALL CITIES—IN BIG AND SMALL CITIES—IN BIG AND SMALL THEATRES—IT'S RIGHT UP THERE WITH UA'S BIGGEST GROSSERS!

CHECK THE FIGURES IN: LOS ANGELES – 28 theatre multiple run CHICAGO – Oriental • CLEVELAND – 6 theatres • BOISE–Pinney Theatre and Boise Drive-In • SALT LAKE CITY–Lyric Theatre, Ute and Redwood Drive-Ins IDAHO FALLS–Paramount • SIOUX CITY–Orpheum • MASON CITY–Palace LINCOLN, NEB.—Varsity • CINCINNATI—RKO Keith's • INDIANAPOLIS—Vogue Theatre, Shadyland and Lafayette Drive-Ins • WASHINGTON, D.C.—RKO Keith's

AND IN NEW YORK — 3 SMASH WEEKS
IN ITS PREMIERE SHOWCASE ENGAGEMENT!

BOXORTCE



JOHN WAYNE - MAUREEN OHARA "TY CALINFEO CKY"

18 McNificent

PATRICK WAYNE / STEFANIE POWERS / JACK KRUSCHEN / CHILL WILLS / ŶŶŎŇŇĖ DE CARLO JAMES EDWARD GRANT/ANDREW V. MCLAGLEN/MICHAEL WAYNE TECHNICOLOR PANAVISION A BATJAC PRODUCTION



New York Soundtrack

drama "Il Sorpasso," to be called "The Easy Life" in the U.S., which stars Vitterio Gassman, Catherine Spaak and Jean Louis Trintignant, directed by Dine Risi.

Jerry K. Levine, Paramount ad manager, back in New York after

studio confabs in Hollywood... Revue-tv actor Michael Parks inked to topline in Universal's "Daffy," one of the studio's "new horizons" projects aimed at developing new picture prospects. Robert Cunningham into "Circus World". "Lilies of the Field" grossed \$138,795 in the first week of a 19-theatre "Premiere Showcase" run in New York... Alan Napier inked for "Marnie," having wound his stint in "My Fair Lady."

Add to the list of tv tie-ups for features: Columbia's "Under the Vent

Add to the list of ty tie-ups for features: Columbia's "Under the Yum Yum Tree' via clips of Jack Lemmon in the pic last Monday (16) on NBC's "Hollywood and the Stars" and "Dr. Strangelove" via Peter Sellers on the same show. Also, this Sunday (22), "The Cardinal" gets some limelight on Ed Sullivan's CBS show. . . the Movie Social Club of Kings County under direction of Brooklyn County Under the Yum of Kings County, under direction of Brooklyn-Queens business agent for projectionists Local 306 Harry Garfman, for the 14th year visiting Brooklyn hospitals distributing candy and toys to sick children.

UA's "From Russia With Love" rated the biggest b.o. attraction in Britain in 1963 by the annual survey of 2,400 theatres made by the magazine Films and Filming which also says that the \$1,960,000 production costs are likely to be recouped by the end of the Brit run, with the anti-action of the Brit run,

duction costs are likely to be recouped by the end of the Brit run, with the anticipated world-wide gross reaching \$8,400,000.

RKO Theatres running a promotion contest currently, the prizes being a 1964 convertible car and a trip to London for two. "Fluffy," an original screenplay by Sam Rocca, purchased by Gordon Kay & Associates and will be produced by Kay as his next pic for Universal, to roll early in the new year. Jill St. John cover girls the January issue of Pageant mag. Harry Tatelman will produce "The 466," a Navy comedy set in World War II, for U with Robert Arthur as exec producer. He's also preparing "The Faceless Man" for the studio, Frank Nugent scripting. Frank Nugent scripting.

"We (Hollywood stars) are sort of a strange brand of cats," twice commented James Stewart in a recent interview over NBC radio. He does not "object," to, in fact rather likes, imitations of him by night club performers. He thought it difficult to give ideal training for children—Stewart mentioned 12-year-old twins; to balance it between fair and firm. His upbringing was "strict." Stewart characterized as "stupid" the suggestion made by an officer, after he joined the Air Force in World War II—to wit, "just try to be one of the boys." This, after Hollywood exposure, was simply not feasible, said Stewart.

after Hollywood exposure, was simply not feasible, said Stewart.

Dore Schary-Warner Bros. production of "Act One" premieres Dec.
26 at the Trans-Lux East as a benefit for the Dramatists Guild Fund
Inc. Price is \$15 per seat. . Most of the local pundits offered high
praise for "Charade" at the Music Hall; Timesman Bosley Crowther
thought the melodramatics and the gore ill-fitting for the Christmas
season . Loew's circuit now 60 years old . Producers who latterday discover the hinterlands and talk it up big for promotion of their
pictures via the roadhop bit might take a look at Bill Castle. He's
been doing it for years, latest being in behalf of "Strait Jacket".

Andrew and Virginia Stane left recently for London and their next

Andrew and Virginia Stone left recently for London and their next production for Metro, "The Secret of My Success."

Buddy Hackett and Don Rickles have gone into AIP's now-shooting "Muscle Beach Party". The Bronston Company and the French Film Office cohosted a reception the other evening for Daniele Delorme and Yves Robert, whose "War of The Buttons" opens here shortly.

Charles R. Fagan, formerly with CBS Films, joining Sandy Heward's indie production company as veep in charge of sales. His first job selling Howard's recently completed "Dairy of A Bachelor."

Dave Bader, exec veep of Eldorado Films, back from Europe

And Radley Metzger, director of Audubon Films, returned from Paris

The new feature film omnibus, "The Sound of Laughter," containing comedy sequences from early talkies, opens at the 68th Street Playhouse here Dec. 17. Union Films is distributing the pic which was produced by Barry B. Yellen and Irving S. Dorfman. Ed Wynn does the narration.

the narration.

Ed Ruff, of Edward Ruff Films Associates, and Robert Kronenberg, of Manhattan Films International of Los Angeles, will serve as east and west coast chairmen, respectively, for IFIDA's annual awards dinner-dance here next month. Director J. Lee Thompson has returned to Hollywood to complete editing of 20th's "What A Way To Go!". Times Film sales director Irving Sochin to the Coast on business, returned Dec. 16 . Luciana Paluzzi into AIP's "Muscle Porch".

Eli Wallach is this year's recipient of the American Jewish Congress annual citation for outstanding creative and dramatic contributions to American culture ... "Lord of The Flies" author William Golding in town ... Reade-Sterling has closed its Little Neck Theatre, Little Neck, for a remodeling job. House reopens Christmas Day ... Tem Korman Associates now reps Joan Collins in all fields ... Harry Brandt and Sidney Dreier are taking over operation of seven Bronx theatres formerly run by the Julius Joelson Circuit. Houses are the Luxor, Earl, Ascot, Kent, Park Plaza, Surrey and 167th Street

Brandon Films hoping to cash in on the folk music craze by promoting the 16m release of a group of 19 folk music shorts.

Dramatists Guild Fund the beneficiary of the Dec. 26 preview at the Trans-Lux East of Dore Schary's "Act One" (WB). Producer-playwright

is president of the DG fund.

TWA lost one Coast passenger when he learned "Stolen Hours" was the InFlight feature being shown first class passengers and he switched to secondclass. "You'd think they'd show something brighter anyway," he beefed, "besides which this is a remake of 'Dark Victory' and I remember how glum that was!" Such are the problems of public's

Interior decorator Jane Ashley filed a \$100,000 suit against Gypsy Rose Lee charging Miss Lee with having her home decorated by Miss. Ashley and not giving the latter the proper publicity credit . . Martin Ransohff returned back west after three days in Gotham . . . Bernard Lewis, who has his own p.r. factory, again directing the Page One ball of the N.Y. Newspaper Guild set for April 24 at the Astor.

Bing Crosby, Wendell Corey, Eli Wallach, Jimmy Durante, Sir Frank Scally, Vaughn Meader, Robert Cummings, Ralph Bellamy among the names testifying to "Most Memorable Christmases" in anthology put together for Pocket Books by Gerald Walker, now of the Sunday Times magazine editorial echelon . . . Brandt's Beacon on repeat of "Lolita" last week put James Mason, Shelley Winters and Sue Lyon on marquee but not Peter Sellers.

Former Hollywood director William Dieterle, who has been living in recent years in Europe, lately the Principality of Lichenstein, is back in Manhattan. He's confabbing with agent Audrey Woods. In-

tends to reside this side hereafter.

Romy Schneider personally has tied up the rights of Hans Habe's recently published novel, "The Countess." She will star in the title character, an actual Russian-Irish femme fatale of the early 1900s.

20th Century-Fox has taken a nine-month option of \$2,500 against a total purchase price of \$25,000 on a Doubleday-published western, "The Dangerous Days of Kiowa Jones," by Clifton Adams. Studio will decide on the basis of a screenplay by Samuel Peoples whether to close.

Dany Saval, Walt Disney's new pactee, is starred in the French film "Strip-Tease," now in fourth month at mainstem Parisien Theatre, Montreal. She and the other peelers in it are allowed a lot more leeway-including bare bosom--than night-club exotics in Montreal. Incidentally, Juliette Greco huskily sings the theme "Strip-Tease" and one of the top featured players is U.S. Negro blues shouter Joe Turner, who does no singing but plays piano and acts

George Murphy Group Sets Film Industry Show at World's Fair

America's Film Industry will be represented at the New York World's Fair starting April 22 by a Hollywood Pavilion organized by a group headed by actor George Murphy which has been financed by outside interests mainly Trans World Financial. The exhibit will

Senator Geo. Murphy?

Hollywood, Dec. 17.

George Murphy, long a prominent Republican, announced that he will seek the Senate seat now held by Sen. Clair Engle, who comes up for re-election next year. Engle underwent brain surgery last August.

Murphy has been active in Republican politics for the past 25 years and has been State Chairman in California in 1953.

have the original sets of several motion pictures including "The King & I," "Irma La Douce," "Cleopatra" and others.

Also contemplated is a film museum with memorabilia, famed industry artifacts, some of which will be contributed by the Hollywood Museum. Exterior of the Hollywood Pavilion will be a replica of Grauman's Chinese Theatre. The architecture will be by Randall Duell of Dallas. Lee Savin will be managing director for George Murphy & Associates. Bruce Led-better will be general coordinator of all building and business affairs.

Broumas Builds 12 For Shoppers

Fort Wayne, Ind. Dec. 17. Broumas Theatres Inc. of Silver Springs, Md. will build a \$250,000 theatre in the present parking lot at the north end of Southgate Plaza Shopping Center, Fort Wayne, to be started within 30 to 60 days. The new theatre, designed by Robert Buchanan, Youngstown, architect, will seat from 850 to 900 patrons.

Joseph M. Siegler, vice president A. Siegler & Sons Realty Co., Cleveland, leasing agents for the circuit, said the chain has 12 theatres under construction in shopping centers throughout the country, and the first one in a Youngstown center will be opened Dec. 19. By the end of 1964, he said, Broumas Theatres will have close to 80 new theatres in shopping centers areas, to become one of the largest chains in the country.

4 WGA-WEST SCRIBES SETTLE 'REPORTER' SUIT

Hollywood, Dec. 17. Libel suit brought by four screen writers against the Holly wood Reporter and columnist Mike Connolly was dismissed yesterday (Mon.) after attorneys for both sides presented a written stipulasides presented a written supulation at beginning of the fifth day of trial before Superior Judge Martin Katz that the action had been settled out of court. No been settled out of court. No the multiple role of producer, distribution and been settled out of court. No the multiple role of producer, distribution most successful in holddamages were paid by the de-fendants, according to their at-torney, Nathan Schoichet.

Original action, filed by Samuel Newman, Robert Y. Libott, Lee Berg and Mary McCall Bramson, asked total of \$1,400,000—\$350,000 by each for two items appearing in Connolly's "rambling reporter" column during the Writers Guild of America West strike against ty studios in 1960, which the writers, all members of the Guild, claimed libelled them. Quartet reportedly sue on behalf of Guild, with the Guild said to be paying costs.

The three male plaintiffs were members of the negotiating committee; Miss McCall is a past prexy of the Guild. Writers at the time of two items demanded a retraction, which the Reporter printed, but writers weren't satisfied and sought legal redress.

Judge Katz, on second day of trial, ruled retraction was "adaquate." By State law, plaintiffs quate." By State law, plaintiffs more to our industry than Gene thus weren't entitled to general or Kelly. We are confident these conpunitive damages, only special tributions will continue to grace damages, but case was settled over Universal's future efforts to rethe weekend.

Theatrical Reissues More Profitable Than TV Selloff, Reports Brunger

Finest Hour' Preem

In London April 29

London, Dec. 17.
The world preem of "The Finest Hours," the Winston Churchill bio-pic now being completed here by Le Vien Films, is to be sponsored by the English Speaking Union at the Royal Festival Hall on April 29. The Union will mount other preems in the U.S., Australia, Canada and New Zealand. The film, based on Churchill's

war memoirs, is being made in color and will have a running time of about two hours. Lady Ismay, wife of Churchill's wartime chief of staff, is chairman of the com-mittee organizing the London gala.

Childhouse: 'If Toll Gives Us 20% Cut We're Out of Picture Trade'

Boston, Dec. 17.
Tollvision could kill the motion rollvision could kill the motion picture theatre business, Arnold Childhouse of United California Theatres, and president of the California Crusade for Free TV, warned New England Theatre owners at an "emergency" meeting at ATC Theatres screening room. A figure of \$26,000 was set by exhibs here to help the West Coast fight.

, Childhouse, who flew to Hub in snowstorm, was greeted by a good turnout of Yankeeland exhibs, some of whom came from far Maine and New Hampshire. He warned that the seriousness of the California situation should not be underestimated.

"Don't confuse Hartford, Bart-lettsville and other pay tv proj-ects with what's going on in Cali-fornia," he said. "They didn't have programming. This does."

"In California, we're not in a nesition of having another ty test

position of having another to test made," he declared. "It's on its legs and moving with a lot of money behind it." He said thousands of tv antenna

systems are lying dormant waiting to jump in, and in New England "persons have filed for cable antenna systems and have been grant-

tenna systems and have been granted permits."

"We know it is going to be a
serious thing. It's going to be an
exhaustive period that will take
some years for the fullest potential
to develop, but if it affects our
business 20%, we can't stay in
business. We would have to close
theatres." The speaker recalled the
many theatre closings that followed many theatre closings that followed the debut of tv, and said that his own chain closed 40 houses.

"I don't know of any possible good effect it could have on our business," he stated. The Crusade for Free TV is fighting Subscription TV by an initiative on the ballot, he revealed. He said he expected to find a completed draft of the bill on his return to San Francisco. Childhouse said 465,000 signatures are needed.

GENE KELLY CHECKS

rector and actor. What his first running most successful in hold-assignment will be is a trade over houses. secret still. U production v.p. Edward Muhl stated that the company will employ Kelly's versatility for some of our forthcoming major productions."

Kelly will check into the studio

Feb. 3. He recently completed a topline role in 20th Century-Fox's "What a Way To Go," for which he served as a choreographer and dancer as well as actor. He is cur-rently prepping a 90-minute tv pecial to air this spring on the history of the American stage

In recent years Kelly has been spreading his work around, doing stints as actor, choreographer, director and producer. His pact with Universal will presumably draw upon each of these facets during the cource of his association with the studio. Commenting on this, Muhl said: "No one has contributed ward the world's filmgoers."

Hollywood, Dec. 17.

Emphasis upon reissues rather than television sales for European distribution of 21 pix owned by the Selznick Studios Releasing Division Ltd., was pointed up by managing director, prior to his return last week to his London offices. Exec, here for two weeks of meetings with David O. Selznick and veepee-treasurer Earl R. Beaman, opined such release is far more important for films of value than adhering to the growing trend of tv disposal.

"As a general rule," he said, "it is felt pictures have not yet reached the point warranting sacrifices of important remaining reissue residuals" for exposure on tv. As an example, he cited producer's share on "Rebecca" in Germany alone has been \$60,000 in reissue, while top asking price for tv is \$15,000. Similarly, company was returned \$58,000 on 'Indiscretion of an American Wife" in Japan, and could get only \$2,500 top for tv.

Company also has had advance guarantees of \$25,000 on "many pictures" in France, where there also is a \$2,500 top for tv. In latter case, they operate on a permit basis, however, which limits number of pix that can be reissued.

Selznick Co. feels reissue value s solid abroad in most instances, but only if it is on a pic that proves longevity due to production quality, according to Brunger. If there is no reissue value, of course, films would naturally go to whatever price it could pick up on tv.

Exec stressed, however, that it is a question of "segregation between the two kinds of pictures, and urges other producers to hold back films from tv "for the enormously increased prices anticipated within the next few years."

In this regard, despite Brunger's

general tv convictions, he noted deals are under consideration for Germany, Japan, Sweden, Norway, Denmark and Finland. These are for pix that have exhausted their reissue value or are not felt to have such value.

Foreign Distribution

Foreign distribution of com-pany's 21 films, many produced by David O. Selznick, continue heav-ily, Brunger said. New deals have been completed with Metro-Golddyn-Mayer for reissue of all pix in Iran, virtually the entire list throughout the Middle East second reissue of Alfred Hitch-cock's "Notorious" in France. To date most successful have been "Rebecca" and "Duel in the Sun." Company's policy is to concen-

rate on reissue program. Brunger stated top price arrangements rep-ping new highs in Italy for some pix and said they have top returns for reruns on ty for films in Australia and, in that country, have set first television of "Duel in the Sun" at "the highest price ever paid for television of a film there." Selznick pix are now running in 54 separate countries, primarily with ocal distributors.

New deals include Mexico, for the entire list through the Government-controlled Pelliculas Mexi-canas, which also reps films in over houses.

A second MGM deal has been completed for "Ruby Gentry be reissued in most worldwide areas. Nippon-Herald is releasing "Duel" and "Terminal Island" in Japan, where both pix, according to Brunger, "produced more net revenue for The Selznick Co. than their initial very successful re-lease." Deal is now on far "Please." Deal is now on for "Por-trait of Jennie." Three films star

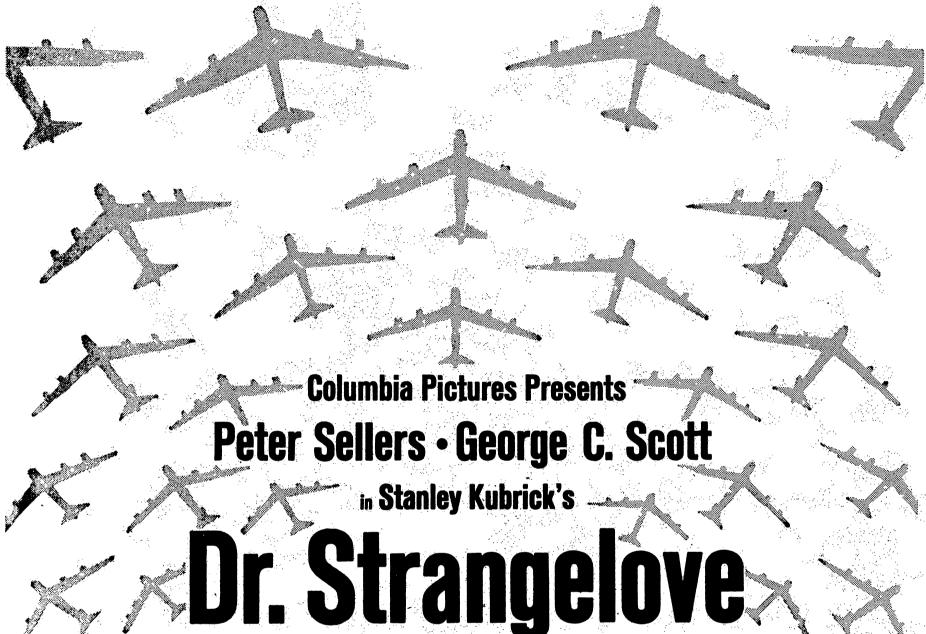
Jennifer Jones.
"Duel" and "Tom Sawyer" will be released by Procines of Madrid in Spain, with new Spanish deals about to be concluded for second reissue of "The Spiral Staircase" and "Notorious." In Canada, arrangements have been set for issue and television reruns of 18 films in both English and French versions and a new deal is on for combo reissue and initial tv rights to "Duel" and "Gentry."

Brunger reported dealings be-

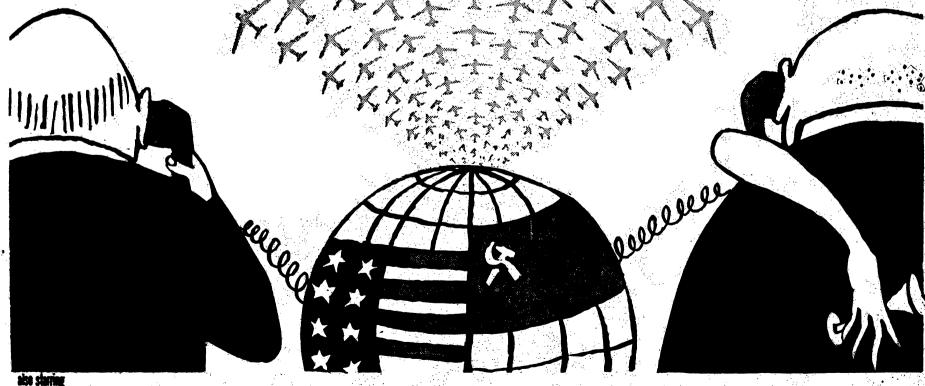
hind the Iron Curtain "generally unsatisfactory," although individ-ual arrangements have been made in Yugoslavia and Poland.

HOT TRIPLE PREMIERE FOR THE **HOT-LINE SUSPENSE COMEDY!**

Or: How To Make A Great Film An International Event **NEW YORK/LONDON/TORONTO/JANUARY 29**



Or: How I Learned To Stop Worrying And Love The Bomb



Sterling Hayden-Keenan Wynn-Slim Pickens and introducing Tracy Reed Screenplay by Stanley Kubrick, Peter George & Terry Southern Based on the book "Rod Alert" by Peter George - Produced and Directed by Stanley Kubrick

Film Reviews

Ritter Harvest another victim of the dazzle and lure of the Big City bright lights. Unoriginal, but always effective final twist has the bartender, now happily walking out with a barmaid, dodging an ambulance and idly wondering who the victim might be.

Scott Graham has provided Miss Munro with two or three effective situational scenes. In Cardiff, when baby sitting, she cannot resist the luxury of taking a bath and then having to ward off the advances of the master of the house when he returns home unex-pectedly. Her gauche attempt to seem at home in a flashy restaurant. Her first wondering glampse at a backstage theatrical party and her quick absorption into the at-mosphere. One or two tender moments with her bartender bay friend.

Miss Munro is given opportunitles to portray innocence, gaiety, cupidity, depression, vanity, fear, cunning, tenderness, harshness, wonder and anger. All the emotions are fleeting but the star helps to mould them into a well-drawn picture of an innocent who learns quickly. One of the snags is that the time element is never made fully clear and superficially it seems that she is drawn into the web rather quicker than a girl of sheltered background normally would be.

John Stride, a rising stage actor who is only just beginning to make his mark in pix, is solid, charming and resourceful as the infatuated bartender. Alan Badel makes a brief but telling contribution as a steely, unscrupulous theatre boss. There is also a beautifully underplayed performance by Anne Cunningham as a barmaid who has long been secretly in love with

Most of the other characters are brought in briefly to give point and body to the action. They are in such safe hands with Terence Alexander as the goodtime seducer; Barbara Ferris, Norman Bird, Al-lan Cuthbertson, Mary Merrall, May Hallatt, Colin Gordon, Daphne Anderson and Thora Hird. Last-named scores swiftly but heavily

as a greedy landlady.

Scott has effectively brought the contrasting London locales to the screen, particularly the pub sequences. But he must realize that the gag of showing the frenzy of a wild party by flashing lights, hys-terical laughter, incoherent dialog and a blurred, whirling screen to indicate tipsiness is now distinctly

Ernest Steward's color lensing is sometimes over emphasized and more impressive than most is his capturing of the bleakness and dismal loneliness of the heroine's Welsh home background. Russell Lloyd's editing is conventionally sound while Laurie Johnson has contributed a suitably moody mu-sical background. "Harvest" is a step in the right direction for the talented and intelligent Miss Munro, and directly points up that Stride is a young actor of presence who is worth cultivating. Rich.

Honolulu — Tokyo -Hong Kong (JAPANESE TOHOSCOPE COLOR)

Escapist fare. Very attractive young Orientals against exotic settings.

Hollywood, Dec. 9. Hollywood, Dec. 9.

Toho release of Sanezumi FujimotoLin Yung-Tai production. With Akira
Takarada, Yu Ming, Yuzo Kayama, Yuriko
Hoshi, Wang In. Directed by Yasuki
Chiba. Screenplay. Zenzo Matsuyama;
camera Œastmani, Rokuro Nishigaki;
music, Hachiro Matsui Reviewed at.
Toho La Brea Theatre, Dec. 9, '63. Running time, 102 MINS.

Yuichi Okamoto Akita Takarada
Wu Al-Ling Yu'-Ming
Jiro Yuzo Kayama
Teruko Yuriko Hoshi
Cheng Hao Wang In

This is one for the Japanese fan mag set—a glossy romantic diversion cast with exceptionally attractive young players and set against handsome and exotic backgrounds. It is the approximate Japanese equivalent of a film that, had it been produced in Hollywood, might have had as its star array the combination of Troy Donahue-Suzanne Pleshette-Connie Stevens-Edd Byrnes or, if the target was several years more

Paula Prentiss-Jim Hutton. And that title, instead of "Honolulu-Tokyo-Hong Kong," might have read, "Acapulco-New York-Miami Beach."

At any rate, the joint venture by Japan's Toho Co. and Hong Kong's Cathay Organization, coproduced by Sanezumi Fujimoto of the former and Lin Yung-Tai of the latter, has the production glamour and story amiability to entertain audiences, especially, in view of its lighthearted nature, as a holiday season attraction.

Written by Zenzo Matsuyama and directed with a breezy touch by Yasuki Chiba, the shallow but engaging story concerns the amour that develops between a seriousminded young Japanese business-man (Akira Takarada) and a fun-

ing, high-spirited Chinese girl Ming) who lives in Honolulu and has just won a "Miss Hawaii" contest entitling her to a twoweek holiday in Tokyo and Hong Kong, for which Takarada starts off as her guide and soon becomes her betrothed.

In addition to Takarada and Miss Ming, other good-looking members of the cast include Yuzo Kayama as the former's immature student-brother. Yuriko Hoshi as his girl friend, and Wang In as a flance of 20-year's standing. His-trionically, they all have nuances to learn, but they are young and uncommonly attractive performers which should provide them with many opportunities to refine their abilities

Filmed in Tohoscope and East man Color, the production contains some fairly handsome photography by Rokuro Nishigaki and a romantic score by Hachiro Matsuki. The scenario alternates among three languages—English, Japanese and Chinese — so that occasionally there are more titles on the screen than scenery. A particular annoy-ance for Yank audiences is the rather slurred, inarticulate English spoken by the leading players. With no sub-titles to help out, a lot of dialog gets lost in the multilingual shuffle.

Judex (FRENCH)

CFF release of CFFP-Filmes production.
With Channing Pollock, Francine Berge, Jean Servais, Edith Scob, Theo Sarapo, Max Montavan, Directed by Georges Franiu. Screenplay, Jacques Champreux, Francis, Lacassin, from films by Louis Feuillade, Arthur Bernede, Camera, Jean Labussiere; editor, Gilbert Natot. At Cinematheque Franciase, Paris, Running time, '95 MINS.

Judex
Marie.

Channing Pollock
Francine Berge
Michel Vitold
Edith Scob
Theo Sarapo
Sylva Koscina
Jacques Jouhanneau Jacqueline Son

Director Georges Franju has brought off a successful homage to the French film serials of the early, silent days in this tale of a super crook who rights wrongs and finally gives it all up for a girl. It does not chide or send up this form of pic but rather captures its essential simplicity, adventurous-ness and innocence that keep this

entertaining in its own right. then the Franju does not try to improve or two. on the genre or update it by snap, precision and the sophistication of today's action and gangster pic methods. Its appeal comes from playing it for its all-out melodra-ma, coincidence and uncomplicated done at the Pinewood Studios in characters, except perhaps for the

master outlaw Judex himself. Each scene gets its real touch from its very lack of self consciousness and straining for atmosphere or technique for its own sake. Thus, the lensing is fairly harsh and ungraded, disguises are obvious and action direct. But a masked ball with people wearing bird heads, Judex men with their black hats, men with their black hats, capes and masks, and some clever gimmicky hideouts, video spying and chases all keep this disarmingly entertaining.

Judex goes after a nefarious banker who has sent men to prison, swindled, etc. But he does not kill him when his daughter intends to give back the ill gotten gains after the banker's supposed death. A rapacious woman burglar compli-

cates things. Climbs up a building's wall, trussed up figures for wrong murders, and a son recognized by his

Whodunit Author JOHN ROEBURT

who on occasion explores nsorship (as for example his next book, 'The Wicked and the Banned), details why

'Time and Place' Clue Film Censoring

another Interesting Feature in the upcoming 58th Anniversary Number

VARIETY Plus other statistics and data-filled charts and articles

this knowing reshaping of those long-gone silent days.

Channing Pollock, a Yank magico, has the unruffled deadpan good looks for Judex while others fit well into their black and white figures. In fact, a struggle between the black garbed female heavy and a white-clothed circus performer on a rooftop sum up the film's attitude admirably.

Franju shows that the lamented early freshness, life and zest of the first silents can be resuscitated today by a knowing assimilation and understanding of those days. Franju was one of the founders of the local French Film Museum and understands the old, early aspects of the medium.

Of course, this pic may be limited to buffs, and may need hard; specialized sell abroad because of this. But it can still be accepted with amusement by ordinary audiences since its way-out obvious plotting is still entertaining today. Mosk.

Three Lives of Thomasina (COLOR)

From Walt Disney a cat story for the kids, timed nicely for the holidays.

Buena Vista release of Walt Disney production. Stars Patrick McGoohan, Susan Hampshire; features Karen Dotrice and Matthew Garber. Directed by Don Chaffey; screenplay; Robert Westerby, from the book, "Thomasina," by Paul Gallico; camera (Technicolor), Paul Beeson; editor, Gordon Stone; music, Paul Smith, conducted by Eric Rogers. At New York's Radio City Music Hall screening room Dec. 5, '63. Running time, \$7 MiNS. Andrew Mac Dhui. Patrick McGoohan Lori MacGregor Susan Hampshire Mary MacDhui Karen Dotrice Hughie Stirling Vincent Winter Jamie McNab Denis Gilmore Rev. Angus Peddie Laurence Naismith Grandpa Stirling Finlay Currie Willie Bannock Wilfrid Brambell Mrs. MacKenzie Jean. Anderson Targu Francis De Wolff Brinle Dobbie McQuarrie Ewan Roberts Mr. Dobbie McQuarrie "Ewan Roberts Mr. Dobbie McQuarrie "Thomasina."

The fanciful novel, "Thomasina," by Paul Gallico, has been put up in screen form as an alternately sentimental and parttime amus-ing item for children. It's a mildmannered storybook tale, about a marmalade cat, that is set in cinematic motion.

The Walt Disney people have been laying claim of gaining pro-portionately more and more adults among audiences for the childrenloving producer. This is not to be the case with the product at hand; it's for the matinee trade and even then there's likely to be a squirm

"Three Lives of Thomasina" has been picturesquely filmed (Technicolor) in part in Inveraray, Scot-land, and Black Park, Buckingdone at the Pinewood Studios in London.

It is given shape just fine, tech nically, but it lacks excitement. Stateside moppets who prefer their entertainment along the robust lines of a World War II rerun (the military craze among youngsters outdistances outer-space concerns) may find difficulty in accepting so tender a tale as this.

The three human principals in the story taking place in a small village are Patrick McGoohan, as the local veterinarian; Karen Do-trice as his young daughter, and Susan Hampshire, an attractively grownup blonde, who lives in the forest, tends to stray animals and is regarded as a witch. Miss Dotrice's pet feline is Thomasina, who recovers from three crises, to the joy of all.

McGoohan is a handsome chap who does quite well as the kind but misunderstood vet who comes to fall in love with Miss Hamp-

any time. Laurence Naismith is the local minister, Matthew Garber, Vincent Winter, Denis Gilmore and Finlay Currie are among the other townsfolk on view, all performing creditably. It's an all-British cast, by the way.

Director Don Chaffey gets the story told with clarity and proper attention to the colorful sets and settings. Paul Beeson's camerawork competently records the visual val-ues and editing by Gordon Stone is to the point. Paul Smith's music has richness, as conducted by Eric Rogers, and the song, "Thomasina," by Terry Gilkyson, has enough fetching quality to go on its own. Interesting special effects make for an additional asset. Gene.

What A Crazy World (BRITISH-MUSICAL)

Brash, perky musical about layabouts in London's East End. Handful of lively songs, several British "pop" favorites and combos compensate for negligible, trite storyline. Useful b.o. prospects among younger folks.

London, Dec. 3.

Warner-Pathe release of a Capricorn (Michael Carreras) production from Associated British, Stars Joe Brown, Susan Maughan, Harry H. Corbett, Marty Wilde; features: Avis Bunnage, Michael Ripper, Graziana Frame, Monty Landis. Directed by Michael Carreras. Screenplay by Alan Keith; Carreras from Klein's original musical play: camera. Otto Heller; music and lyrics, Klein; editor, Max Benedict. At Rialto, London. Running time, \$8 MINS. Joe Brown
Susan Maughan
Marty Wilde
Harry H. Corbett
Avis Bunnage
Michael Ripper
Grazina Frame
Monty Landis
Michael Godman
Sonny Carby
Larry Dann Alf Hitchens Marilyn Herbie Sam Mary Common Man Doris
Solly Gold
Joey
Dolly Dolly Sonny Carby
Chas Larry Dann
Harry Brian Cronin
Dave Barry Bethel
Lenny David Nott
Jervis Alan Klein
With Freddie and the Dreamers, The
Bruvvers and the Happy Wanderers

A show biz legend persists that, goodhearted as they may be, all London's East End cockneys are crummy layabouts, who toll not neither do they spin, except to lie and cop National Assistance relief. Also that they do nothing but booze, go to the dogs, play bingo and generally rough up the neigh-borhood. This canard has been good for plenty of themes of stage shows, especially since the establishment of the Theatre Workshop. It serves again in this perky British musical film, which is an adapta-tion of Alan Klein's stage musical of the same title.

Klein is a young man who hails from the environments about which he is writing. Some dramatic license is, no doubt, in order. "What a Crazy World" should attract a vigorous, if undemanding audience in Britain, because of shrewd cast-ing aimed at the pop teenagers. In America, it is a somewhat like proposition.

Story is as trite as the gag about the slimness of a chorine's waistline. Joe Brown plays a youth in a non-understanding household. He has an urge to go places, but can't see the way. Instead he drifts around with the local young hoods. One day, he gets an inspiration. He writes a song called "What a Crazy Gang," peddles it around Tin Pan Alley and gets it published and recorded by a subterfuge. So it's fame and fortune just round the corner. But still his family wants to know when he is going to get a steady job.

with its independence, despair, gusty humor and vitality. This is all excellently suggested by some observant helming by Michael Carreras and the sharp, telling lensing of Otto Heller. But the story is too lacking in any element of surprise. The dialog is more boisterous than either funny or witty.

There are a handful of Klein ditties, breezily put over, one or two of which may soon be jockeying for a place among the Top 10. The music and orchestrations are rather livelier than the lyrics, most of which are predictable rhymes. The rowdy title song, a pleasing ballad, "Just You Wait and See," sung by Brown, a lark about the decline of the local Unemployment Exchange and a spirited duet called "Bruvvers" are the most memorable.

Principal reason for this unpretentious film making for ingratiatnie Stevens-Edd Byrnes or, if the father in a death struggle are part shire. As for the appealing Miss ing entertainment is its zestful and handling but its general fragility, target was several years more of the histrionics of the time but Hampshire, well, if she's a witch not too familiar cast. Brown, a except for good lensing, will call mature, Gig Young-Shirley Jones do not seem garish or corny in she can rids on our broomstick slim, frail looking pop singer who for the hardsell.

Mosk.

wears his blond hair as though it might be a hurriedly assembled bird's nest, has a pleasantly unassuming personality and a limited, inoffensive singing voice. He con-trasts usefully with his crony, Marty Wilde, who plays a cocky, arrogant lout with brash authority. Susan Maughan (as Brown's girlfriend, who tries to give him some self respect) is no great shakes as an actress. But she is a pert miss who is forging ahead as one of the tops among the young British pop singers. Grazina Frame and Michael Goodman acquit themselves well as Brown's sister and brother.

Harry H. Corbett, from tele, plays the father with more than a touch of his tv character's mannerisms. But the screenplay gives him little alternative. Avis Bunnage repeats her stage performance as the conciliatory mum. From Monty Landis comes a little gem Monty Landis comes a little gem
of a performance as an oily, opportunistic song publisher. Michael
Ripper, playing the Common Man,
crops up in several different characterizations very amusingly. Freddie and The Dreamers, The Bruvvers and a couple of British combos who are tops in the New Waveperhaps may sell some tabs among perhaps may sell some tabs among the younger element.

Stanley Black's musical direction and background score add to the plusses, but Max Benedict's cutting is sometimes jerky. Without set-ting its sights too high, "What a Crazy World" could find an appre-ciative public. Rich.

Chateau En Suede (Castle In Sweden) (FRENCH-COLOR-FRANSCOPE)

(FRENCH-COLOR-FRANSCOPE)

Paris, Dec. 10.

Valoria Films release at Corona-Spectacles Lubroso-Euro International production. Stars Monica Vitti, Curt Jurgens, Jean-Louis Trintignant, Jean-Claude Brialy, Suzanne Flon, Francoise Hardy; features Daniel Emilfork, Sylvie, Directed by Roger Vadim, Screenplay, Vadim, Claude Choublier from play by Francoise Sagan; camera Castmancolor), Armand Thirardi editor, Victoria Mercanton. At Colisee, Paris, Running time, 118 MNS.

Eleonore Monica Vitti
Eleonore Monica Vitti
Eric Jean-Louis Trintignant
Sebastien Jean-Claude Brisly
flugo Curt Jurgens
Ophelie Francoise Hardy
Agathe Suzanne Flora
Daniel Emilforat Agathe Gunther Grandmother

This has a lot of elegant posturing, lensing and a collection of noted actors and actresses. But it lacks the right comic dash and direction to give this comedy much filmic froth.

There is the Francoise Sagan name and some suggestive undraping for possible exploitation booking abroad. But its arty chances look shaky and playoff possibilities dubious. It looms primarily as a home market item. Miss Sagan's play about an inbred Swedish family holed up in an old chateau is slim film fare at best,

Dressing in 19th Century costumes, due to the whim of its addled female proprietress, the cha-teau contains her aging brother and young wife, the latter's parasitic brother, an ex-wife hidden in the chateau (and unsane) and a senile grandmother. Into this, comes a cousin who springboards the action by immediately falling in love with the wife.

Then follow cannily concealed nude love scenes, the husband's at-tempts to kill the intruder, the apparitions of the hidden wife as a supposed ghost and the interloper's final escape.

Director Roger Vadim lacks a flair for visual comedy. And there is not enough substance to give On this frail pretext are hung this the dashes of the comedy on a series of cameos of East End life manners or the offbeat situation and the atmosphere of the place comedy routines for which it strives.

Monica Vitti has a fragile charm and expressive face that is not up to suggesting the femme fatale while Curt Jurgens overdoes his jealous husband. Françoise Hardy. a rock singing favorite, is gauche and childish, rather than strangely tetched, as the locked-up wife. Others acquit themselves adequately.

The Eastman color is good and there is some fine outdoor Scan-dinavian lensing. But this little charade, which had some inventive charm on the stage, just bogs down in its elaborate screen translation.

The influence of Ingmar Bergman's philosophical comedies is apparent but without the visual flair. So all this has the look of a series of smart Vogue color photos without the cementing wit and in-ventiveness to make them come to life. Its best bet is for specialized

Saving Lancaster's 'Opera House'; **Catholics Hurt Art Film Policy; Foundation Wants Touring Legit**

locations, closed its doors Saturday night (14), to stay shuttered until after first of year, when Fulton Opera House Foundation is skedded to take possession of the historic property.

Foundation, a nonprofit corpora-tion of local citizens headed by the great-grandson of Lancaster mer-chant Christopher Hager, who built the theatre in 1852, intends to re novate, refurbish and eventually restore the old showhouse as a typical late 19th Century American opera house.'

Actually, of course, it had been just that—and much more—for a period of 75 years beginning in the decade before the Civil War.

Campaign to preserve and reatore the old Fulton, which was in imminent danger of being razed as part of a municipal redevelopment part of a municipal redevelopment project—a \$10,000,000 project already underway here—began more than 11 years ago, initiated by the Intelligencer Journal, morning daily. Property, leased to a succession of motion picture exhibs since the late 1930's, who kept it in continuous operation as a film house—with occasional use of its stage facilities—was held in trust for a local estate, and original asking price was well over \$100,000.



Mary Boylan

THE NIGHT OF THE IGUANA Now Back in New York PL 3-2310 or PL 7-8177

Late in 1962, Foundation was organized and chartered to begin negotiations for purchase. Pledges of coin support came from sources of coin support came from sources. down payment and assumption of long-range mortgage with the Lancaster bank that had acted as trustee for the estate interests.

Deal was closed several weeks ago, with takeover date set for Jan. 2, 1964.

Bernard Z. Schantzer, Coates ville, Pa., exhibitor who had opera-ted Fulton Art Theatre (two-a-night screenings) since 1958, of-fered to make deal with Foundation to continue art film policy, subject to open weeks each year for the proposed stage revivals.

Foundation refused to deal, instead named Dr. Darrell Larsen, retired English and dramatics in-structor at Franklin and Marshall College here, as Fulton house manager and said that Larsen would be responsible for continuing art film policy, presumably after the first of the year.

provide this continuity of operation, necessary to finance basic maintenance of the 900-seat house, Foundation purchased Schantzer's projection and screen equipment, plus certain stage equipment he had installed to operate a season of summer stock in 1960.

Already in rehearsal is a production of "Write Me A Murder," by Lancaster Theatre Arts Assn., with which Foundation will relight with which Foundation will relight the Fulton stage late in January. This will be a full fund-raising benefit, the four skedded perform-ances already almost sold out, through efforts of Lancaster County Federation of Women's Clubs (5,000 members), solidly backing the Fulton Opera House restora-tion project

Schantzer, the departing exhib, is not happy about Foundation's rejection of his offer to stay on dur-ing the transition period, under lease from the civic group. Foundation's policy of continuing art film operation on its own, with a manager who has had a distin-guished career as a collegiate stage producer and director, but who has had no practical experience in film exhibition, could produce some seri-

Fulton's art policy, under Schantzer, was a touch-and-go operation, at best, barely staying over break-even for weeks at a time and with only an occasional jackpot booking
—"David & Lisa," for example,

Season's Greetings

The

Colonel

which went four weeks to near

capacity.

Much of this precarious situation, which certainly can be expected to continue, was due to the determined hostility of Lancaster's Catholic clergy, who put the Ful-ton—per se—out of bounds for the faithful shortly after Schantzer took over in 1958, and have ef-fectively kept it there ever since. Although the Catholic boycott ostensibly was directed against the "type of films" Fulton was screening, the stigma unfortunately was transferred to the historic theatre itself, no matter what it offered.

It affected Schantzer's presenta-tion, onstage, of "The Passion Play of Oberammergau," with a touring company, and baffled Pat O'Brien, who came in with his "Loud Red Patrick" touring package two years

Assets at the moment, in addition to its mortgaged title, and federal okay on tax exemption for contributions to the restoration kitty, add up to less than \$5,000. Fondation has negotiated a \$15,-000 loan, on six-month call note, to meet takeover contingent ex-penses and initial operational costs —including a reported \$100 per-week salary for Dr. Larsen. It intends, of course, to go after

outside coin, too, and cuffo support from established names in legit, at least some of whom are expected to do a turn—gratis—in the "Opening Gala," tentatively the "Opening Gala," tentatively-skedded for next April. House badly needs reseating, and

some structural renovation to re-gain full use of the first balcony, now limited by inadequate fire exits. Foundation also plans to replace ancient coal-burning heat plant with oil installation, gaining valuable understage space for dressing rooms and restoration of the vanished orchestra pit.

'ODD COUPLE' INCUBATES PAR COIN FOR SIMON

Paramount is in on a preproduction deal for legit writer Neil Simon's third comedy, "The Odd Couple. Company previously backed and later produced the film version of Simon's "Come Blow Your Horn" and is currently squabbling with Warner Bros. as to who has the screen rights to Simon's current hit, "Barefoot in the Park," in which Par is also an investor.

"Odd Couple" is presently being written. Saint Subber will produce it on Broadway and Mike Nichols will direct? These two functioned in the same capacities for "Barefoot," a current hot ticket on Broadway. The writer's deal with Paramount for the latest effort is reportedly better than his "Bare-foot" barter for which Par shelled out \$160,000 with an escalator clause that could eventually put the sum at \$460,000. The film version can't roll until 1965 and the differences with Warners, which also claims possession, have to be

"Horn" was one of Par's big gest grossers of 1963 and is still bringing in some coin. In addition to the company's deal with Simon, it has several others in the works. One, which hasn't been closed as yet, would call for the filmization of Laurence Durrell's "Judith." J. P. Miller is to write the screen-play and Daniel Mann would direct. Curt Unger is to produce the picture, which is considered as possibly filming in Israel with

The company also has deals with Martin Ritt, who will make "The Spy. Who Came In From The Cold"; Ronny Lubin and Leon Uris who will respectively produce and write "Rurales"; Martin Poll, who'll make "Sylvia"; Hal Wallis, who has a couple to do Cy Bartlett. who has a couple to do, Cy Bartlettand others. Then, of course, there are the multi-pic deals with Jo-seph E. Levine and Samuel Bronston. All of this is projected by Par brass as potentially giving the company one of its most promising years ever in 1964.

Cardinal Cushing Calls Ben Sack 'Partner' When Prem Preem Nets \$75.000

Boston, Dec. 17.

It may have been the biggest world premiere Boston ever had because Richard Cardinal Cushing of Boston sponsored Otto Preminger's "The Cardinal" at Ben Sack's Saxon Theatre. First night raised \$75,000 for His Eminence's charities.

Here were the Premingers, and his wife, players Tom Tryon and Carol Lynley. Governor Endicott Peabody: Columbia Pictures execs.; London Sketch's film critic, Fergus Cashin and his wife, flew in to

A 20-car motorcade paraded through the streets following luncheons and receptions by the producer-director and his stars throughout the day. At the theatre, massed bands and a platform with radio-ty_coverage and WNAC-TV's Dave Rodman, emceeing drew heavy crowds. NBC-TV filmed it.

Before film unspooled, Cardinal Cushing informed the audience that \$75,000 had been raised and that more could have been raised if the theatre had been bigger. The Cardinal, in a humorous vein, said 'I'm in the wrong business; I should be in business with Ben Sack." After the showing, he bade Sack adieu with a "goodbye partner," to which the ebullient show-man responded "God bless you."

During his stay producer director Preminger spoke at a Rotary Club luncheon at noon, dashed to a press luncheon in another hotel to shake hands with newspaper scribes, crammed in a bevy of tv and radio p.a.'s.

Boston newspaper film critics gave the Preminger film rave reviews Thursday (12). Commented Marjory Adams of the Boston Globe: "'The Cardinal' will probably cause more discussion and controversy than did 'Cleopatra,' even without a scandal in connec tion with its production."

Weiner of Montclair, N.J., Cops \$500 in Metro Push

First prize of \$500 in the Metro contest for the best campaign its "Golden Operetta" series has been won by Harry A. Weiner, manager of the Wellment Theatre, Montclair, N.J.

Other winners of lesser amounts were Urban Anderson, Colony Theatre, Toledo; H. T. Rastetter, Warner Theatre, Erie, Pa., and Herbert Frank, Capitol Theatre, Madison. Wisc.

As arranged by Si Seadler, promotion manager of the special MGM sales unit, checks were presented to the winners on their respective theatre stages.

Map Dayton Drive-In

Dayton, O., Dec. 17. Sam Levin, Dayton attorney and co-owner of a nine-theatre chain of drive-in theatres, is considering construction of a drive-in theatre in Sugarcreek Township, near Dayton, in 1964. Preliminary plans pinpoint the site as east of Rollandia golf course, but not adjacent to it, on the north side of Brown Rd.

Total cost of the proposed project would be about \$250,000. An application for rezoning the site ing is granted, construction would

Alain Delon's Company

Alain Delon, French actor who just completed a role in "The Love Cage" with Jane Fonda for Metro, is in process of setting up his own independent production company

to work in association with MGM.

Planned as the first feature
under the new alliance is "Have I
the Right to Kill?" being scripted by Jean Cau.

Green Shakes Pic Biz for Pay-See

Michael L. Green, who recently sold out his 50% interest in Regal Films International to British Lion Films, has now joined British Home Entertainment as director of overseas operations. He will be responsible for selling BHE product throughout the world and also for the acquisition of suitable international product to be shown on pay television in Britain.

British Home Entertainment is part of a consortium with British Relay Wireless, Associated British Picture Corporation and ATV, which was awarded a trial contract by the Postmaster General last week. Field Marshall Lord Slim is chairman of BHE and the board includes Lord Brabourne, Daniel Angel, Margot Fonteyn, Lord Harewood, Sir Laurence Olivier and Anthony Havelock-Allan. Angel and Colin D. Yarrow are joint managing directors.

In addition to this new appointment, Green will continue to operate his own company, Michael L. Green, Ltd., representing British and foreign producers in the home and overseas markets.

SYLVAN LEFF DARKS ONE

Albany, Dec. 17.

The Highland, one of two subsequent-runs operated in Utica by Sylvan Leff, of Albany, has been darkened. His Rialto remains open. Leff also conducts first-run Town in Watertown, Community in Saratoga, and Community in Hudson. Three drive-ins are likewise in his string.

Calicoon Title Switch Albany, Dec. 17.

The former Harden Theatre in Calicoon has been renamed The Arden. Present operation is by Arden Enterprises Inc., of which Walter McKeen formerly associated with the Maple in Jeffersonville, is head. He has two associates.

Harvey English Jr., of Hancock, had conducted the theatre until an early-fall darkening.



Sulte 404 1717 N. Highland Av.

Hear . . Hollywood Commentator STROUT

800 Stations in Americal



New York Theatres

RADIO CITY MUSIC HALL The Music Hall's Breat Christman She CARY GRANT - AUDREY HEPBURN "CHARADE" A Universal Release in Techni OR STARE "The Matibily" and "CHEERS"

THE STATE OF THE S PRODUCTION DUBBING DANCE MACABRE CO. GENTLEMEN

1600 PLaza Broadway **New York** 7-6681

New Censorship Hassle in Italy As More Courts Ban Pix, 'Mondo' Seized

Seizure here this week of all available prints of a WB release, "Mondo di Notte No. 3" (World at Nigh. No. 3) again has thrown the Nigh. No. 3) again has thrown the spotlight on censorship in Italy. Court order speaks of the pic as "containing a complex of images offensive to common feelings of decency." Procedure now calls for court trial and appeal by producers, Julia Films of Rome. Decision could be compared to the court in the court of the

ducers. Julia Films of Rome. De-cision could come fast, and if in favor of pic, this can go back into release immediately. Christmas period however always makes for a booking bottleneck, and it's felt that regardless, the film, which was enjoying a very good run since its opening here two weeks ago, will be hurt by any delay.

"Mondo" is a documentary fea-ture pic composed of strip num-bers, nitery acts, unusual footage lensed in far-off places, etc. A pre-vious attempt to ban the film in Venice (on charges that one num-ber, showing a fakhir threading knives through his body, was too gruesome) was denied by court in that city, which reasoned that "horror" was not a definable and punishable crime.

Palermo Judge Into Act Meanwhile, news of another films seizure has likewise caused a local stir. This is Fabrizio Gabella's Globe release, "Questo Mondo Proibito," which a Palermo judge ordered yanked on charges it was "immoral, lascivious, and erotic." Here, too, seizure automatically be comes effective all over Italy. Appeal has been entered in this case as well, and case comes up for judgment shortly.

Other news on the censorship front includes the failure of "Sexy Show" to get a release okay by censor (on grounds that almost all of the pic is "an uninterrupted sequence of scenes, obscene and immoral postures and movements . . . moral postures and movements decisively contrary to common decency"; and the okay, after a threat of a scissor job, awarded to "I Fuorilegge del Matrimonio" (The Outlaws of Marriage), directed by Paolo and Vittorio Taviani. Two other pix, "Scandall... nudi" (Nude Scandals), and "Africa Sexy" are likewise reported in hot water in the latest Italo censorship wave.

talo censorship wave.

'The Taboos' Latest Banned Pio

"I Tabu" (The Taboos), produced by Guido Giambatalomei's
Royal Films and directed by
Romolo Marcellini (who made the
Italian Olympic Games pic), is the latest opus to join the growing list of recent releases sequestered and banned from further showings throughout Italy by a local court order. It was first banned (after getting censorship okay) in Paler-mo, Sicily, where it was deemed "offensive to morals and religious centiments" sentiments.'

Order later was extended to other cities, including Rome (where it was replaced at the firstrun Fiamma by "Days of Wine and (Continued on page 20)

May Move Site Of **Venice Film Fest**

Several important changes have been announced and approved for the Venice Film Fest of 1964. Principal variation is switch of sideline documentary and children's film events from July to August. Another addition is rule forbidding a rare award to two pictures. Instead, another special prize has been placed at jury's disposal for films holding particular

Dates for 25th festival, announced at recent meeting of fest subcommittee (made up of government, industry, and press reps), has been set for Aug. 27-Sept. 10, a few days later than usual. Moppet and documentary events now bow Aug. 6-16 while brief fest on films on art is held June 16-18.

Asked regarding reports that the fest might move from Lido to the city of Venice, Mostra topper Luigi Chiarini said he was in favor of such a move. But he added that it was currently im-

Producer Wins Versus Fleming on Bond Pic

London, Dec. 10. After succeeding in his High

Court action against Ian Fleming on a copyright claim on a James Bond thriller, "Thunderball," producer Kevin McClory announced that he would put a film version of the story into work early next

The action was settled after a 10-day hearing on Monday (2) and the terms were announced the following day. McClory received costs and an unspecified amount of damages. In the action, McClory had claimed he was coauthor of a screenplay on which Fleming's "Thunderball" novel was based.

Brit. Shepperton Studio Shutters

Shepperton studios, one of the major film producing lots in Brit-ain, is the latest victim of the deepening British crisis. The lot went dark last weekend, and is un-likely to reopen until April next, when the "Lord Jim" unit returns to the studios from its Hong Kong and Cambodia locations.

Final picture at Shepperton was the Anne Bancroft starrer, "The Pumpkin Eater," which was com-pleted last Friday (13). The only booking at the studio is for a second feature, which will take only about three weeks to shoot. All fold, about 180 studio workers have lost their jobs, but about 500 are being retained on the payroll in a bid to check mounting unemployment in the industry.

News of another temporary stu-dio closure comes from Merton Park, The layoff there, too, will extend until next April, but it is claimed this is not an immediate outcome of the industry crisis. But that it is simply due to the fact that Anglo-Amalgamated have, in the last few months, completed seven second feature pix and four four-reelers, which is more than enough to meet their immediate requirements. Number of redun-dancies is not known.

W. German TV Plans **Tough Competition For** Cinemas Over Holidays

Frankfurt, Dec. 10. Not only will the West German cinemas be offering the best films of the year for the Christmas trade, but the two West German tele networks are going alf-out in competition. The two tele nets are presenting eight full-length films during the Christmas holidays. That's only a few less than will be offered by the top American and German distributors in the cinemas

But the television lineup has only a German film, Franz Peter Wirth's "Heroes" (five years old) and the French film, "The Count of Monte Cristo" as pix that are more than passably known by cinema audi-

here at the same time.

Besides films, tv is hitting the cinema competition with some outstanding productions of its own. On Christmas eve, for instance, a special performance will be given of the Friedrich Forster drama, 'Robinson Shall Not Die," followed by holiday performances of the opera, "Hansel and Gretel," and the play, "Anthony and Cleopatra," with two top German stars, Lola Muethel and Peter Passetti. An O. Henry short story, "Winter Quarters," will be dramatized Christters," will be dramatized Christ-mas Eve from the Second Network.

So it looks as if the cinema added that it was currently impossible for practical reasons because physical facilities in the city were insufficient to provide can anticipate added competition to provide can anticipate added competition to provide can anticipate added competition. rooms as well as screening sites from the Christmas programs this for fest crowds.

Our Man in Tol Aviv AZARIA RAPOPORT appraises the new nation's film studies in a discerning place Hollywood Flirts With

But Never Weds Israeli Pix Biz

exether Interesting Feature in the scondae 58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Could Resume

The two-day shutdown of 700odd Rome area pic houses, as an admission tax protest move, has been cancelled here at the last minute by Italy's exhibitor asso-

Move was decided in order not to embarrass the only-recently seated Italian government in its first week in office. If government detaxation is not accomplished soon, however, statement says action would be followed through on

a national basis. Meanwhile, industry is nevertheless going ahead with its public campaign to attract attention to its fiscal woes. Beginning this week, every newsreel shown (by law) with every feature in the country will contain a sequence designed to impress Italo spectators with urgency and importance of the prob-

As screened earlier for the press and industry toppers, reel inserts lash into the fiscal system in force here in no uncertain terms.

One episode shows bored view ers falling asleep at their TV sets, where they've been driven by high admission tabs, up to 50% of which (in case of firstruns especially) goes into State coffers.

Another takes off vampire pix by depicting a new bloodsucking technique: a cloaked figure enters a pic house at midnight and grabs most of dally take away from a frightened cashier; from under the hood, the word "taxes" is clearly

Every bit ends with the same ogan: "Moviegoers, high admisslogan: "Moviegoers, high admission taxes will ensure your future boredom (at video sets)." (One of main beefs of film people is claimed discrimination by State against pix and in favor of little-taxed RAI-TV, the Italo telenet which is showing a growing number of features every week) ber of features every week). Entire anti-tax movement, cur-

ently proceeding on an international basis thanks to sponsorship by the International Cinema Bu-reau (B.I.C.) headed by Eitel Monaco, is based on premise that film industry in Italy (as in several other countries) is "unfairly" taxed, out of proportion with other businesses. In Italy, for example, it's claimed that by comparison. pix are taxed twice as heavily as any other form of industry. Total paid to State by pic industry in 1962 is some \$72,000,000. According to Monaco, industry

would willingly give up delayed subsidies it gets in form of minor tax rebates if it could be promised complete detaxation of admissions.

Cleo' for Down Under Date Cut to 184 Mins.

Sydney, Dec. 10. Harold Freedman, executive of the Deluxe Laboratory N.Y., planed quietly into this territory last week and snipped "Cleopatra" film to 184 minutes running time for the

"Cleo" preemed at the Mayfair, Sydney, Friday (6) following a charity show Dec. 5. The Hoyts'

3 New Films Boosting West End Biz; World' Boff \$16,200 in 5-Day First, 'Fun' Smash 15G, 'Leopard' Big 11G

Disney Prod. Chief Sez Big Films Still Click

London, Dec. 17. Cyril Edgar, managing director of Walt Disney Productions, hit

of Wait Disney Productions, hit out at "the moaners" in the British film industry who dried wolf at the slightest provocation and pro-vided excellent copy for press and tele to blow up the words "films Speaking at a sales convention, he told the delegates that grosses

of big films were bigger than ever, and with all-round co-operation from everyone in the indutry the cinema had a wonderful future. "You can't stop a good film from making money," he commented.

ltalo Film B.O. Still on Upbeat

Rome, Dec. 10. The Italo boxoffice continues on the upbeat, and Yank films are reinforcing their status in the local market. Latest figures from various sources indicate November totals some 30% of November, with some 397,771 admissions more sold this time, in Milan and

Rome houses alone.
Universal has inched back into the distrib lead (key-city firstrun figures) ahead of Metro, Ceiad-Columbia, Dear-UA, Paramount, Rank, Incei, Warners and Dear-20th. Percentage-wise, it's almost half the Italo market for Yank product at 48.2%, vs. 33.3% for Italo-mades to which must be added (for a 40.7% total) the

added (for a 40.7% total) the Franco-Italian coproductions.

"Lawrence" (Col) is currently national leader, followed by "The Leopard" (20th), "55 Days at Peking" (AA), "How West Was Won" (MGM), "I Mostri" (Fairfilm), "Great Escape" (Dear-UA), "Mockingbird" (U), "Cleopatra" (20th), "Il Successo" (Fairfilm) and "Irma la Douce" (Dear-UA).

Several feature pix are fighting for the top spots in Rome and Milan, though "Leopard" leads here, thanks to a fast start last season. Other front-runners in

here, thanks to a fast start last season. Other front-runners in Eternal City keys are "How West Was Won," "Cleopatra," "Lawrence of Arabia" (Col) and two Italo-mades, "I Mostri" and "H Successo." In Milan, it's "Cleopatra" on top, followed by "Lawrence," "55 Days Peking" and "Irma La Douce" (UA).

Coming up fast are two recent releases, "Mondo Cane No. 2" (Cineriz), which hit a fancy \$30,000 in its first three days here,

000 in its first three days here, and "Mondo di Notte No. 3" (WB), which is in for a brisk start both here and in Milan.

Ulrich Baumgartner New Chief of Vienna Festival. 1964 Events Already Set

Vienna, Dec. 10. Ulrich Baumgartner is the new director of the Vienna Festival. He succeeds Egon Hilbert now the codirector and business administrator of the Statoper. There were some 16 candidates under consideration for the job, one of them Herbert Graf, long with the Met Opera in Manhattan but more recently head of the Zurich Opera.

His salary demand was too great for the Austrian purse to bear. Baumgartner's Feastival experi-ence so far is limited to a yearly event called "Kapfenberg Cultural Weew." He had organized drama-tic student groups in the City of Graz formerly, but has been mainly active a press and public relations of Austrian industrically steel firm (Boehler).

The 1964 program was previous ly organized and contracted for by Hilbert will present (in connecpic loop report record advance sales for the pic here.

Dale Turnbull, loop's g.m., said that the Lyceum, Melbourne, is being rebuilt and will be renamed "Cleopatra," with pic going in on two-a-day early next year.

Hilbert will present (in connection with the State Opera which will pay half the cost and take the work into its regular repertory after the Festival) "Daphne" by Richard Strauss, with Hilde Gueden in the title role and Karl Boehm as conductor.

West End firstruns were given a lift in the last stanza via three hit newcomers supplementing the solid holdovers which continue to do above average biz. Leading the field was "It's a Mad World," which grossed over \$16,200 in its first five days (hardticket and two-a-widelight Saturday). day), plus a midnight Saturday matinee, at the Collseum. "Fun in Acapulco" at the Plaza is heading for a smash \$15,000 or close in first frame.

The Carlton's "The Leopard" is giving that theatre one of its best weeks for over two year, with a sturdy \$11,000 or over.

Holdover biz mainly continues in fine style. "The Victors" looks over \$20,000 in third session at the Leicester Square. "The Servant" is heading for a great \$22,000 or better in its fourth Warner frame.

better in its fourth Warner frame,
"Tom Jones" again will hit a
lusty \$10,000 for its 24th week at
the London Pavilion. "Lawrence of
Arabia" was around solid \$14,000
for 43rd session at Metropole.
"How the West Was Won" looks
fancy \$19,000 for its 58th Casino
stanza.

Estimates for Last Week Astoria (CMA) (1,474; \$1.20-\$1.75). "West Side Story" (UA) (93 wk). Okay \$5,800.

Cariton (20th) (1,128; 70-\$1.75)

—"The Leopard" (20th). Prospects of stout \$11,000 or over.

Casino (indie) (1,155; \$1.20-\$2.15)

—"How West Was Won" (Robin-MGM) (58th wk). Brisk \$19,000.

Columbia (Col) (740; \$1.05-\$2.50)
—"Man From Diners' Club" (BLC)
(2d wk) and "Gidget Goes to Rome"
(BLC) (2d wk). Moderate \$4,100.
"Sword in Stone" (BV) follows Dec.

Coliseum (MG) (1,795; \$1.20-\$2.46)
—"It's a Mad World" (UA). Smash
\$16,200 in opening five days, including midnight Saturday matinee.

Dominion (CMA) (1,712; \$1.45-\$4.20)—"Cleopatra" (20th) (19th wk). Fine \$29,000.

Empire (MG) (1,330; \$1.17-\$2.15)
—"Queen Christina" (MGM) (reissue). Neat \$9,800. In ahead,
"Camille" (MGM) (reissue), \$11,000.

Leicester Square Theatre (CMA) (1,375; \$1.05-\$2.80)—"The Victors" (BLC) (3d wk), Great \$20,100 or hear. Previous week was \$21,000. London Pavilion (UA) (1,217; 70-\$1.75)—"Tom Jones" (UA) (24th wk). Lively \$10,000, same as pre-

vious week.

Metropole (CMA) (1,394; 70-\$1.75)

"Lawrence of Arabia" (BLC) (43d wk). Solid \$14,000.

26. Rialte (20th) (529; 70-\$1.20)— (Continued on page 20)

CEA Votes For 3d Release Plan

London, Dec. 17.
The Cinematograph Exhibitors Assn. is opposing the demand for a 50% quota, but favors the creation of a third releasing outlet. These decisions were taken at last week's general council-session, and have been conveyed to the Board of Trade.

Opposition to the higher quota was based on the belief that it would provide no solution to the present crisis, and during the council debate some exhibs indicated they favored its abolition.

There was, on the other hand, widespread support for the third release setup, particularly in the London area. And it was suggested that the increased volume of Hollywood production would help to sustain it. The CEA has also asked the BOT to set up a fair practices tribunal.

2 Groups in Brit. Pix Industry Offer **Short, Long Term Film Crisis Plans**

Two sections of the British film industry have offered short and longterm proposals to deal with the current production crisis to Edward Heath, the Minister for Industry, department formerly known as the Board of Trade. He listened to arguments advanced by deputations from the Federation of British Film Makers and the Federation of Film Unions, asked a few pertinent questions. However, he offered no immediate proposals on behalf of the government. Any action taken at Cabinet level will have to await recommendations made to the Minister by the Cinematograph Films Council, which has set aside a January session to deal with all the aspects of the

Last Monday (9); the Minister was told that the proposal to hike the British film Quota immediately from 30% to 50% was only a shortterm measure. That would help to absorb the accumulated backlog of pictures awaiting release and would be some encouragement to independents to launch new pro-

jects.

That, however, was only a limited and narrow solution. The essential thing on a longterm basis was to provide a measure of competi-tion within the industry. And it was argued that a Conservative government, dedicated to competitive private enterprise should be

eager to support such a proposal.

The case for a third circuit per
se was played down, and the argument was in favor of a third booking force, not necessarily operating on a year-round basis. Such a third force would need to be completely independent of the two majors, and would be able to absorb the flow of British product now caught

up in the releasing bottleneck.

It was intimated that the industry would be prepared to consider suggestions for creation of such a third force from any industry source, including both Rank and Associated British, provided they were willing to make such pro-

The problems appertaining to a third releasing outlet will not be decided by the Minister until he has had an opportunity of studying the recommendations which will be made after the Films Council session next January. The Quota increase, however, was on the Films Council agenda at yesterday's (Mon.) meet, but none of the other crisis issues were down for discussion at that meeting.

700 Cinemas in Rome Area Shutter 2 Days To Protest High Tax

Rome, Dec. 10.

All 700-odd film houses in the Rome area will shut down tight Dec. 17-18 in a renewed protest move designed to draw attention to the exhibitors plight and to pro-mote de-taxation action on high admission tabs.

Move was decided at emergency meeting of Rome region exhibi-tors, which also protested against discrimination which sees slimly taxed Italo tele show feature films for some audiences, in direct competition with heavily burdened theatre operations.

anned for are a series of special newsreels comprise a French-Spanish-Italian designed to bring film industry problems to the public by illustrating handicaps under which it currently operates.

London Grosses

continued from page 19 "What a Crazy World" (WP). Brisk

\$5,600 or near.

Rits (MG) (430; 70-\$1.05)—"From
Russia With Love" (UA) (m.o) (3d wk). Solid \$5,600, same as last

Royalty (Indie) (862; 70-\$2.50)-"Brothers Grimm" (Robin-MGM) (m.o.). Shapes big \$11,000 on open-

(2d wk). Smash \$7,800. Warner (WB) (1,785; 70-\$1.75)— "The Servant" (WB) (4th wk Warner (WB) (1,785; 70-\$1.75)—came nere roung for a summer the following the following for wham \$22,000 or more and better than previous week. Stays until Christmas with "4 For Texas" (WB) opening Dec. 26.

Came nere roung for summer to summer the following the following the following the place. She founded the Society of Stays until Christmas with "4 For Texas" (WB) opening Dec. 26.

Came nere roung for a summer to summer the following in the following in congruence of the place. She founded the Society of the place of the following the following for the place. She founded the Society of the place of the following for the place of the following for the place. She founded the Society of the place of the following for the followi

Hot Brit. Vocal Combo Signed for Picture

London, Dec. 10.

The Beatles, regarded as Brit-ain's hottest vocal combo, have been signed for their first British film, to be made by Walter Shen-son for world release through United Artists. It's due to go into production next February. Within the last few months, the

Beatles have made a phenomenal impact on the local scene after their successful introduction of the Liverpool sound into pop music. Their disks have been consistent chart toppers, a recent appearance on the Sunday Night at the Lon-don Palladium tele show caused riots outside the stage door.

Aussie Cinemas Loaded for Xmas

Sydney, Dec. 10.

Bidding for a top intake over the Yuletide-New Year period, Aussie key cinemas will have the greatest product lineup in local show biz history, with about 99% on hardticket.

General call.

General opinion here is that 1964 will see cinema biz right at the top again in public favor, with distributors determined to keep up a hot product flow and key exhibitors backing this with special selling campaigns on a nationwide

The return to power for a fur-ther three-year term of the Sir Robert Menzies' Liberal Party government has seen a terrific up-surge in commercial trade here. Department stores, for example, will reap a record \$300,000,000 this festive term. A heavy flow of coin from the public's pocket will be geared into show biz immediately shoppers complete-Yuletide gift spending. And show biz executives expect a boom in entertainment buying from then onwards. Nightclubs are already reaping a rich harvest.

Unemployment downbeat, a buoy ant overseas' trade balance and increased pay envelopes, are the signposts to a healthy economy in this territory.

Survey shows that American-made pictures still in high favor with Aussie patrons. Apart from show biz, U.S. goods, from autos to cigarettes are finding plenty of

Product from the U.S. set for the year-end holiday period includes "Cleopatra" (20th), "Fun in Acapulco" (Par), "Charade" (U), "Great Escape" (UA), "Irma La Douce" (UA), "Spencer's Mountain" (WB), "How West Was Won" (MGM), "Lawrence Of Arabia" (Col), "55 Days At Peking" (AA), "The Castaways" (MGM), "Captain Sinbad" (MGM) and "Gay Purr-ee" (WB). Product from the U.S. set for

INTERNATIONAL FILM IN SPANISH HAMLET

Carboneras, Spain, Dec. 17. This village of 3,717 population production unit headed by French director Francois Villiers and pro-ducer delegate Claude Clert for Caravelle Films S. A. (France) and

Carabela Films S. A. (Spain).

They are making a psychological suspense drama titled "L'Autre Femme" (The Other Woman) with principals including Annie Girardot of France, Richard Johnson of England, Alida Valli of Italy and Francisco Rabal of Spain.

There are several other from Madrid, and still others from Per-sia, Hungary, London, Venezuela, Mexico, along with Americans from New York, Texas, Oklahoma and California.

Carboneras used to have only Studie One (Indie) (556; 50-\$1.20) imited tourist facilities, amounting to a small inn and an even — "Fantasia" (Disney) (reissue) smaller pension. Two years ago French novelist Dominique Aubier came here looking for a summer

£

To Debate Film Crisis London, Dec. 17.

government has found time for an eve-of-adjourn-ment debate on the British film crisis next Friday (20).

It will be initiated by Irene White, a Labor M.P. who is a member of the Films Council and a prominent figure in the Labor Party films group.

20th to Expand **'64 British Prod**

London, Dec. 17.

Having resumed its British pro duction program with two feature pix this year, 20th-Fox is to spread its wings in 1964. Details of the new European production program were agreed between Elmo Williams, managing director of European production for 20th-Fox, and Darryl F. Zanuck, Seymour Poe, Richard Zanuck and Stan Hough, at recent meetings in N.Y. Six properties are firmly scheduled, but others may be added to the

The first to get underway will be "A High Wind in Jamaica," which will be filmed on location in that country, with studio work in Britain. A survey team is now scouting locations in Jamaica. This will be followed in April by "The Bait," which Robert Siodmak is to direct on the Continent. The director is due in America shortly, to test two young actresses, Laurie Stevenson and Maria Eckland, who are under consideration for one of the leads. The pic is based on an original story by March Behm and Siodmak, with the screenplay by Daniel Fuchs,

Major project in the 1964 pro-gram will be a 70m color produc-tion of "Those Magnificient Men In Their Flying Machines," which will tell the story of the first Lon-don to Paris air race in 1911. This will be directed by Ken Annakin from a screenplay by Jack Davies and the director.

and the director.

Eleanor Perry is writing the script for "Our Mother's House," due to roll in June. In the following month, filming will start on the coast of Brittany on "Rapture in My Rags." Jack Cardiff has been signed to direct "Watcher in Shaden "Watcher and "August and "Aug ows," which will go in August, and "Salem Come to Supper" is set to be made in Canada in February of 1965. Three other properties are under consideration, calling for locations in Gibraltar, Africa and Austria, with interiors to be sho

The two British films completed by 20th-Fox this year are "Man in the Middle," produced by Walter Seltzer and directed by Guy Hamilton, and "The Third Secret," produced by Robert L. Joseph and directed by Charles Crichton.

Italo Filmites Wonder **How New Show Business Boss Will Act as Czar**

Industry observers are currently mulling what effect on film politics the recent nomination of a socialist Minister of Tourism and Entertainment can have on the future of the local show biz. on the southeastern tip of Spain is the scene of a truly-international film company at work. Visitors comprise a French-Spanish-Italian spot. He was one of the founding members of the postwar Italian Socialist Party, and has since served four terms in Congress.

Corona has little direct experi ence with entertainment industry matters. For a while after the war he was an editor of the socialist daily. Avanti.

Film world, which has many serious problems confronting it, is waiting for the new Minister's first statements to get an idea of ity and offense to common decency. what his future policy might be.

Kubrick's 'Bomb' Will **Preem in 3 Countries**

London, Dec. 10. Stanley Kubrick's production of "Dr. Strangelove, Or How I Learned to Stop Worrying and Love the Bomb" is now to have simultaneous world preems in New York, Canada and London on

International Sound Track

London

"The Golden Head," the Cinerama production which started out in Hungary as "Millie Goes to Budapest," has now moved into the Metro-British Studios for interiors after two months on location. The Cinerama-Hungarofilm coproduction is using the single lens technique and is being directed by Richard Thorpe. Players are George Sanders, Buddy Hackett. Jess Conrad and Robert Coote... Karel Reisz has taken a print of "Night Must Fall," which he directed and coproduced to New York for a special showing to star and coproducer Filmey... The "Wonderful Life" unit started location filming in the Canary Islands last week and will be staying there through Christmas and the New Year. The Elstree Film Distributors musical, with Cliff Richard, Susan Hampshire, Walter Slezak, Dennis Price and The Shadows, is being directed by Sid Furie. A special screening of "The Yellow Teddybears" was organised last week for representatives of leading social organisations, and after the showing the moral issued raised in the picture were discussed by a panel of distinguished social workers . . .

Delegates to Walt Disney Productions' three-day convention saw nine new films, including "The Moon-Spinners," "Mary Poppins," "The Sword in the Stone" and "Dr. Syn."

Paris

Director Henri-Georges Clouzot again marrying. It's to Argentine thesp Inez De Gonzalez... Eddie Constantine wants a break in his parody-G-Man roles in French pix and is prepping "The Dragon's Drink" which is to co-star Gina Lollobridgida. Pic will be made in Hong Kong with Lollo as a Eurasian. Pic will be a straight action drama. Constantine, a Yank who became a star here, will then make a pic based on the dime novel hero Nick Carter but updated to today. In fact, his Carter will be on the scent of flying saucers... Georges De Beauregard believes in finding new filmmakers. After his sketch pic "The Kiss," which had seven new directors, he does another episoder "Luck" with some repeating and other new ones. Those showing promise may be allowed to make a feature... People under 20 make up 44% of the filmgoing public today... "Cleopatra" (20th) now playing in three houses in the new three hour version at three shows a day. Pic is holding okay if not as big as expected.

Robert Aldrich had a special screening of his latest pic "Four For Texas" (WB) which got fine response from a select audience. Aldrich was in from London where he discussed future tv and feature plans. His screening here, and then in Rome, was to feel out offshore response to his comedy western... The Yank indie Gotham-made pic "Hallelujah the Hills," directed by Adolfas Mekas and produced by David C. Stone, opened here before its New York bow to fine reviews and good biz at one arty. Its free-wheeling, lyrical, breezy style pleased the more discerning French filmgoers. It looks in for a good specialized run... Director Jean-Luc Godard intends directing and producing his next pic after troubles on his recent pic "Ghost of Noon" with the producers

pic after troubles on his recent pic "Ghost of Noon" with the producers. He is prepping a pic about gangsters and would-be delinquents after a widow's supposed hidden wealth, Casting Anna Karina and Sami Frey and called "Fool's Gold." There is no definite starting date.

Rome

Anthony Quinn, his stand-in Jack Gaffney, and Egyptian actor Gamil Ratib—all members of the current "The Visit" unit at Cinecitta, move on to Yugoslavia and "Marco Polo" chores in January ... Robert Aldrich screened his "Four for Texas" at Fiammetta Theatre after similar previews in London and Paris...reason why fewer young directors are getting major chances in Italy: out of 40 "first" films made here

are getting major chances in riary; out of 40 mrst aims made here in past 2 years, only about 5 have really made the grade.

Gina Lollobrigida in from Paris, rests before beginning "Strange Bedfellows" for Panama and Frank in Hollywood on Feb. 15, with Rock Hudson her opposite. Carlo Ponti project, "The Seventh Victim" to be shot by Elio Petrifrom script by Tonino Guerra, who's also penned "The Hibernated"... DeLaurentiis' "The Bible" project has bids from Bosna Film (Yugoslavia), plus Egypt and Turkey, for advantages larging conditions have contracted to the statement of the second tageous lensing conditions, has sent scouting teams to Sardinia as well to o.o. locations for John Huston item slated for spring start in CineramaGianni Hecht Lucari of Rome's Documento Films wants it known that the Documento mentioned in stories regarding aborted Spanish-based pic called "Four Nights of Full Moon" is another and unrelated

Angelo Rizzoli's Cineriz, producers of "Dolce Vita", "8-1/2" et al, planning to open own distrib office in States soon, is already scouting Gotham locations... Ugo Tognazzi directs first pic, on which he'll also act, for Sancro Films: it's called "La Grande Seccatura" (The Great Nuisance); Tognazzi also does "Magnificent Cuckold" for Sancro, as thesp only ... Eleanora Browfi, Sophia Loren's daughter in "Two Women", returns to pictures in "Amore Mio" (My Love) a Titanus release directed by Raffaello Mattarazzo ... Carlo De Priano added to release directed by Raffaello Mattarazzo . . . Carlo De Priano added to cast of Michelangelo Antonioni's current "Deserto Rosso", with Monica Vitti and Richard Harris.

New Claudia Cardinale starrer, directed by Luchino Visconti for

France Cristaldi's Vides Productions, being scripted for spring start by Enrice Medical and Suso Cecchi D'Amico... Tinto Brass, whose "To the Ends of the Earth" finally got censor okay now planning pic about white girl and colored man in Rome... Marcello Mastrojanni nearly booked up solid through 1966.

Italo Censors

continued from page 19

Roses"). As with other recent cases, producer comes up for court trial, after which pic can either be banned, subjected to cuts, or released as is.

ANICA Deplores Court Bans ANICA, the Italo film industry association, and the Italian Film Producers Assn. have issued a statement deploring recent court orders in which films passed by censor have nevertheless been yanked from circulation for various easons involving reported obscen-

Statement makes clear the continued respect and confidence held by film makers for the Italian legislature which rules in such matters. But at the same time defends producers stands and good faith in releasing pix which have been given an official greenlight by a recognized body designed to screen out objectionable material.

The resulting situation, the statement says, merely aggravates already heavy risks inherent in film

Edinburgh Okays **Sunday Cinemas**

Edinburgh, Dec. 17. Cinemas here will now be able to operate every Sunday on a com-mercial basis. This is in keeping with a trend to have more Sabbath openings in Scotland, a country where there has been longtime opposition to such shows.

Edinburgh city council okayed the opening by a 47 to 14 vote. All city cinemas will be given the opportunity to operate, but only on rota of two each Sunday, at least at first

Counsellor James Durkin, sup-porting the motion, asked: "If people can watch tv, why can't they go to the cinemas?" Opposing it, a femme counsellor, Mrs. Marion Alexander, said that, by opening cinemas on Sundays, they were opening the door to having dance halls and other places in operation.

Cinema exhibs and managers have welcomed the decision stating, that it now brings them into line at long last with the remain-

30% SHARE: THE WEAR & TEAL

Variety Shows: How They Rank

By coincidence the newest National Nielsens (second November report) list all 11 hour variety shows on the three tv. networks, including the not-every-week Perry Como and Andy Williams, thus permitting a definitive countdown on their audience pull. And what is particularly significant is the major role that five of the hour entries play toward boosting the CBS-TV overall ratings into its current season's Nielsen dominance. All five shows Skelton, Jackie Gleason, Ed Sullivan, Garry Moore and Danny Kaye—boast "20 plus" national Nielsens and since these represent 10 half-hours (or one fifth of the entire prime time weekly schedule) they now share the backbone status that the situation comedy enjoyed exclusively for many years in terms of CBS program strength.

Following is the scorecard on the 11 shows: Red Skelton (CBS)
Jackie Gleason (CBS) Garry Moore (CBS Danny Kaye (CBS) Lawrence Welk (ABC) Perry Como (NBC)
Judy Garland (CBS)
Mitch Miller (NBC) Mitch Miller (NBC) Jimmy Dean (ABC) Andy Williams (NBC)

Collins Tirade Against Extremists Prelude to Bid For Senate Seat?

Washington, Dec. 17. Political circles were buzzing here over reports from Tallahassee that NAB prez LeRoy Collins is champing at the political bit.

In what read like an obvious "plant," United Press International reported from the Florida capital that persons talking with Collins "cannot escape the conclusion he is seriously considering" run-ning for the U. S. Senate or perhaps again for the governorship.

Key to Collins' change of heart about re-entering politics was President Kennedy's assassination. UPI reported that Collins' "friends" said the assassination

stirred his fears about Southern political extremism and an en-vironment which encourages hate.

On Dec. 3, Collins told a Columbia, S. C. audience that extremists have been allowed to speak for the South too long while moderates such as himself have allowed themselves to be shunted aside.

"Bloody shirt" representation in Congress is hurting the South and reducing the region's effectiveness in national circles, he said.

UPI said Collins' "close associates" have disclosed that the former governor would like to prove to himself and the nation that a moderate can win public office in the South.

Collins would have to make decision on whether to run by late January when the NAB Board of Directors meets in Sarasota.

Biggest obstacle in Collins' political path is the incumbent Sen. Spessard Holland, a 71-year-old conservative Democrat, who is considered by many to be almost

Although Collins and Holland are personally friendly, the NAB (Continued on page 36)

\$6,000,000 Spurt

ABC-TV has wrapped up in the last couple of weeks \$6,000,000 in orders for a January start. Among the major buys was one by Gillette for a minute apiece in "Wagon Train" and "Arrest and Trial."

Scatter buys were made by Sterling Drug, Sherwin-Williams Paint, Carter Products, Squibb, Thomas Leeming Underwood and Metrecal. At the same time Liggett & Myers, which had an alternate helf here. which had an alternate half-hour in the "Jerry Lewis Show," which is exiting after this week, has converted to the replacement, "Saturday Night At The Palace."

ABC has also sold a couple of year-end specials, "Debs Star Ball" on Dec. 28 to Clairol and "The Making of A President," a David Wolper production on Dec. 29, to Xerox Xerox.

No Room at the Inn?

NBC News exec, preparing a special on Pope Paul's visit to the Holyland, sent this wire to an Amman, Jordan, stringer: "Need rooms for six NBC

personnel, Bethlehem, Dec. 24, and don't give me that old line."

Bill Orr's No. 2 **WB Status; Will** 'Reevaluate' TV

Hollywood, Dec. 17. William T. Orr, Warners veepee who was shifted from vidpix kingpin to feature producer status by prexy Jack Warner eight months

(Continued on page 38)

By GEORGE ROSEN

The Nielsen consciousness of an increasingly competitive tv induson both the buying and the selling side — seems to have evolved from yesterday's query of "What's Your Rating?" to today's paramount question of "What's Your Share?"

The all-important Nielsen answer to this year's question, asked on all sides, produces—it seemsan automatic reflex of sponsorship an automatic renex of sponsorship renewal or cancellation. The share of 30 separates the "pretty" from the "dirty." Since "30 or better" spells renewal and "under 30 share" a cancellation, the agency researching of networks has been assuming a new look. On such analysis, from the latest na-tional Nielsen for the two weeks tional Nielsen, for the two weeks ending Nov. 24, '63, as it compares to the year ago parallel report,

Over Unde 30% 30%	rs er
ABC '62 7.5 16.	5
ABC '63 7.5 16.	5
CBS '62 18.0 6.	5
CBS '63 17.0 7.	5
NBC '62 9.0 15.	5
NBC '63 10.5 14.	

This year, on the eve of the '64-65 buying season, more and more key agencies are laying more and more stress on the relative network opportunities, of reaching a 30% or better share of the tv audience. Sophisticated, research-oriented tv buying, their execs con-tend, can—with the 30% share minimum as the fundamental guideline—concentrate on avail-able sponsorships which will exceed this mark and, at the same time, pretty much avoid selection of network offerings destined to fall below the critical barrier be-tween the good and poor in ty ad-vertising values.

Hence, the latest Nielsen pocketpiece has been the recipient of unprecedented analysis and net-(Continued on page 40)

P & G In \$30,000,000 Pledge To CBS-TV; Alberto-Culver Likes NBC

NBC's 'Watch Those Gifts'

Interoffice memorandum on Yuletide gifts was for the first time passed around to all NBC employees this week. Specifically it says:
"As a matter of policy, NBC

employees may not accept cash, gift certificates, savings bonds or other equivelants of money as business gifts. They should exercise prudent good judgment in deciding whether any other type of business gift is so extravagant and valuable that it goes beyond the bounds of propriety and normal custom and usage, in which case it should be returned.

"In no event will NBC em-ployees solicit gifts of any type from anyone with whom NBC does business.

AB-PT Execs' 20% Bonus Cut

With American Broadcasting-Paramount Theatres profits down sharply over last year, the traditional AB-PT bonuses (provided for in the stockholders' approved "Employees Incentive Compensation Plan") have reportedly been curtailed by 20% from last year's record level. Slash, needless to say, came as a bitter blow to ABC execs—particularly those in the middle echelons—to whom the yearend stipends have represented sharply over last year, the tradiyearend stipends have represented an important and integral part of the year's salary. In previous seasons, yearend bonuses, reported in the annual proxy statement to stockholders, have ranged as high as \$50,000 for president Leonard Goldenson and \$35,000 for exec v.p. Simon Siegel.

This year's cut is reportedly

(Continued on page 36)

dumped \$25,000,000 in CBS-TV's coffers for sponsorship of five alternate half-hours of prime time programming for the '64-'65 sea-

cross-the-board news program, the total figure will be between \$30,-000,000 and \$35,000,000 — or the same amount that General Foods pledged to CBS last week. Meanwhile, it's reported that Al-

Procter & Gamble this weel

son. Since it will, in addition, be

going with the Walter Cronkite

berto-Culver, with a budget of some \$20,000,000, is all set to embrace NBC-TV as its major network. Another multi-million dollar sponsor, Philip Morris, is reported to have inked with CBS-TV next season.

P&G has yet to pick its shows, for the simple reason CBS is still undecided on next season's schedule. But it is going after cross-the-board exposure — Tuesday, Wednesday, Thursday, Friday and Saturday.

P&G currently on CBS-TV is riding as an alternate week spon-sor on "Route 66," "Twilight Zone," and "Alfred Hitchcock," all of them doubtful for next season. P&G is full sponsor of the web's comedy, "Petticoat Junction," and alternate week sponsor of "Dick Alternate week sponsor of 'Dick' Van Dyke," Advertiser also is an alternate week sponsor of "The Judy Garland Show," slated to be axed this season, as well as having participations in "The Walter Cronkite News Show," in addition to underwriting daytime shows.

Division Morris on CRS TV.

Philip Morris on CBS-TV is currently riding on such shows as "Walter Cronkite," "Jackie Gleason," "Red Skelton," "Rawhide," "Route 66," "Hitchcock" and "East Side, West Side."

Chas. Collingwood **Nixes ABC-TV Bid**

Charles Collingwood has turned down a reported \$250,000 offer from the ABC network and will continue his longtime association with CBS News, ABC's negotiations with Collingwood, conducted sporadically over the past year, came to the end of the road last week when the newsman com-mitted himself to stay with CBS.

ABC News prexy Elmer W. Lower was interested in using Collingwood as the anchor man in the network's 1964 coverage of the Presidential nominating con-ventions and of the election results. This is the the role that Ron Cochran, who of course continues with ABC-TV, has been playing in the last couple of elections.

ABC's search for a top news personality is an essential part of its bid to play a more competitive role in the 1964 Presidential sweepstakes. Any new anchor man to be considered will be part of a strategy that calls for key 1964 roles for commentators Howard K. Smith and Edward P. Morgan.

\$4,000,000 SUIT VS. DESILU, SCREEN GEMS

Hollywood, Dec. 17.
Ludlow TV Presentations Inc.
and Howard Kreitsch slapped a \$4,000,000 breach of contract suit against Desilu Productions Inc. and Screen Gems Inc. Plaintiffs claim in agreement dated Aug. 24, 1961, they conveyed to Desilu an equal interest in a tv pilot. "The Saturday Knights," to star Bobby Rydelt, but Desilu didn't use its best efforts to sell and distribute series based on pilot.

Desilu, it was alleged, allowed Screen Gems to use Rydell in a series. Suit claimed loss of producer fee, payment for services and loss of profits.

LET THE EXCITEMENT SHINE ON YOU

Once a year, in the spirit of holiday inventory, pausing to look backward over the year just closing, and ahead to the year just beginning, roll is called of the persons and organizations who make the business there is none like significant, colorful, creative and exciting. The story is told in perspective and panorama, with insight and wit, decorated with useful data and enriched with knowingness. The special text is months in preparation, weeks in digestion, and a veritable seed-bed of trade prestige.

Advertising is always an intelligent investment in career, in image, in good will but there are special reasons of self-interest to include yourself and your advertising copy in

The 58th Anniversary Edition of



Place Your Copy Immediately at Nearest Variety Office

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street Piccadilly

HOLLYWOOD 90028 6404 Sunset Blvd.

> **PARIS** 80 Ave. le Neuilly de Neuilly-Sur-Seine

CHICAGO 60611 400 N. Michigan Ave. ROME 3

Via Sardegna 43

B'casters Wait To See How Congress, FCC Play Their Ploys On Blurb Curb

Washington, Dec. 17 The blurb curb one upsmanship between Congress and FCC is on new ground after both sides got their licks in last week.

As the Commission concluded its commercial time limit oral arguments, the House Commerce Committee passed legislation forbidding any commercial action by

Both sides now have to figure hew to play their ploys from here, as the Christmas holidays offer a short hiatus in the maneuvering.,

But the moods on both sides have changed, offering a possible key to a prognostication of the out-

The Commission, with the exception of Chairman E. William Henry, is wavering and doubts are being more frequently expressed that a majority can be garnered for a strong commercial limit rule. On the other hand Oren Harris, Walter Rogers & Co., after a shaky start, are bent on their

LBJ: Neutral Ground

Washington, Dec. 17. President Johnson isn't go-ing to enter the blurb curb battle between FCC and Con-

This message was given to Rep. Durwood Hall (R-Mo.) who asked the President's position on legislation forbidding FCC to impose commer-cial time limits.

The President's Congressional liaison Lawrence O'Brien returned Hall's letter saying, "it is felt that it would be inappropriate for the Presi-dent to comment at this time."

course and will push their pre-ventive legislation in step with any indication that the Commission will invoke the time limits.

Another factor for FCC to con-

sider is President Johnson's message to heads of regulatory agencies. At a White House conference, the President told the agency chiefs that "much too much of our people's time and talent and energies are being absorbed by the routine demands of government."

Johnson called for regulation which would inspire confidence rather than provoke carping criti-

"A moving and progressive so-ciety," he said, "finds oppressive, distracting, irritating and ulti-mately intolerable the heavy hand of complacent and static regula-

He said the late President Kennedy's policy, which he promised to continue, was to serve 'a standard of excellence' which would justify faith instead of invoking fear.

All agencies, including FCC, are likely to step lightly for a while until they are sure of their footing in the new Administration.

Another factor possibly inhibit-

(Continued on page 40)

NBC's \$4,000,000 **Yearend Billings**

With the minute scatter plans and participations that now dommaie network buys, the mid-season, year's end selling effort has become a big one, and NBC-TV sales has racked up well over \$4,-000,000 in billings over the last couple of weeks. This business does not represent end-of-the-cycle renewals, or the "re-expressions" arising out of the blackedout weekend when broadcasting preempted all commercials for coverage of the President's assassination and the events that followed.

Network's Friday night replacement for "Harry's Girls," the sa-tirical half hour, "That Was the Week That Was," has now been two-thirds sold, with Brown & Wil-

So Proudly We Hail

Washington, Dec. 17. House Speaker John Mc-Cormack awarded NAB the Distinguished Service Award of the National Foundation of March of Dimes.

McCormack told NAB prez Le Roy Collins in the Capitol ceremony that March of Dimes founder President Franklin D. Roosevelt "would have been proud of the part that broadcasters . . . have played in the work he began."

He said the industry performed "a significant public service" in helping the fight against polio and other crippling diseases.

2d West German TV Net Tangles With Top Daily

By HAZEL GUILD

Mainz, Dec. 17. West Germany's Second Tele-vision Net, which got off to a troubled delayed start on April Fool's Day this year, and has been beset by difficulties ever since, is now in a head-on battle with the largest circulation newspaper in West Germany.

The gossipy tabloid Bild of Hamburg, which appears through-out West Germany with a daily circulation of 3,500,000, has been sticking so many pins into the wax figures set up by the Second TV Net that every day the paper comes out with a new attack on the Mainz station—and every day the Information and Press Office of the Mainz headquarters outre of the Mainz headquarters duly releases what it calls "Press Clarification," its side of the current controversy. Unfortunately, however, the Mainz side of the situation gets far less play in the rebuttal than the original colorful Bild coverage. Bild coverage.

Bild announced last week that the monthly rates of seven marks (\$1.75) paid by every one of the nation's television and radio set owners, might be upped shortly, in order to pay for the deficits of the Second TV Net.

The Second Net is badly in need of money since it understandably wants to move its employees and production facilities out of the scattered 17 different locations it now uses, into one vast television center. And it has appealed, mainly to the West German government, for some way to raise about 130, 000,000 German marks (about \$32, 500,000) which most insiders con sider way too low to aid such a project.

Nonetheless, the Second TV Net has denied that it has proposed raising the monthly rates to the viewers, although it is possible that the German government is considering such a move.

sidering such a move.

Next, Bild came out with a frontpage photo of German actress
Margot Eskens in a formal that,
the newspaper says, cost \$2,500,
but it claims that the Mainz station explained this costly gown was needed for a television pro-duction called "Midnight Magic" and that the cost of the dress was reckoned into her fee for the show. Bild further notes that it's no wonder the Mainz outlet is now

\$17,500,000 in debt and trying to (Continued on page 40)

Shift Helps 'Defenders' **But Not Phil Silvers**

"Defenders," since its switch on the CBS-TV Saturday night sched-ule to 8:30 p.m., has gone to a 21.9 Nielsen compared to a 18.7, the last rating in its previous 9 to 10 p.m. slot.

According to the most recent Nielsens, the first rating scorecard since the Saturday night switch, "The New Phil Silvers Show" remains in the rating doldrums. Silvers, after the switch from 8:30 liamson joining Clairol with a minute a week. Web expects to have the Jan. entry sold out this (Continued on page 36)

Subscription TV's \$1,233,000 Worth Of RCA Equipment

Subscription Television, Inc., outfit that's setting up a cable payvee system in San Francisco and Los Angeles, has ordered \$1,233,-000 worth of studio telecasting equipment from RCA according to C. H. Colledge division veepee and general manager of the com-pany's broadcast and communications product division.

Deal was made by Sylvester L. (Pat) Weaver, prexy of STV, and Colledge representing RCA.

Purchase included four transistorized ty tape recorders, six Vidicon color-film camera chains, 12 35m and two 16m projectors and two three-chainel video and audio control boards (all equipment geared for color).

STV will be wired to subscriber homes via cables installed by local

Collins In N.Y. On Com'l Code Meet

LeRoy Collins, prexy of the National Assn of Broadcasters, is due to attend a N.Y. meeting of the NAB on industry code as it relates to commercials. Meet will be held at a midtown hotel today (Wed.).

Attending will be representatives of the networks and officials of the Assn. of National Advertisers, along with Howard Bell, codirector of the NAB's Code Review Board. Issue shaping up for decision is

whether to maintain present industry commercial code standards or relax commercial code provisions, as suggested by some broad-casters. Collins and CBS-TV, as one of the three networks, are understood to oppose any relaxation of industry commercial standards. Threat of Federal Communication Commission chairman E. William Henry to adopt the NAB Code as it related to commercials as law is considered remote at this time.

ABC-TV SRO ON ORANGE BOWL GAME

ABC-TV has sold out its coverage of the 30th annual Orange Bowl game New Year's Day from Miami. Bristol-Myers, Buick, R. J. Reynolds and Texaco have picked

up the tab for the play-by-play.

The web is also telecasting onehour Orange Bowl ceremonies on New Year's Eve, in addition to a 15-minute pre-game show.

Stoneham Tapped For **CBS-TV Program Slot**

Russell Stoneham, formerly di-Graham, Cl ming, N. Y. CBS-TV v.p. program

Stoneham, who had been with NBC-TV, Hollywood for three years, had been associated with CBS-TV programming for many years as a director and associate producer. As director of 'live' programming, N. Y., Stoneham will oversee both regular series and specials. He replaces Marc Mer-

Benson's Pilot Deals

Hugh Benson, formerly associated with Warner Bros., has inked pilot deals with CBS-TV for two half-hour comedy projects. Benson created and will produce both projects. He has tentatively titled them "The Only Way to Go," with script by James Fritz-well and Everett Greenbaum, and "Our Three Lawyers," written by Harvey Bullock and R. S. Allen. Benson had been exec assistant to William T. Orr, then head of ty production for WB. Frank Cooper Associates handled negotiations with the network.

TAM's Top 20 in Britain

(Week Ending Dec. 1)

Georgia Geor	· 一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个		Viewing
Coronation Street (Wed.)—GRANADA 8271 Armchair Theatre—ABC 7883 Fake Your Pick—AR 7754 Funeral of Pres. Kennedy—ITV/BBC 7753 No Hiding Place—AR 7625 Sunday Palladium—ATV 7495 Double Your Money—AR 7237 Dickie Henderson Show—AR 7033 Emergency-Ward 10 (Fri.)—ATV 6978 Our Man at St. Marks—AR 6960 Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 The Avengers—ABC 5945 University Challenge—GRANADA 5815 This Is Your Life—BBC 5815	Coronation Street (Mon.)—GRAN	IADA	8400
Fake Your Pick—AR 7754 Funeral of Pres Kennedy—ITV/BBC 7753 No Hiding Place—AR 7625 Sunday Palladium—ATV 7495 Double Your Money—AR 7237 Dickie Henderson Show—AR 7033 Emergency-Ward 10 (Fri.)—ATV 6978 Dur Man at St. Marks—AR 6960 Fhe Loved Ones—GRANADA 6831 Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 Fhe Avengers—ABC 5945 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815			
Funeral of Pres Kennedy—ITV/BBC 7753 No Hiding Place—AR 7625 Sunday Palladium—ATV 7495 Double Your Money—AR 7237 Dickie Henderson Show—AR 7033 Emergency-Ward 10 (Fri.)—ATV 6978 Dur Man at St. Marks—AR 6960 Fhe Loved Ones—GRANADA 6831 Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 Fhe Avengers—ABC 5945 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815	Armchair Theatre—ABC	. 그 사람 하다	
No Hiding Place—AR 7625 Sunday Palladium—ATV 7495 Double Your Money—AR 7237 Dickie Henderson Show—AR 7033 Emergency-Ward 10 (Fri.)—ATV 6978 Our Man at St. Marks—AR 6960 Fhe Loved Ones—GRANADA 6831 Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 The Avengers—ABC 5945 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815	Take Your Pick—AR		
Sunday Palladium—ATV 7495 Double Your Money—AR 7237 Dickie Henderson Show—AR 7033 Emergency-Ward 10 (Fri.)—ATV 6978 Our Man at St. Marks—AR 6960 Fhe Loved Ones—GRANADA 6831 Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 The Avengers—ABC 5945 University Challenge—GRANADA 5815 This Is Your Life—BBC 5815			
Double Your Money—AR 7237 Dickie Henderson Show—AR 7033 Emergency-Ward 10 (Fri.)—ATV 6978 Our Man at St. Marks—AR 6960 Fhe Loved Ones—GRANADA 6831 Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 Fhe Avengers—ABC 5945 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815			
Dickie Henderson Show—AR 7033 Emergency-Ward 10 (Fri.)—ATV 6978 Our Man at St. Marks—AR 6960 Fhe Loved Ones—GRANADA 6831 Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 The Avengers—ABC 5945 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815	unday Palladium—ATV		7495
Emergency-Ward 10 (Fri.)—ATV 6978 Our Man at St. Marks—AR 6960 Fhe Loved Ones—GRANADA 6831 Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 The Avengers—ABC 5945 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815	Double Your Money—AR		 7237
Our Man at St. Marks—AR 6960 Fhe Loved Ones—GRANADA 6831 Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 The Avengers—ABC 5945 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815			
Fhe Loved Ones—GRANADA 6831 Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 Fhe Avengers—ABC 5845 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815			
Fhank Your Lucky Stars—ABC 6591 Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 Fhe Avengers—ABC 5945 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815			
Emergency-Ward 10 (Tues.)—ATV 6332 Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 Fhe Avengers—ABC 5945 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815			
Soviet State Circus—BBC 5945 Sentimental Agent—ATV 5945 Phe Avengers—ABC 5945 University Challenge—GRANADA 5815 Phis Is Your Life—BBC 5815			
Sentimental Agent—ATV 5945 I'he Avengers—ABC 5945 University Challenge—GRANADA 5815 I'his Is Your Life—BBC 5815			
Fhe Avengers—ABC 5945 University Challenge—GRANADA 5815 Fhis Is Your Life—BBC 5815			
University Challenge—GRANADA	The Avengers—ABC		
This Is Your Life—BBC	Iniversity Challenge—GRANAD	Ă	5815
	This Is Your Life—BBC		5815

BBC Getting Concerned Over Rising Costs of TV; License Fee Not Enough

Prager's UA-TV Deal

United Artists Television has inked Stanley Prager to an exclusive deal as producer-director. Prager now is directing UA-TV's

"Patty Duke Show" on ABC-TV.

He also has completed producing and directing the UA-TV pilot of Neil Simon's half-hour comedy,
"Kibbee Hates Fitch," slated for
CBS-TV. Prager will be involved
in future pilot developments.

Schlatter Formula For Nurturing Of TV Personalities

The survival of live programming on television hinges on the medi-um's development of more of its own personalities, according to George Schlatter, producer of the first group of Judy Garland shows on CBS-TV and currently working on a special with Jonathan Winters due on NBC-TV Feb. 10.

A start has been made in that

A start has been made in that direction with names like Carole Burnett, Bill Dana, Dick Van Dyke, etc., which have come primarily out of tv. But, Schatter said, there has been no consistent or longrange program to give talent the care and nurture needed to bring them up the ladder to stardom.

Referring to some flop variety-efforts on tv this current season, Schlatter said it was less the fault of the performers than of their management who threw their clients to the lions without adequate preparation just for the fast buck. "Too bad," said Schlatter, "because what live programming needs more than anything are more hits to stir up excitement about the here and the now on television."

Schlatter pointed to Winters as a personality who has been brought Russell Stoneham, formerly di-rector of program development for NBC-TV, Hollywood, becomes di-rector of "live" programming, CBS-TV, N. Y. He reports to Hallong special for Elgin Watches and Graham, CBS-TV v. p. program.

Scripto Pens, there are plans to put him in a regular series.

The show, titled "A Wild Winters Evening," is now being planned to give the comic maximum scope for his improvisational talents. He'll his improvisational talents. He'll be supported by Art Carney and the Christy Minstrels with Dwight Hemion directing and Skitch Hen-derson as musical director.

Schlatter has been working closely with the show's sponsors in blueby with the show's sponsors in blue-printing the Winters' show. "For-the investment they are making," Schlatter said, "the clients have a right to make suggestions. We, on our side, prefer to set up the ground rules as early as possible so that everybody knows what they are getting with no last-minute sur-prises. It's better to be brutally honest with a client than promise him anything.'

Netters' Spot Sales Slot Fred L. Netters has been upped to the new position of general sales

manager of ABC-TV Spot Sales, reps for the webs' o&o's,

He had been eastern sales man-

ager of the operation for the past year.

BBC-TV is adjusting its grip on the purse strings in order to gain tighter control of expense in the face of soaring production costs, the launching of its second, UHF network (finance for which has still not been firmly set) and multi-million dollar loans it has been forced to take out because the current \$11.20 license fee, Corporation's main source of income, is no longer adequate to support the radio and tv network's growth.

Speaking in London last week. Speaking in London last week, BBC-TV's programming head Stuart Hood, hinted at the fiscal changes which are taking place within the Corporation's video hq. He said: "Our most formidable administrative problem can be expressed thus: How does one reconcile accountancy with creativity."

"Here I am not thinking of the general financial problem which faces BBC as the number of tv licenses flattens out on to a sta-tistical plateau, nor of the related question of how exactly we are to be provided—in accordance with the promise of the Government White Paper — with suffi-money for adequate services. with sufficient

"I have in mind the sheer cost of tv, the necessarily high budgets for certain programs, the expensive gear needed to mount them, the size of fees one must pay for talent -particularly for writers and artists. I am thinking in terms of the complicated production schedule we are required to operate so that the capital investment represented by our studios may be employed to the best advantage.

"Efficiency in these terms implies a cost control system and a method of costing which will provide management with quick and accurate information and yet not seem to the men and women who make the programs a mere exercise in bureaucracy.

"If at the present moment we are refining our control methods, it is because we are determined to strengthen the hands of the program makers—to make it easy for us to back success, imagination and creativity to find funds and resources to encourage experi-

BBC, Performers Still in Deadlock

London, Dec. 17. Variety Artists Federation and BBC have had still further nego-tiations in an effort to agree on new minimums for ty performances. Deadlock was again reached, however, with BBC making a final offer of \$73.50 for each person in an act up to four, over four to be negotiable. For a variety artist performing his own "speciality" act, BBC's offered minimum was \$58.80.

VAF nixed offer out of hand partly because on those terms a speciality act would get a lower minimum than a chorus girl does on the commercial web (\$82.30). As the union puts it, "an act must be worth more."

TV.: \$300,000,000 YEAR

Reactivate N.Y. 'Mirror' City Room

Proving the new adage that "old newspapers never die, they just become backdrops for television shows," the third-floor city room of the now defunct New York Mirror tabloid is back in action these days, as busy as it ever was and staffed by a 150-member organization. They're doing everything that was done before-except getting out a morning edition. And instead of holding Newspaper Guild membership cards, the workers are all pledged to

Thus the Mirror has been converted into a CBS-TV "studio" for shooting of the pilot of the new Jerome Weidman's "The Reporter" series (with the Keefe Brasselle-helmed Richelleu Productions, with Arnold Perl as producer and Tom Gries as director. lend-leasing the editorial space from the N.Y. Daily News, which acquired the physical accoutrements when the Mirror went out

of business).

With Harry Guardino playing the title role and Gary Merrill as the city editor (the Mirror's ex-city editor Ed Markel still hangs around his old office, answering phone calls and otherwise being used in an advisory capacity), most of the interior shots are coming out of the east 45th St., editorial room, although there's quite a bit of location shooting also going on: For the tv series the Mirror is now the "New York Globe." Otherwise the AFTRAns and SAG members are going through all the conventional motions of getting out of a paper. Pilot, written by Weidman, also features Walter Pidegon, Ann Francis and Ann Jackson.

Canada B'cast Ad Revenues To Hit \$100,000,000; 66% Into TV

Member companies of the Station Representatives Assn. of Canada were told by Andy Mc-Dermott, outgoing prexy of the permott, outgoing prexy of the group, that they were largely responsible for the sales in Canada of nearly \$100,000,000 worth of national advertising placed in the broadcasting medium in 1963, two-thirds of it being placed in tv. Claim was made by McDermott in the first first sale address at the samuel. his final address at the annual meeting at the Ontario Club here.

Greatest achievement of the year just closed was the continuing success of the Radio and Television Executives Club, a project de-veloped by the reps and in which they actively participate, said the outgoing prexy. Club membership is around 300 but is expected to increase substantially with announced plans to sponsor a two-week business and pleasure flight to Europe next summer.

Other successes during year's end included definite plans for providing radio as well as tv adviding radio as well as tv advertising figures on a quarterly basis, headway in solving national local rate conflict, cooperation with the Canadian Assn. of Broad-casters in setting up an accurate mailing service to allied industry. successful implementation of the use of the new broadcast order forms. A check showed that the reps, both together and indivi-dually, were either leaders or (Continued on page 38)

Milt Josefsberg, **Joey Bishop Split**

Hollywood, Dec. 17. Milt Josefsberg has exited the Joey Bishop show as producer and script consultant. Bishop said there had been a misunderstanding but that "he wasn't provoked into quitting." Beyond saying he is no longer with the show, Josefsberg declined to comment. Bishop said he would continue to produce the show for remainder of the season, that Josefsberg was producer in name only and was too busy with scripts to tend to the production of the show.

Josefsberg's contract has re mainder of the season to go with option for another year. He succeeded Marvin Marks on the comedy half-hour after the first 13 weeks. Show is now enjoying its highest rating in its two seasons on the air. Josefsberg's attorney and agent have advised Bishop that he's not returning to the show al-though Bishop said "he certainly wasn't fired.'

Before he left the show, Bishop said Josefsberg showed signs of being "sick and beat" and told being "sick and beat" and told him to take off a few days. While Bishop didn't know for certain whether or not Josefsberg would return to the show, Josefsberg was certain that he wouldn't.

The Spot Is Hot

FCC chairman E. William FCC chairman E. William Henry might be curious as to where all the spots are going—consistent with his concern about over-commercialization. Anyhow, the Television Bureau of Advertising reports that national and regional spot tv advertising expenditures increased 23.1% in the third quarter of 1963.

Total gross time billings for

Total gross time billings for the third quarter were more than \$185,000,000 as against \$151,922,000 in the same period a year ago. Big increases were noted by automotive, soft drinks, gasoline, household paper products and the tobacco industry.

CBS-TV's Jan. 15 **Target Date For '64-'65 Choices**

The week of decision on next season's program schedule on CBS-TV will take place the week of Jan. 15, when the web's top brass will go over the current schedule, pick the dropouts, and select most of the newcomers from the array of 15 pilots which are slated to be ready for viewing

Only about 16% of the web's (Continued on page 36)

Thus far, 1963 has proved to be boom year for the British commercial tv web with billings running higher than ever before and, with a highly successful '63-64 sked in operation, chances look good for a yearend peak sales performance which will see the network coining advertising revenue well in excess of \$300.000.

Latest figures on tv ad spending come from Media Records and show that with advertisers on a \$66,010, 000 spending spree during the third quarter (July-Sept.) the nine month total of ad billings has soared to \$214,466,000; an increase of well over 6% on the previous comparable period. Government's share of the Jan. Sept. advertising loot totals \$21,238,000.

Top grosser, as gauged by Media Records, is Granada-TV which over the first nine months of the year took \$39,379,200 from spot sales. Associated TeleVision earned \$35,109,200 over the same period, following closely by Associated-Rediffusion which made \$33,975. 200. Fourth major operator, ABC-TV grossed \$25,790,000 in the first three quarters of the year.

Smaller indies, generally faring better than in the past, split the Jan.-Sept, melon thus:

Scottish-TV \$11,376,400; TWW \$9,794,400; Southern-TV \$11,197,-200; Tyne-Tees-TV \$9,850,400; Anglia-TV \$5,300,400; Ulster-TV \$2,-707,600; Westward-TV \$3,287,200; Border-TV \$1,962,800; Grampian-TV \$1,780,000; Channel-TV \$464,-800 and WWN \$1,251,600.

BBC-TV 'Square World' Getting U.S. Pre-Test On Jack Paar Show

With an American version of the British tv comedy "That Was the Week That Was" set for NBC-TV in January, a version of the BBC's "It's a Square World" is now in the works for U.S. television.

Host of "Square World" Michael Bentine is scheduled for a guest shot on NBC's Jack Paar this Friday, and plans for an American-ized half-hour version of the show, written by U. S. scripters, is being blueprinted by Bentine and Philip Gelb (British version is scripted by Bentine and John Law. American version would have both European and U. S. guest talents).

BBC version features mainly visual comedy with sketches, cartoons, trick photography, props and puppets interspersed with comedy songs.

How Those 'Friendly Persuasions' (Ed, That Is) Pay Off for NBC-TV

Beat the Beatles

London, Dec. 17.
Two BBC-TV shows featuring The Beatles which went out on Saturday night (7) within

an hour of one another, gave BBC two placings in the TAM top 10 network shows.

They were "Juke Box Jury," which scored seventh place and "It's The Beatles" which

came 10th.

ABC-TV Blueprints Ambitious Sked On Sat. Nite Palace

"Saturday Night At The Palace," ABC-TV's one-hour replacement for the departing, two-hour "Jerry Lewis Show" starting Jan. 4, represents a major effort by the web to maintain a topflight variety stanza alive on Saturday nights. ABC-TV programming v.p. Ed Scherick indicated that this show. which kicks off with a Bing Crosby-hosted stanza, is getting a topbudget treatment designed to keep it rolling through 1964 and be-

Originating in Hollywood at the newly named Palace Theatre, which had been thoroughly refurbished for the Lewis outing, "Saturday Night At The Palace" will showcase American and European performers in a variety layout hosted by rotating top names. Be-sides Crosby, the initial show will have Diahann Carroll, Rooney & Van. The Salvadoris, Nancy Ames, Les Carsonys, Bob Newhart and Les Chezzis.

Scherick indicated that the show will be taking advantage of the "young new wave" of production talent on the Coast, such as Nick Vanoff and Bill Harbach. In addition, there are plans to make the Palace Theatre not only a showcase for the performing talent but a magnetic center for Hollywood celebrities each Saturday night. Web execs expect the glamor of the cinema capital to rub off on the show.

The plush decor of the studio theatre, with divan seats and its "royal box," will also be exploited to draw the creme de la creme of show biz society as theatre audiences for the show on Saturday night. Fancily printed programs will be cuffoed to the studio audiences.

When NBC-TV decided to go ahead with the satiric "That Was the Week That Was" half-hour series, after the test-telecast in hour form had won critical acclaim, it officially put the Bob Kintner-Mort Werner stamp of approval on the "Friendly persuasion" technique in program development that's been paying off with some handsome dividends for the network.

Said "Friendly persuasion" per-tains, of course, to Ed Friendly, whose v.p. stripes are split down the middle—one side representing chief factorum on entertainment chief factotum on entertainment specials, the other on program development. For when Friendly persuaded his bosses that "TWTWTW" should be pre-tested on the air, he was merely following the pattern he evolved dating back to '60-'61 when (1) out of the Timey-sponsored All Star Circus one-shot special came "International Show-time" as a weekly hit; (2) out of the seven specials to which Mitch Miller was committed came the weekly "Sing Along With Mitch" as the big hit of the '61 season.

And now that "TWTWTW" is ready to go, sponsors 'n' all (although there were none when Kintner committed for the series), Friendly is moving into high gear with his "on-the-air pilot" programming technique. (It's a technique that differs radically from the supplied of past years

nique that differs radically from the anthology spinoffs of past years in that the Friendly pattern com-prises all types of shows, whether live, tape, film or animation).

As a further illustration, NBC has pencilled in for the '64-'65 semester a half-hour animated series, "The Famous Adventures of Mr. Magoo." Actually it had its origins in the "Mr. Magoo's Christmas Carol" special which was put on by NBC last year (and which

(Continued on page 34)

NBC's Briefing On Werner's Burner'

NBC-TV's sales managers from round the country junketed to the Coast this week for a two-day "in-depth" briefing on the net-work's '64-'65 program plans and projects. Hosting the all-day sessions Monday and Tuesday (16 and 17) were program head Mort Werner and Coast programming veepee Grant Tinker.

An initialer of its sort for the network, the briefing for the sales toppers on "what's cooking on Werner's burner," was arranged by Werner at the request of web sales chieftain Don Durgin, who figures it's a good plan to have the sellers in on the big early pictures, and at least as informed as the ad agency brethren they have to

(Continued on page 40)

America's No. 1 TV Station

America's most important, most publicized television station is no longer in New York or Chicago. It's in Austin, Texas.

For the station—KTBC-TV—combines two unique features which some broadcast observers strongly suspect are not unrelated. First, the station is owned by the LBJ Co., in which Mrs. Lyndon (Ladybird) Johnson and her two daughters, combined, own 83.7% of the stock.

Second, it is the only tv station in the nation's top 100 markets which has no competition. As such, it's an amazingly profitable Gowernment-sanctioned monopoly which has made the Johnson family, which was in modest circumstances in pre-ty days, extremely

wealthy.
While President Johnson is not listed as personally owning any of the station's stock, its owner-ship has been controlled lock, stock and barrel by "Ladybird."

to turn complete control of her broadcast holdings to two trustees until the nation's Chief Executive has retired from the Presidency of the United States. However, President Johnson has been directly implicated in the station's ownership by Clark Mollenhoff, Des Moines Register - Tribune Washington correspondent and 1958 Pulitzer Prize winner, Mollenhoff reports that LBJ Co., Il-censee of the station, has been paying premiums of \$12,000 per annum life insurance on a \$200,000 policy on Mr. Johnson's life, of which the LBJ Co., owned by his wife and daughters, is the beneficiary.

And then Mollenhoff pushes the Johnson station into a highly sen sitive area of possible scandal by alleging that the insurance was bought from an insurance agency of which Robert G. Baker was listed as a vice-president. Baker, who recently resigned under fire as majority Secretary of the U.S. On President Johnson's entering Senate, is the object of a Senate the White House, the FCC prompt Rules and Administration probe

which are alleged to have con-stituted conflict of interest and breaches of ethics.

Last Friday, the FCC made public a decision to refuse to allow an Austin community antenna service to compete fully with Mrs.

Johnson's (now-in-trusteeship) station. The FCC ruled that the TV Cable of Austin, Inc. may not use simultaneous telecasts of pro-grams which the LBJ station, free to pick from each of the three webs, elects to carry. On the other hand, the Johnson company has an option to buy 50% of the stock of a second Austin community antenna service which is now sending simultaneous telecasts of programs also carried by the station. Highly unusual nature of the situation induced the New York Times in its Saturday (14) issue to report from its Washington Bureau that "suspicions have been raised in some minds that the FCC is being overly protective of

the Presidential family interests." Whether this be true or not, (Continued on page 34)

Harriet Van Horne Exits as TV Critic For General Column

Harriet Van Horne exits as the tv critic for the N.Y. World-Telegram & Sun at the first of the year to do a general assignment column for the afternoon daily. A la Inez Robb, she'll get the Page 1 Second Section buildup. Shift was report-edly made at her own request. No replacement for the job has been set as yet. Al Salerno does the regular tv-radio news-gossip col-umn for the W-T.

Miss Van Horne (whose husband, incidentally, is David Lowe, producer for the CBS Reports unit under Fred Friendly) thus pursues the same course taken a couple of years back by John Crosby, who also gave up tv punditing for the N.Y. Herald Tribune (& syndicate) to do a general column. He's now

writing out of London.

N.Y. Journal-American's John McClain is another who may do broader column rather restrict himself to legit reviewing.

Balto Disk Jock Sez He Was Fired Because Of an 'Integration Battle'

Buddy Deane, disk jockey with WJZ-TV for more than six years, ends his run with station on Jan. 4. Station announced that show was being dropped because tastes and viewing habits have changed and station is going along.

Deane's story is somewhat dif-ferent. He says show is a victim of integration battle. He says that though his ratings are not what they were six years ago, show would not be dropped if integration were not an issue. He said he could see something coming. Negro groups were insisting he integrate show and white extremists were insisting otherwise.

He was caught in the middle, he said. He tried integrated kiddle shows and when tumult died, he went on to integrated armed service shows. This worked he said, but he was being pressured for more change and when the situation became too touchy, he knew something had to give.

Station spokesmen don't deny that integration problem had yet that integration problem had yet to be licked on show, but deny that it had anything to do with cancellation. Ratings were down, they said, the entire afternoon schedule needed changing and Deane's show was dropped along-with others.

It was simply a matter of programming, they said, an action taken in light of softening ratings. Deane's show is carried daily, 90 minutes Monday through Saturday. A few months ago, he joined WITH Radio where he has Monday through Friday 6 to 9 A.M. spot.

Deane says he's not bitter toward WJZ-TV. He had a good run there, he said, and now is the time to move on.

AT&T S.F. Lines: The Price Is Right

Radio station operators breathed a sigh of relief last week when American Telephone & Tele-American Telephone & Tele-graph's long lines division dis-closed that the cost of setting up facilities at San Francisco next summer during the Republican national convention would be \$12,-000. That fee is for the radio in-dustry and not, as originally feared, for each broadcaster.

At a meeting between AT&T and the radio industry last week in New York, in attendance were reps from Westinghouse, Metro-media, RKO General, the Canadian Broadcasting Co., Radio Press International and United Press In-ternational. It's expected that other groups will also participate in the AT&T facility, thus bringing down the price to each station to about \$500.

Mike Douglas, Duggan Set for Chi (Tape) Slots In Double Homecoming

Chicago, Dec. 17.
The new year will bring with it a return to Windy City television of two of its prodigies who date back to the salad days of the medium here. Both, however, will be returning in syndication, via video

wGN-TV has purchased the Westinghouse - produced "Mike Douglas Show" which originates in Cleveland; and the new UHF station, WCIU, slated to go on the air shortly after the first, has made a deal for a two-hour Saturday night show with Tom Duggan that will originate in Hollywood.

For Douglas it will be a sort of double homecoming, since it was not only in Chicago but on WGN-TV that he got his start in television. He came on literally as a singer some 10 years ago and later cut his teeth as a host-interviewer on the station's old "Hi Ladies'

As for Duggan, he was as inand-out of trouble in Chicago as he's been in L.A., but at one time he commanded a large audience here. Back in the days when controversy was the quickest way to a large audience.

'FURY' SERIES GETS ITC REFURBISHING

Independent Television Corp., which plans to return to production on its "Fury" series, says the new skein will be given a "modern new look."

According to ITC's exec v.p. Abe Mandell, the new series will be geared for an evening time period and the "new look" will include filming in color, the addition of a teenage daughter and more mature story treatments.

Production plans call for location shooting near the cowtown of

Bishop, Calif., which is at the foot-hills of the Sierras.

Reruns of "Fury" are currently seen on NBC-TV. Latest Nielsens show "Fury" to be the toprated program on the web's Saturday morning schedule although many morning schedule, although many of the episodes are in their fifth and sixth run.

Wrap Up Sales On 7 Arts Yule Specs

Seven Arts' two Christmas specials have been moving at a fast clip with 12 sales wrapped up during the last week. "Mahalia Jackson Sings The Story of Christmas" was sold to WSEE-TV, Erie; WOWL-TV, Florence, Ala.; KHOL-TV, Holdrege, Neb.; and WCHS-TV, Portland, Me., bring the total to 15 markets. The feature film, "A Christmas Carol," with Alastair Sim starred, was sold into an additional eight markets, for a total

A new Seven Arts' series of 39 half-hour children's programs, "The Emmett Kelly Show," has been sold to two Canadian sta-tions, CFCN-TV, Calgary, and CKCW-TV, Moncton. This show was produced for Seven Arts by Eric Albertson.

Seven Arts also made a deal for the showing of its "En France" series, now telecast in 65 markets, on the French liner, The France via closed circuit tv.

MX FEEVEE BID FOR SACRAMENTO

Washington, Dec. 17. FCC's Chief Hearing Examiner tossed out the bid for a pay-television test in Sacramento.

Chief Examiner James Cunningham dismissed with prejudice the application of Capitol Television Co. Inc. for a pay-see test on KVUE, channel 40 in Sacremento.

Cunningham's action followed a telegram to FCC from Capitol Television saying it didn't intend to prosecute its application.

Earlier Capitol failed to file a notice of appearance for a comparative hearing for channel 40 with Camellia City Telecasters which wants to build a new station on the channel.

still bidding for license.

Capitol Television was told to file the formal affidavit required of dropouts that it hasn't been promised or received "anything of value" for abandoning its application.

It originally filed for the pay-see test in April.

After 10 Yrs., Gillespie **Dropping His Ballcasts**

Milwaukee, Dec. 11. Earl Gillespie, who has broadcast the Milwaukee Braves games for the last 10 years, has decided to give up baseball to devote more time to home and family.

Gillespie has announced the Braves games ever since the team moved here from Boston in 1953. He is sports director of WEMP, a position he will retain. The station originates the Braves broadcasts, heard throughout Wisconsin via a 38-station network.

Editorial Defends TV's Let-Me-Entertain-You' Motif vs. Neo-Realism

Columbus Dispatch editorially said the newspaper hopes the "leading television producer" who said to is moving out of its neorealism phase into a period of escapist entertainment, is correct. The editorial said: "He thinks the emphasis on life-is-real-life-is-

earnest themes has peaked out with the present season's plethora of social drama depicting humanity in the throes of a multitude of medical, legal and psychiatric problems and that the vast nationwide audience is more than ready or a little not-so-sobering good,

clean fun."
"Well, we hope he's right. Incidentally, this isn't the first indication that the amusement public has had a surfeit of problems, gloom and forebodings. The Broadway theatre audience has shown a marked preference for lighter stuff this year, continuing a trend that set in, more or less, last season.'

"Even more striking is the un-anticipated difficulties encoun-tered this year by the off-Broadway houses which have gone in heavily for the sordid, the per-verse, the experimental and the plain looney.'

"Maybe it's a trend, maybe not. But let's hope. We're quite ready for a little synthetic optimism as a change from a diet of artificial things-are-tough-all-over fare."

UA TV SETS DONATO FOR CANADA BERTH

Nat V. Donato, formerly asso-ciated with Screen Gems in Canada, has been named general manager of United Artists Television in Canada. Donato had been na-tional sales director for SG in Canada.

Donato's home base will be Toronto; he will be operating with an expanded sales force soon to Le announced. All UA-TV product— current '63-'64 network shows, half-hours, hours, features, and properties now being made available for the '64-'65 season-will be

under his auspices.

"Outer Limits," "Hollywood and the Stars," and "East Side West Side" are included among the current '63-'64 network programs.

WLW-C's Big Tintup

Columbus, Dec. 17. WLW-C, Crosley Broadcasting
Co. outlet, began (16) first full
week of 13 new hours of weekly
color programming, using newlyinstalled color film equipment.
WLW-C viewers now have a total of more than 50 hours per week of tint Programs now in color include "Movieville U.S.A.," "Lex's Theatre," "Saturday Showcase," "Premiere" and "The Best of the

This step is the first in the \$1,000,000 expansion program under way at the station. Groundbreaking is expected soon for an addition to the plant that will double floor area and studios and offices. Two fully-equipped color studios for live colorcasts are included.

Syndication Reviews

PODRECCA'S PICCOLO THEA-With Dick Clark, host; others

Exec Producer: Tom B. Jones Producer-Director: John Toutkaldiian :

Writer: Charles Keller 60 Mins.; Sun. 6:30 p.m. PARTICIPATING

WABC-TV, N. Y. (film)
Triangle Broadcasting, in its first entertainment venture for na-tional syndication, came up with an imaginative, charming hour special, rendered by Podrecca's Piccoli Theatre.

The home of Podrecca's puppet theatre is Italy. The Podrecca troup though, has travelled far and wide, and in their turns and stories, they speak the language of the heart,

the same the world over.

Dick Clark had little more to do than smile and use his face, perhaps, to give the hour a more American look, Some footage was

(Continued on page 36)

Case of the Missing FM Stations

FCC is looking for two Illinois FM stations and their licenses. When it finds station owner Mrs, Elizabeth Coughlan, Commission will order her to show cause why the licenses should not be revoked

FCC said WELF, Glen Ellyn, and WELG, Elgin, have stayed off the air since Oct, 1 without its permission.
On a visit to the stations later in October, FCC inspection engi-

neers found most of the equipment repossessed.

WELG's studios were vacant and those of WELF had been taken

over by new tenants. FCC said.

Mrs. Coughlan hasn't replied to FCC's letter demanding license cancellation and no licensee representative has been located, Commission said.

Stations were originally authorized by FCC to remain silent from mid-June through Sept. 30.

Chi Digs Those FMers

WFMT Goes SRO and That's Big News in the Nation's Hottest Market

PICCOLI'S THEATRE'S' **BIG XMAS SPREAD**

"Podrecca's Piccoli Theatre," a color hourlong special being syndicated by Triangle Stations, is being telecast in 39 markets around Christmas holidays, including WABC-TV, N. Y., KTLA, Los Angeles, and the six Triangle video outlets. Show was produced at WFIL-TV, Triangle's Philadelphia station, with Dick Clark as emcee.

Triangle is also turning out 30 radio shows, "Anniversaries in Sound," for syndication. Each of the shows will be pegged to a national holiday or the birthday of some famous person. Florence Steck is directing the taping of this series at WFIL Radio.

Desilu's Global Thrust on Sales

Increased global thrust of tv syndication is evidenced in foreign sales made in the past two weeks by Desilu Sales. Company closed deals in Africa, Tasmania, as well as in Europe, Canada, Australia, and Panama.

In Africa, Desilu sold "Fractured Flickers" to International Tele-vision (PVT), Ltd., Rhodesia for Salisbury, Bulawayo and Kitwe. Show will air with its English sound track, TV Hobart, in Tasmania, bought three Desilu series, "Lucy," "Desilu Playhouse," and "Fair Exchange." "Lucy" also was

"Fair Exchange." "Lucy" also was sold in Rhodesia, Hong Kong, Oslo and Traralgon, Australia: Other foreign sales include "The Untouchables" in Panama and France, latter having bought 13 originally and now having picked up 26 more of the series. Japanese tv also brought 27 additional "Un-touchables." "Guestward Ho" also was sold to CBS's French network. Domestically, Desilu's "Universe" half-hour documentary special has

Indols. WNDY Formats For Young Moderns' Indianapolis Dec. 17.

been sold in 83 markets.

WNDY, the 17th radio station in the Indianapolis market, will b on the air by mid-January with programming zeroed in on "young moderns."

Tom Howard, program manager for the new 5,000-watt daytimer, said, "We'll start with a basis of folk music then take a turn upward to things such as Henry Mancini, Peter Nero and Barbra Streisand."

WNDY will be starting in a market which already has seven AM and nine FM stations on the air and a rapidly changing radio picture.

Last spring WIGO went on the air and now is in the process of changing ownership, FCC willing. Lest month, WISH-AM-FM was

sold and now is WIFE-AM-FM.
WNDY will be the fourth daytime-only AM station in the

Beere's WMCA News Slot

Barrie L. Beere has joined WMCA Radio, N. Y., as new editor He had been a news commentator for WINS Radio, N. Y.

Chicago, Dec. 17.
Fine arts station WFMT, one of the hottest FM-ers in the country, went SRO for the month of Decem ber—and that kind of business is unheard of on the frequency modulation band. The monthlong sellout climaxes the biggest year (in terms of dollar volume) in the station's 12-year history.

New seasonal campaigns by Guerlain Perfume and Cinzano Vermouth, and a new longterm contract from Sealy Mattress Co., contributed in large part to the station's "no vacancy" status this month, as did expanded holiday season campaigns from a number of regular retail advertisers. National sponsors who recently in-itiated on the station include Fels. & Co. and Delta Airlines.

The 1962 financial figures recently released by the FCC showed. Chicago to be the top FM market in the country, with total commercial billings for FM-only stations almost twice that of Los Angeles and around three times that of New York, Detroit and San Fran-

Goshen Set For Sam Slate Slot

Ralph W. Goshen has been named general manager of WCBS. N. Y., and a v.p. of CBS Radio, filling the spot being vacated by Sam J. Slate, who moves over to RKO General Broadcasting as an exec

Goshen, general sales manager of CBS Radio's o&o N. Y. outlet since '59, assumes his new duties Dec. 30. Slate, who moves over to RKO General after the first of the year, as exec v.p. at RKO will de-vote his efforts to longterm planning, government and industry relations, and program development.
State will be active in both the radio and tv side of the RKO General operation.

In another switch at WCBS

Radio, Pat Summerall has been named sports director of the sta-tion. Summerall replaces Marty Glickman.

Carter Davidson Set As WBBM 'Editorial Voice'; Madigan Helms 'Random'

Chicago, Dec. 17. Carter Davidson, who had left the Council On Foreign Relations to become a commentator and news personality with WBBM-TV several years ago, has dropped his other on-the-air assignments to become the new editorial voice of the CBS station as of Jan. 6.

In effect, he switches air chores with news director John (Red) Madigan, the previous station 'editorialist, who will take over as moderator of the "At Random" discussion for Davidson. The Tuesday night half-hour which cur-rently berths Davidson's "World of Adventure" undoubtedly will go to John Justin Smith, the Daily News columnist who will join the station the first of the year. For-

mat is still unknown, however.

According to WBBM-TV veepgeneral manager Clark George, the change in editorialists was made to effectuate "a distinct separation" between news operations and the management opinion

KEY TO 1st RUNS: O'SEAS DEALS

Who'll Buy My Mumbo-Jumbo?

What is needed if Anglo-American coproductions are ever to succeed like "Bridge on the River Kwai" in motion pictures is tv production leadership, producers who will be able to capture the

imagination of the world tv market.

That's the opinion of a savvy British telecaster, who voiced his opinion on a recent Stateside trip. He said he didn't want to be quoted by name simply because what he had to say might prove embarrassing to his own company. He then sounded off on second rate American promoter producers who come to England and dazzle British programmers with Yankee double-talk, only to helm a copoduction which turns out second rate, a carbon copy of medicore series that fills no other need than the quick-buck-pound chaps on both sides of the Atlantic.

If coproductions are to succeed, leadership in production is required and that role, he emphasized, can't be filled by has-beens who haven't made it on this side of the Atlantic, or timid British telecasters who are easily seduced by Yankee mumbo jumbo. Leaders would be able to translate their ideas for successful programming in both sides of the Atlantic, he averred.

Kildare, 'Bonanza' Hot Latino Items

Brazil's No. 1 Status in So. America for U.S. Product: **NBC Int'l Swings Into Action**

Powderkeg politics and nervous economics haven't prevented Brazil from becoming the most important tv market in South America, says Ralph Norman, manager of NBC International in the Latino

At last count, he says, Brazil had the most tv sets—1,500,000—and the most stations—26—of any country in South America. Most recent station to air was TV Ban-deirantes in Sao Paolo. Norman, who lives in Rio de Janiero, represents NBC International in sales, distribution and dubbing, and an angle that gives his org a solid rep with the Latinos, he says, is the technical assistance given to a variety of problems encountered

by the new operations.

Two of the hottest shows he's selling are "Dr. Kildare" and "Bo-nanza," which are running headon as the country's most popular shows ("Bonanza" is the first color presentation for Brazil). Other Brazilian-NBC-I high-raters are "Project 20," "Laramie," the Tab Hunter shows, Richard Boone dramas and "Astro Boy." "Outlaws" airs after the first of the

Besides TV Bandeirantes, Sao Paolo has TV Paolista and TV Culture, as well as a three-station link, TV Excelsior, which covers. Rio and Porta Legre. Other leading broadcasters include TV Tupi, a 14-station web, and Rio's TV Rio and TV Ricord, which are affiliates.

Atlanta Bumps Walter Cronkite

CBS-TV's "Walter Cronkite News Show" looks like it will be blacked out of Atlanta after the first of

kite's poor ratings compared to Huntley-Brinkley on WSB-TV. WAII-TV is a primary ABC-TV affil, which took Cronkite. WAGA-TV, a Storer station, which is the primary CBS-TV affil, declined the Cronkite news show, which was picked up by WAII-TV. WAGA-TV, which programs "Amos 'n' Andy" opposite Huntley-Brinkley, never picked up Douglas Edwards, either, the news show which preceded the Cronkite half-hour hour.

Action by WAII-TV in the three station market will give WSB-TV, the NBC-TV affil, a position of further dominance in the news field in the Atlanta market.

Biraben's WOR Slot

Jacques Biraben, formerly head of sales for WOR, has been named veepee and director of sales for both WOR radio and tv, the New York outlets of RKO General.

Burt Lambert, former veepee of both the radio and tv sales, is now veepee and director of sales planning for both stations.

CHARLES L. ISAACS

ias evolved a whimsy abo Danny Tkomas' long-rumored retirement in

No Room for Danny

another Bright Feature

58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Far East, Aussie Sales Windfalls For NBC-TV Int'l

Heavy-traffic in foreign tele sales sees NBC International peddling more than 900 hours of film shows this month in Australia and the Far East, says G. William Kreitner, director of Far East operations.

The Aussies new four-city network, United Telecasters, sched-uled to air next year in Sydney, Melbourne, Brisbane and Adelaide, has bought 310 hours from the NBC foreign sales organization. Programs include "Astro Boy," the Japanese coproduction (animated sci-fi kid half hour); "The Richard Boone Show"; "Temple Houston"; "Wild Kingdom"; "The Andy Williams Show"; "The Loretta Young Show"; "Happy"; "Watch Mr. Wizard," and "The Art Linkletter

The "Project Twenty: The Coming of Christ" has been bought for repeats in Australia, Hong Kong and the Philippines. Hong Kong and the Philippines. Hong Kong also bought 180 hours, including "Dr. Kildare," "Bonanza," "The Andy Williams Show," "The Best of Groucho," and six Bob Hope comedy specials.

In Thailand, "Bonanza" has been

renewed for 52 episodes for Thai TV, which also bought 26 half-hour "Celebrity Golf" segs.

Manila has pacted for 175 hours including the Boone show, "Kildare," "Bonanza," and Art Linkletter, Andy Williams and Bob Hope shows.

DUDLEY TO NAB BOARD

Washington, Dec. 17.
Richard Dudley, WSAU, Wasau,
Wisc., was elected ninth District

By MURRAY HOROWITZ

To all intents and purposes, the putlook of first-run vidfilm product for U.S. syndications rests on coproduction deals with foreign interests. That's the realistic conclusion being drawn, as more and more U.S. syndicators withdraw from first-run syndication, or rely on documentary and semi-decumentary series for their firstdocumentary series for their first-run posture.

Current situation finds only two first-run entertainment drama entries making the rounds, both made as coproductions with British telecasters. They are Metro TV's "Zero One," half-hour series coproduced with BBC, and "The Saint," hour telefilm series, a coproduction with Associated Television, distributed by ATV's U.S. arm, Independent Television Corp. "The Saint," incidentally, will go into another production cycle of 30 hours.

In addition, there are a number of specialized first-run properties in the non-documentary arena, Westinghouse's "Steve Allen," Desilu's "Fractured Flickers," NBC Films "Astro Boy," (cartoon produced in Japan)," Storer's "Littlest Hobo" (produced in Canada)—and a few others. and a few others.

When the straight documentary and semi-documentary field is shunted aside, though, along with the specialized cartoon, travelog, variety et al. categories, the vold in first-run entertainment vidfilm shows is filled virtually only by foreign coproductions.

Most American syndicators frank-ly acknowledge that it's economical-ly unfeasible to produce an en-tertainment show in the States and come out ahead. They find the risk too great to go into first-run production of entertainment shows, series which would have to stand up in quality to network series.

Factors which have deterred American producers from reentering the first-run entertainment field are forecast to hold sway for the immediate future. Those factors include a tight local time situation, the narrowing of the pool of regional and local advertisers, and the upped costs of telefilm production.

Those factors, for most U.S. syndicators, are overwhelming. They

Those factors, for most U.S. syndicators, are overwhelming. They become much less burdensome, though, in a coproduction. BBC, for example, underwrote 50% of the costs of "Zero One," produced in Metro studios in Britain. Metro TV, in the BBC deal, secured Western Headen and Metro studios in the backets with the ern Hemispheric rights, with the BBC securing rights to the rest of the world. Metro TV held off "Zero One" from the syndication market, in the hope of a possible network deal, and for a propitious time in syndication. In any event, with half of the costs assumed by BBC, Metro TV's syndication division under Dick Harper has a chance

WAII-TV, which has been carrying the network's prime evening newscast, said it is dropping Cronkite on Jan. 3 because of Cronkite's poor ratings compared to Huntley-Brinkley. direction of board chairman Mike Nidorf and exec v.p. Abe Mandell, has been running in the black the

(Continued on page 36)

BATTLE LINE' BASIS FOR OFFICIAL SPEC

Official Films is striking for a first in the syndication field with the production of a tele special to be taken out of its current first-run war series, "Battle Line." Idea, which Official prexy Sey-

mour Reed says was developed only last week, will be to combine footage from the major WWH battles covered by the series into a special covering the "moments of decision" as they fit into the entire picture of the war.

Metropolitan B'casting In Major **Production Splurge for '64 With** '6 by Herridge' As Drama Spark

TV Code Expert **STOCKTON** HELFFRICH

explores the remifications of the TV medium and projects

Broadcasting Codes At The Crossroads?

another Important Feature in the upcoming 58th Anniversary Number

VARIETY. Plus other statistical and data-filled charts and articles

ABC Films Hitting Peak O'Seas Stride: Major Aussie Deal

ABC Films sales v.p. Harold J. Klein extended his company's product overseas during his recent visit to the Far East. In Australia, he made a deal for 25 hours of specials, public affairs and cultural programming and in Japan, lined up eight hours of such shows.

The Australian deal included the

four hours in the "Saga of Western Man" and four other special projects shows, "The World's Girl," "The Soviet Woman," "The Festival Frenzy" and "Whatever Happened To Royalty." Other public shows included "Frenzy" and "The Festival Frenzy" and "Whatever Happened To Royalty." Other public shows included "Frenzy" and "The Festival" of the Festival Public States and The Fe affairs shows included "Expedi-tion," "60 Hours To The Moon," "The Vatican," "The Miner's

Lament" and "Discovery."

Klein noted that sales on "Expedition" overseas have been boosted as a result of that series winning the Peabody, Ohio State U. and Thomas Edison awards. He said such awards are regarded with great respect by overseas film buy-ers. "Expedition" has now been ers. Expedition has now been sold into 26 overseas countries. \$2,000,000 MGM 20 foreign markets.

Klein said that ABC Films will be hitting a high in foreign sales when 1963 is toted up. A significant part of the gross is accounted for by the public affairs program-ming which, in many markets, rep-resents the first time such U.S.

programming has been sold.

Klein said the nigh high in the overseas sales curve has resulted in the company beefing up its sales staff in New York and in key foreign cities.

Industry Short-Changed? Slate & Cook Look Down Noses at Nosecounting

In a recent session on WMCA's, N.Y., "Barry Gray Show," radio rat-ings were lambasted for "short changing" the industry. The radio ratings critics were Sam J. Slate. CBS Radio v.p. who moves over to RKO General Broadcasting after the first of the year, and Joe Cook program director of WCBS, N.Y

The problem of "how to count noses" was cited by Slate as "one of the great problems of radio today." He charged that the current rating services "have not been able to come up with an economic way to count all the people who listen to automobiles or to transistor sets. gle p Slate said that what is needed is years. 'a rating service that has validity for both the advertiser and also for the program people.'

WCBS program director Joe Cook said that when personalities

Metropolitan Broadcasting's television chain is embarking on a major effort in program production for its 1964 schedule, Varied pro-jects range from dramatic shows through variety to public affairs

programming.

The most ambitious project devised by Metropolitan Broadcasting TV's prexy Bennet H. Korn and TV's prexy Bennet H. Korn and programming v.p. Jack Lynn is a series of six one-hour dramatic shows being produced by Robert. Herridge. First one, "Requiem for John Brown," scripted by Herridge, began taping last week with a cast consisting of Carl Low, as John Brown, and Robert Burr, Sally Chamberlin, Louis Gössett, Rex Everheart, David Hooks, R. A. Jordan and John Robert Crawford. Jordan and John Robert Crawford.

This show is slated to be telecast over the Metromedia to stations early next year. Other shows in the series, of which at least three will be scripted by Herridge, will include "The Sensualists," based on a Dostoevsky theme, and "The Morning World of Walt Whitman." Lynn said that these shows would be subsequently syndicated in other markets. This is the first dramatic series to be produced by Metropolitan.

Metropolitan has also taped the two-hour legit show, "The Golden Age," which recently ended a brief Age," which recently ended a brief run at the Lyceum Theatre. In con-trast to Westinghouse which in-vested some \$60,000 in a Broadway flop, "The Advocate," Metropolitan only put \$4,000 into "The Golden Age" to secure the tv rights. Korn said: "We do not intend to plunge into the icy waters of Broadway angeling, but we did think that "The Golden Age' was ideally suited for a tv show." This show is also due early in 1964.

In a musical vein, Lynn has mapped a show with Lionel Hampton and his orch, tracing the devel-opment of jazz. Appearing on the show will be Benny Goodman, with his original quartet of Hampton, Teddy Wilson and Gene Krupa, songstress Anita O'Day and singer

(Continued on page 34)

Deal on Post-'50s

MGM-TV has wrapped estimated \$2,000,000 deal with WCBS-TV, N. Y., and WBBM-TV, Chicago, both CBS o&o's, for the 40 pictures in its latest group of post-1950 films to be released to television. New deal supplements last week's deal for 215 Universal pictures which all the CBS-TV's o&o's made with Seven Arts.

Half of MGM's 40 films are in tures as "Take the High Ground," "Vengeance Valley," "Love Me or Leave Me" and "Tea and Sym-pathy." The black-and-white fea-tures include such titles as "Love Is Better Than Ever," "Night Into Morning," "Stars in My Crown" and "The Stratton Story."

WBBM-TV'S BUNDLE OF UNIVERSAL PIX

Chicago, Dec. 17. WBBM-TV, in an arms race with WGN-TV for feature film supremacy in this market, has stocked its arsenal with 215 post-1950 Universal features for the biggest single package buy here in several

Titles include "Magnificent Obsession," "The Far Country,"
"World In His Arms," "Glena Miller Story," "The Shrike,"
"Spoilers" and "All That Heaves Allows." Also the Ma and Pa Ket-

House Committee Moves to Blunt Renewal Edge of Fairness Doctrine

The House Communications Subcommittee moved to counter the impact of FCC's July 26 "fairness doctrine manifesto.

In a report on its editorial hearings, the subcommittee requested FCC not to revoke or deny license renewal to stations which failed to "abide by the specific fairness requirements set forth in . . re-cent interpretations of the fairness doctrine.

The subcommittee asked that the ban on FCC action be maintained through the next session of Con-

The group said it wants to look further into political editorializing and also the issue of whether a station has to give free time to answer a paid commentary.

After some soul searching, the

subcommittee headed by Rep. Walter Rogers (D-Tex.) decided to duck those issues until next year.

In its report, the group said it is planning to consider legislation imposing a legal requirement for stations to announce their obliga-tion to carry viewcoints contrasting their editorial policy.

The subcommittee also advised at "under no circumstances" should FCC consider as an adverse factor a station's refusal to edi-torialize.

Among the conclusions reached by the sbcommittee was that broad-cast editorializing "if conducted fairly, therefore, must be considered to be in the public interest."

Editorializing is one of several ways broadcasters can serve their communities in bringing them information and discussion of con-troversial issues, the subcommit-

Anglia-TV In Britain Set a Fast Pace On Program Originations

London, Dec. 17.

From the ranks of the more productive local commercial stations which continually seek to get their product taken by a major station or, at least, by another contractor on the commercial web, a new pacesetter has arisen. It is Anglia-TV, a middlesize station with big program ambitions.

Anglia, this month, has no less than 11 productions being seen by network viewers. These include three hourlong prime time dramas and two natural history documen-taries in the "Survival" series.

taries in the "Survival" series.
Additionally, one of Anglla's contributions to the "little network's" (local stations only) co-op skein, "Thirty Minute Theatre" namely, "A Girl In The Office," is scheduled for exposure this month and, making up the total, Anglia has five contributions to Associated-Rediffusion's newsmag show, "Here And Now" slated for this month. this month.

At the same time, Border-TV has pulled off its first all-network deal for its specially-written Christmas play, "No Star On The Way Back."

Anglia TV's 'Novak' Buy for All of UK

London, Dec. 17.

Moving into a new sphere of program buying, Anglia-TV program chieftain Peter Holmans has picked up the options on Metro's "Mr. Novak" for the whole of the U.K. This has been done only once previously by a regional commercial station such as Anglia, when TWW bought NBC's "87th Precinct" for all of Britain.

Innovation on Helman's part follows his buying of many American programs and giving them their U.K. preem. Majority have turned out winners. At one point, he says, five of the eight (quota) hours of American product screened by Anglia were locally bought, the bal-ance taken from the big com-

Local success with Yank show preems has led Holmans to the "next logical step," that is picking up all British options and subsequently re-selling them to And that is how it should be. other regions.

MAE WEST TAPPED FOR MR. ED' STINT

Mae West, once considered too hot" for "Person to Person," which had to wipe a taped interview with her, has landed a guest role on CBS-TV's talking horse series, "Mister Ed."

Producer Arthur Lubin, who signed her for a future episode, assigned a writer to come up with a winning story. Miss West's scheduled appearance on "P&P" came during the rating scandals and the web, at that time, con-sidered it inappropriate to have her interviewed on such topics as love and sex.

She has appeared on tv, though, in other than old motion picture vehicles. She made a rare appearance on the "Red Skelton Show" a few years ago.

Scot Council War On 'TV Inuendoes

Edinburgh, Dec. 17. Edinburgh City Council will seek an improvement in the standard of television programs in the U. K.

A special committee has been named to achieve this aim.

At a meeting of the Council, one member, J. Mackay, complained of "low and in some cases deteri-orating standards of television, with foul language, invendoes and suggestions which strike at the verity of our standards and way of life."

There was no one, he said, who had not been embarrassed during the course of an evening's viewing by some of the "coarseness" put over in the name of entertainment.

White Fang' as Series

Hollywood, Dec. 17.

Jack London's "White Fang" is
to be developed as a possible teleseries under a deal closed by
Irving Briskin, exec producer of
Harmon Enterprises Inc., with Metro.

Series would be first project under the recently-signed contract between the Indie and the studio. Debbie Reynolds heads Harmon.

Michael Abbott Sets Up Own Production Shop

Michael Abbott, formerly with Talent Associates-Paramount Ltd., has set up a production company under his own name.

New outfit is currently busy with

flock of show biz projects, including tv series created by Larry Cohen, Ronald Alexander and George Christy. Cohen has completed a script for an hourlong series, "White House 626, and a legit play which Abbott has optioned. Ronald Alexander has written a

couple of comedy scripts, "Let's Make Out" and "The Devil To Pay" as has George Christy with "Double Trouble" and "Her Royal

58% Increase In **Tint TV Set Sales**

With sales of color and black & white tv sets reportedly maintaining a steady rise this year, RCA Sales Corp. prexy Raymond W. Saxon says the company has hit the highest tv dollar volume in its history. He reports that more tv sets were sold by RCA in the first 10 months this year than in all set. 10 months this year than in all of

"Both color and black & white receiver dollar sales have been running at a record pace," says Saxon, "and indications are that this trend will carry over into 1964 to ignite a new push towards another record year.

He says color set sales are currently running 58% ahead of a year ago, and "a conservative estimate" of color sales for '64 would be 1,200,000 sets.

Saxon also reported "Victrola" products sales for October this year were 36.3% higher than the same month a year ago, and dollar volume for all home entertainment products for the first 11 months this year was more than 15% ahead of the previous all-time record for a full year set in 1962.

Auchincloss Story For Goodson-Todman

Hollywood, Dec. 17.

"The Maverick," one of the stories in Louis Auchincloss' "Powers of Attorney" book, has been acquired by Goodson-Todman Engagement. terprises. The story, according to present plans, will be turned into a two-parter for the new "Richard Boone Anthology" series

"Maverick" yarn also is intend-ed as a pilot for a new series, to be titled the same as the book.

IN NEW YORK . . .

Jerry Madden named director, special news projects at NBC News. He'll be responsible for "Today" and act as liaison between news and network sales, post formerly held by web's sports director Carl Lindemann . . . John R. Callow, formerly with Storer in New York, has joined the Mutual radio web as a salesman . . Mutual picks up three new affiliates New Year's Day, WQSR, Syracuse; KSGM, St. Genevieve, Mo.; and KWPC, Muscatine, Ia . . . Joe Wolhander flackery gets new Coast associate with Richard Carter Public Relations and severs relations with McFadden & Eddy in Los Angeles . . . Charles R. Fagan new veepee for sales at Sandy Howard Productions . WHLI Long Island) publifairs director Bill Nelson has been named publicity Fagan new veepee for sales at Sandy Howard Productions . WHLI (Long Island) pubaffairs director Bill Nelson has been named publicity veepee for the Nassau County Police Happy Landing Fund, which benefits police families in times of need . . Klaus Lehman named production supervisor for Trans-Lux Television . . William P. Breen, sales veep for NBC Films attending RCA exec management seminar at Absecon, N. J., this week . . A. John Graves named manager, film program operations for NBC-TV on Coast . . NBC-TV "Today" graphic artist Bob Dolce to say vows with show secy. Joy Stichweh, sister of Army quarterback Rollie . . . Chet Huntley will be a panelist in with competition Walter Cronkite and Ron Cochran at IRTS luncheon at Waldorf Jan. 8 . . NBC-TV's Tom Kennedy coming in town Dec. 26 to promo jazz for his "You Don't Say," which goes nighttime Jan. 7 Suzanne Pleshette and Theo Bikel starring in Bob Hope spec Dec. 27 on NBC-TV . . . George Abbott the subject of an hour interview on "Today" Friday (20) . . . Bill Dana makes first nitery appearance May 12 at Vegas' Sahara . . . David Brinkley doing birth control spec. Jan. 12 NBC-TV covering White House treelighting ceremony Dec. 22 . . . NBC-TV covering White House treelighting ceremony Dec. 22 . . . NBC-TV speaking tour as Levine reassigned to cover Pope to Holy Land visit in January. assigned to cover Pope to Holy Land visit in January. ABC-TV's programming v.p. Ed Scherick to Hollywood for quickie

huddles with studio execs. Lou Israel promoted to administrative assistant to Richard A. Harper, MGM-TV's syndication sales chief... WNEW Radio's William B. Williams making one of his rare to appearances Jan. 5 on "Open End" gabfest about pop music . . . Robert Q. Lewis guest-emceeing on ABC-TV's "The Price is Right" Dec. 27

Q. Lewis guest-emceeing on ABC-TV's "The Price is Right" Dec. 27 while regular emcee serves as a panelist . . . John MacVane, ABC's UN correspondent, elected prexy of the UN Correspondents Assn. . . Songstress Geula Gill on NBC-TV's "Today" show tomorrow (Thurs.) . . . Vic Morrow, actor on ABC-TV's "Combat" series, makes his tv directorial bow on the Jan. 7 episode . . . Klaus J. Lehman named porduction supervisor for Trans-Lux TV Corp., assigned to the "Mack and Myer For Hire" comedy shows . . . Jimmy Winchester, freelance writer and ex-CBS, doing an intensive overall appraisal of tv-radio industry's "crash coverage" of President Kennedy assassination for February Reader's Digest . . . Paul Denis doing four pictorial paperbacks for British circulation on these American video values: Richard Chamberlais, Everly Bros., "Dr. Kildare" and "Naked City". All now on air there. on air there.

Carl Tillmanns, CBS-TV v.p. and general sales manager, vacationing for two weeks with family at St. Croix, Virgin Isls. ... Paul Burke, former star of "Naked City," signed for guest shot on "Great Adventure." ... David White, CBS-TV director of broadcast services, engaged to wed Janet Murch of N. Y. World's Fair Protocol Office. ... Bill Talman of "Perry Mason," off to Florida for Christmas-holidays ... Teaste O'Shea, British music hall vet of the Broadway legiter "The Girl Who Came to Supper," signed for Ed Sullivan Dec. 22 show ... Neel Caward set for guest shot with Florence Henderson on "Password." ... WNBC radio team of Woodman & Rich broadcast for a week at Grand Central Pennsylvania and Long Island railroad stations as part

Grand Central, Pennsylvania and Long Island railroad stations as part of "Christmas Commuting to New York" promotion contest sponsored by the different railroads and NBC. Woodman & Rich are heard over WNBC from 2 to 6 p.m., Monday through Friday.

Lee Merrisey, who followed Pat Weaver from NBC to McCann-Erick-

son, Joins him anew at Subscription TV, Inc. At NBC Morrisey was in charge of sales for "Tonight"-"Today"-"Home" shows Bob. Finkel gets the nod as producer of the '64 Emmycasts, scheduled for May 25 on NBC-TV . . . That postponed Acad "close-up" dinner honoring Jackie Gleason will take place at the Americana Jan. 17 . . . Alan King will emcee . . WOR-TV's kidvid emcee Claude Kirchner wings to South America to play Santa Claus at orphanages. Films of the junket will be shown in January on his "Super Adventure Thea-

Rebutting Bill Bode

New York.

Editor, VARIETY:
It is Bill Bode's letter which is irresponsible, irrational and hysterical.

Did radio and tv kill Oswald? All his arguments to support that theory can be discarded by a few cold facts: The citizens of Dallas or of the

tv viewing public did not storm the city jail armed with rifles, clubs, ropes, etc., to lynch Oswald the city jail armed with rifles. More likely it was a need to create clubs, ropes, etc., to lynch Oswald because they were stirred into a frenzy by what they saw, heard stupidity. or read. The shooting was done by one

man, a man who by all reports was not spending his time during those days by his tv or radio, but was, instead, in the city jail cozying up

Since he was allegedly a friend of the Dallas police, could he not have learned of the time of transfer from any member of the force? It did not have to be announced—

or televised for that matter.

As for the "four days of unrelieved focus" on one event. Would
Mr. Bode find it more appropriate for the scene of Mrs. Kennedy and Caroline at the President's coffin to be followed by a family complaining that they can't brush their teeth after every meal or that their bleach leaves their clothes dingy and dull? Oh come now!

The tv and radio industry per formed a great and noble service. Those four days were not days in

For the insensitive who simply

had to be entertained, there were those football games or rock 'n' roll records. No one was forced to either watch or listen. The entertainment business is my life and my profession, but this was one time the show shouldn't have gone

However, I must wonder what motivated Mr. Bode's letter, I doubt if it was a sense of duty.

Would any intelligent man compare the "public service" of cover-ing an assasination that was a world-shattering event to the public service of giving the "winning num-bers" on tv? How tasteless can the man be?

One more thing. Mr. Bode was critical of the repetition of tw's coverage. He should have re-read his letter which was repetitive and unwieldly.

The Saturday Review of Litera-ture asked the same question in the current issue. The manner in which they did so at least made some sense, though the purpose is obscure.

If VARIETY, after its brilliant editorial on the Wednesday follow-ing the President's death, still wanted to cover this morbid postscript you should have had one of your editors do so.

The slurs made upon the tv and radio media by Mr. Bode are certainly more unforgivable than the slurs made by such media on Lee Harvey Oswald.

Beverly Linet.

IN CHICAGO .

John Justin Smith's initial assignment at WBBM-TV when he moves over from the Daily News will be to host a Tuesday evening series, "Current," with Sheri Blair (formerly of the American). It's to be a "Current," with Shert Blair (formerly of the American). It's to be a "magazine" presentation of news... Ray-Eye Productions, which came up from Kansas City a year or so ago, is now closed... Bob Ewing, 33-year vet of NBC including nearly two decades in tv spot sales, retires at the year's end... WGN Radio dedicated a studio to the memory of the late announcer, Pierre Andre... Jim Strong left WBBM Radio, where he was a newswriter, to rejoin the Tribune... WNBQ preempts "Harry's Girls" this Friday for an exclusive report on the Ecumenical Council by Alfred Cardinal Meyer... Fahey Flynn leaves preempts "Harry's Girls" this Friday for an exclusive report on the Ecumenical Council by Alfred Cardinal Meyer... Fahey Flynn leaves for a two-week holiday in Mexico this weekend, with John Drury spelling him on the two prime WBBM-TV newscasts... Joseph Lutske, who's been in charge of WNBQ's video tape sales operation, quit to join WGN-TV's sales staff... WBBM's Don Mann and Trib columnist Herb Lyon co-hosted the Christmas party at La Rabida Sanitarium on behalf of ACOR and Variety Club... Hal and Naney Berg, who do the kidshow "Land of Zigey Zoggo" on WBKB, have written and narrated kidshow "Land of Ziggy Zoggo" on WBKB, have written and narrated the storylines for "Animatoons," syndicated cartoons from foreign countries... Former station rep Bill Fallon joined NBC Radio Spot Sales to replace Bob Walsh, who went to WIND... Local thesps Gordon Oas-Heim, Maurice Copeland, Marshall Richey and Don Gordon have been cast for WBBM-TV's original musical, "Christmas Chimes"... Fran Allison and Don McNeill will appear on Mutual's "Reviewing Stand" next week to discuss the meaning of Christmas. Land of Ziggy Zoggo" on WBKB, have written and narrated

IN LONDON . . .

Associated Television topbrasser Norman Collins indicated that should ATV be granted a further commercial tv franchise it would consider moving its midlands hq from Birmingham (where it's currently shared

moving its midlands hq from Birmingham (where it's currently shared with ABC-TV) to Coventry... Peter Marriott, managing director of Desilu sales here, chairs preliminary selection panel for the International Broadcasting Awards competition... BBC-TV Enterprises sold a score of "Moonstrike" shows to ATN in Sydney, Australia... BBC prepped a personal print of "TW3's" tribute to President Kennedy and airmailed it to Jacqueline Kennedy... Associated-Rediffusion is latest ty station in line with a documentary of "Beat City"—Liverpool... A-R's toprated quiz show "Double Your Money" arranging an "around-the-commonwealth" tour for contestants whereby they answer "Treasure Trial" questions in different lands... Buddy Greco's 30-minute vidspecial which he recorded while in town for the Royal Variety Performance is scheduled for tomorrow (Thurs.) on A-R... Producer Albert Stevenson made Prince Rat in the Grand Order of Water Rats, a leading showbiz fundraising org... Dan Jackson, in Britain to study ty under the sponsorship of the British Guiana Government, has joined Anglia-TV on a working attachment... Ann Meo, known locally as "the quiz queen," has quit A-R to join BBC... (Continued on page 38)

(Continued on page 38)

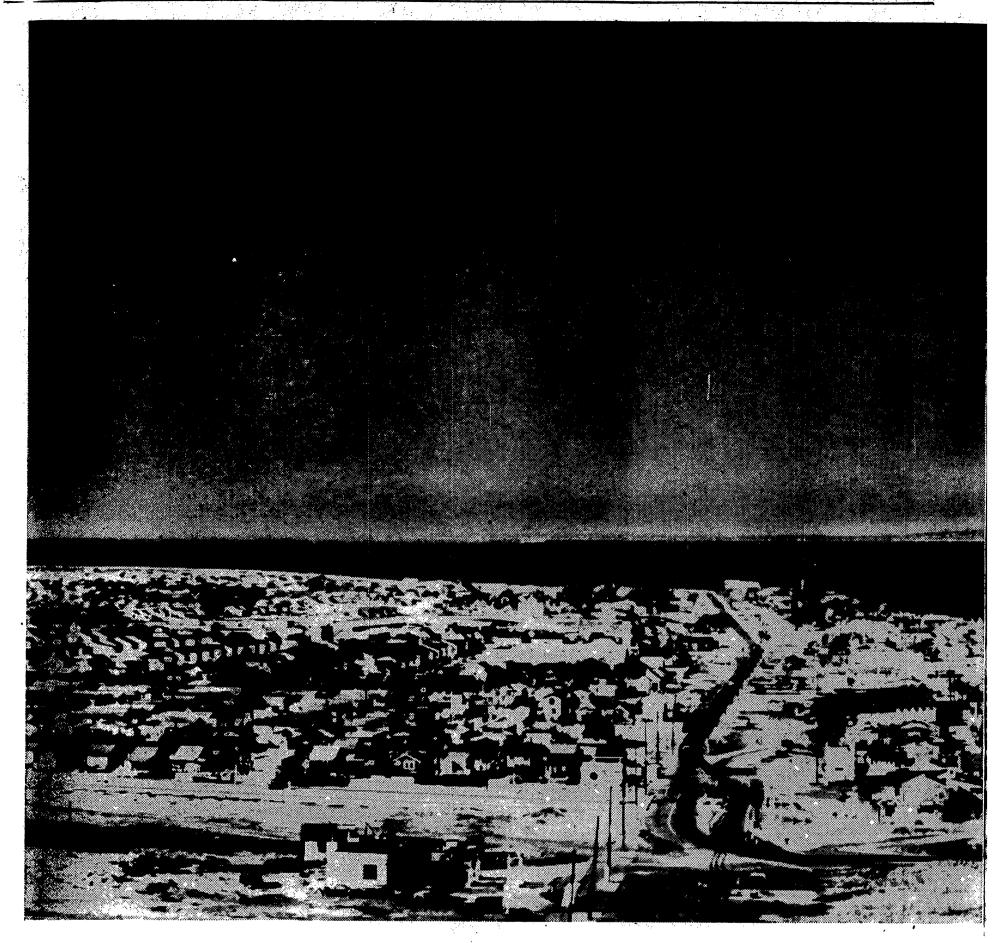


Don't just sit there.

Do something!

The ABC Owned Television Stations dol

We provoke. We challenge. We arouse the people of the five great cities we serve.
On the next two pages you'll read how one of the ABC Owned Television Stations urged the viewing public in its city to do something for the common good.



Why station WABG-TV took a stormy stand

In August, 1962, a movement started to have New York City acquire Breezy Point, a beachfront area on the tip of Rockaway Peninsula.

The ultimate plan was to convert this privately owned area into a 1400-acre park for all the people of New York. Its proponents foresaw it as the Central Park of this age.

Opposition to the plan was bitter and immediate. The residents of Breezy Point decried the proposal vigorously. Builders, with private contracts at stake, strenuously voiced their disapproval. Even some of the Mayor's advisors suggested abandonment of the idea.

Nobody, it seemed, saw a need for the park except the people of New York.

On June 4, 1963, despite the vocal and influential opposition, Mayor Wagner publicly announced his decision to lead the fight for the creation of a Breezy Point Park.

٠.٠

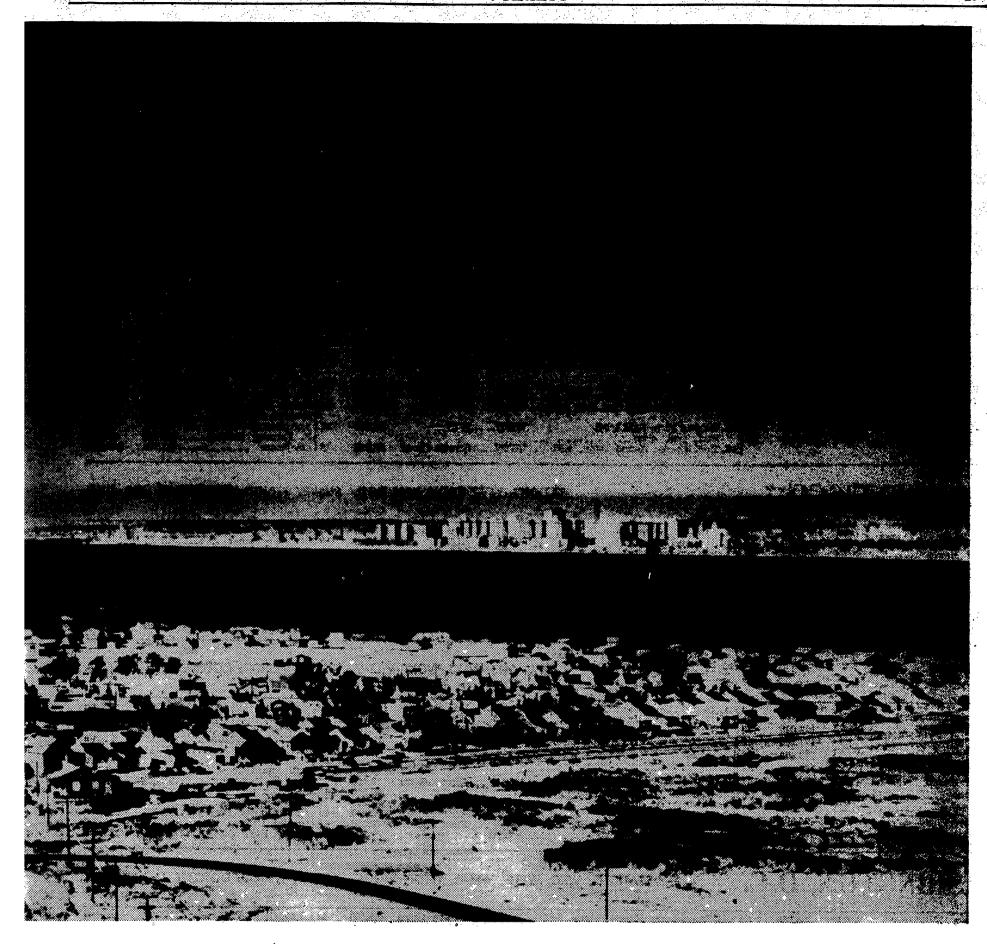
Three days later WABC-TV, New York, went on the air with its first editorial. The subject, Breezy Point. Like the Mayor, the station took a seemingly unpopular stance. It supported Mayor Wagner's position with a series of eight editorials in three days.

On June 21, WABC-TV ran a half-hour documentary film, presenting the many viewpoints on the Breezy Point controversy.

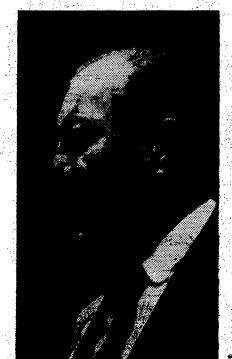
Overwhelming response

The response to the editorials and the film was instantaneous. Letters and telegrams poured in. Phone calls flooded the station's switchboard. Bouquets and brickbats were tossed at us with equal passion. Detractors characterized our editorials as "...irresponsible journalism..." "...shocking that a TV station take a

In this continuing series, you will read how the ABC Owned Television Stations, after careful examination of the issues, express their views in the best interests of the communities they serve.



over Breezy Point, New York



stand..." "...some pretty wild statements..."

When a station, after analyzing a problem, expresses its honest beliefs, it must be prepared to take bitter criticism with sweet praise. The reaction to our Breezy Point editorials gave us our share of each.

Editorial mission accomplished

But the responses, regardless of their attitudes, proved that our editorials accomplished what they set out to do. They provoked, they challenged, they aroused the public into doing something in their own interests.

In September of 1963, WABC-TV began to pursue in earnest its policy of editorializing. In a ten-week period, John O. Gilbert, Vice President and General Manager of WABC-TV, addressed the station's audience a total of 103 times, expressing the station's views on twelve significant community subjects.

It is just one example of how the ABC Owned Television Stations participate in helping to solve the problems of people they live with and serve.



WABC-TV NEW YORK, WBKB CHICAGO, WXYZ-TV DETROIT, KABC-TV LOS ANGELES, KGO-TV SAN FRANCISCO

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

K. Ton Network Shows Sta.	Total Area Homes Reached	Metro Area Rtg.	RK. Top Syndicated	Shows Day & Time St	b. Dist.	Tot. Area Homes Reached	Area	Top Competition	Sta.	Total Home
L Beverly HillbilliesWISH	255,700	39	1. Cheyenne (MonF)	i. 6:30)WLW 8:00)WFBI	Warner Bros.	113,600 75,600	18 12	Hunt-Brink; News; We Captain Kangaroo		89,60 25,50
. Bonanza WFBM	209,600	28					ૼ૽૽ૼૺ	Public; County Sch	. WISH	9,50
Dick Van Dyke WISH Red Skelton WISH	191,400 187,900	34 29	4. Bat Masterson (Sur	7:00) WLW 6:30) WLW	LEconomee	67,800 66,500	11 10	Lassie Mister Ed	WISH	164,40 136,10
. Donna ReedWLWI	186,700	29	5. Deputy Dawg (Sat.	10:30) WFBI	1CBS Films	60,900	9	Spooksville; Mighty Casper	WISH	31,70 43,60
3. Lawrence WelkWLWI 3. Petticoat JunctionWISH	184,000	23	6. Surfside 6 (Sun. 5	00) WISH (Sat. 7:00) WISH	Warner Bros.	59,100	11	AFL Football	WLWI	40,60
My 3 SonsWLWI	184,000 170,800	26 25		Sat. 2:00, 5:00) WISH		59,000 55,700	13 12	Midwestern Hayride Amer. Band; B. Jackson		123,10 37,20
3. Andy Griffith WISH	168,300	32	9. Danger Man; NCA/	FB WISH	ITC	53,000	11	Frances Farmer American Bandstand		70,40 46,40
. Lassie	165,400	29	(Sat. 1:30, 4:30) 10. Huckleberry Hound					F. Farmer: Racing	. WFBM . WLWI	43,60 109,50
SAN FRANCIS	CO			STATIONS: K	TVU, KRON, KPI	x, keo.	SUR	VEY PERIOD: OCTOBE	R 16 - 2	9, 196
. Bonanza KRON	355,200	27		on. 7:00)		183,400	. 16	Grimsby; Cochran New	s KGO	91,60
. Beverly HillbilliesKPIX . Perry MasonKPIX	330,200 330,000	27 28	2. M Squad (Tues. 7:0 3. San Francisco Beat	())	MCA CBS Films	180,000 165,800	15	Bachelor Father Great Movies	. KRON	119,30 127,70
. Dick Van Dyke KPIX . Defenders KPIX	320,600 314,800	28 27	4. One Step Beyond	Wed. 7:00) KPIX 7:00) KRON	ABC Films	153,600 146,400	14	Biography Rifleman	KRON	145,50 120,30
Dr. Kildare KRON Disney's World KRON	304,400	26	6. Biography (Wed. 7	00), KRON	Official	145,500	13	One Step Beyond	KPIX	153,60
. Candid Camera KPIX	298,300 296,300	23 23	8. Everglades (Wed.	B (Sun. 2:30) KPIX 7:00) KTVU	Economee	136,700 125,100		Asphalt Jungle; AFL FI One Step Beyond		43,20 153,60
Andy GriffithKPIX Monday Night Movies KRON	287,000 273,100	23 21	9. Ripcord (Fri. 7:00) 10. Rifleman (Thurs. 7		UA-TV	124,100 120,300		Death Valley Days Detectives		108,4 146,4
ПАМІ				STATIONS	: WTVJ, WCKT,	WLBW.	SUR	VEY PERIOD: OCTOBE	R 16 - 2	9, 196
Beverly Hillbillies WTVJ	175,100	33	1. Death Valley Days	(Wed. 7:00)WTVJ 6:30)WTVJ	U.S. Borax	108,400 106,200	20	Rebel Big Movie	. WCKT	55,80
Jackie GleasonWTVJ	173,800	31	3. Honeymooners (Fri	7:00)	CBS Films	88,300	17	Checkmate	WTVJ	81,3 74,0
Ed Sullivan WTVJ Candid Camera WTVJ	171,200 148,000	32 28		(Sun. 3:30)WTVJ		78,400	12	NBC News Encore AFL Football	WCKT	31,2 36,7
My Favorite Martian WTVJ	145,600	32	5. Checkmate (Fri. 7	00) WTVJ	MCA	74,500	13	Honeymooners Int'l Showtime	WCKT	88,3 124,2
Perry Mason WTVJ	144,300	31		8 (Sat. 12:45), WTVJ		70,400		U of M; Exploring	WCKT	10,2
Bonanza WCKT Bob Hope WCKT	142,100 141,900	29 30	8. Lawbreaker (Fri.	(Sat. 3:30)WTVJ 3:00)WTVJ	UA-TV	60,600 58,800	10	Saturday Hop Int'l Showtime	.WCKT	27,50 137.60
. Mr. Ed	139,300	29	9. Rebel (Wed. 7:00) 10. D. Powell; W. Man	Langh	ABC Films	55,800 48,500	11	Death Valley Days Candid Camera	WTVJ	108,40 148,0
. Monday Night Movies. WCKT	138,200	32	(Sun., Wed. 10:00)	WLBV	7	10,000			WTVJ	136,60
WASHINGTO	V, D .	C.	STATIC	NS: WRC, WITG,	WMAL, WTOP,	wook.	SUR	VEY PERIOD: OCTOBE	R 16 - 2	9, 196
Beverly Hillbillies WTOP Bonanza WRC	298,900 255,600	32 31	2. Hennesey (Tues. 7	00)r	NBC Films	109,100 102,300	11 12	Huntley-Brinkley CBS News	WRC	106,60 119,40
Dick Van Dyke WTOP Disney's World WRC	234,500 211,300	25 26		Mon. 7:00) WRC. w (Mon. 6:30) WTTC		100,200 100,000	9 8	CBS News Huntley-Brinkley		119,70 149,10
Andy GriffithWTOP Candid CameraWTOP	210,500	23	5. Rebel (Wed. 7:00)		ABC Films	98,000	10	CBS News	.WTOP	112,30
Danny KayeWTOP	208,300 192,600	26 25	7. Bat Masterson (Tue	s., Thurs. 7:00). WTTC	Economee	95,000 93,600	10	Huntley-Brinkley CBS News	WTOP	146,60 116,60
Saturday Night Movies WRC Lawrence WelkWMAL	186,400 179,700	25 19	8. 3 Stooges (MonFr. 9. Third Man; NCAA			88,500 84,800	9 10	News 4 Washington Highway Patrol	WRC	75,2 97,7
Hazel WRC	176,300	21	10. Wyatt Earp (Mon.,			84,500		CBS News	WTOP	119,7
SUFFALO *		Paliti H		STATION	S: WGR, WBEN,	WKBW.	SUR	VEY PERIOD: OCTOBE	R 16 - 24	
Beverly Hillbillies WBEN Dick Van Dyke WBEN	220,000 191,900	36 34	1. Honeymooners (Mo	n. 7:00)	CBS Films	110,900 100,800		Wyatt Earp; Father Bishop Sheen	.wrG	61,80 53,30
Candid Camera WBEN	188,100	36	3. People Are Funny	Fri. 7:00)WBEN	NBC Films	100,600	13	Fractured Flickers	WRG	54,5
		29	* THE SHVERS (TUES.	7:00) WBEN	CDD FILIDS	92,400	14	Gun Will Travel	WILL	60,2
Ed SullivanWBEN What's My LineWBEN	180,100 177,400	33	5. Story Of (Mon. 9:		UA-TV	64,900	7 1	Hollywood And Stars	WRG	155,8
Ed Sullivan WBEN What's My Line WBEN Lassie WBEN	177,400 174,400	33 28	6. Death Valley Days	Wed. 7:00)WGR.	UA-TV U.S. Borax	63,300	14	Zane Gray Theatre	.WBEN	57,1
. Ed Sullivan WBEN . What's My Line WBEN	177,400	33	6. Death Valley Days	Wed. 7:00) WGR (Mon. 7:00) WGR ues. 7:00) WGR	UA-TV U.S. Borax		14 13 13	Hollywood And Stars. Zane Gray Theatre Honeymooners Phil Silvers Big Show of Week	WBEN WBEN WBEN	

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. SURVEY PERIOD: OCTOBER 16 - 29, 1963.

1. Beverly HillbilliesKCMO	203,200	: المه	. M Squad (Sun. 9:00)	82,500	17 Candid Camera KCMO	151,000
		40	New Breed (Sun. 5:30)	80.000	14 News: Wea: SportsKCMO	46.000
2. Bonanza WDAF	181,500	37	아이들은 아이들은 그렇지 않는 것이 되었다. 그들은 사람들은 사람들은 사람들은 사람들은 사람들은 사람들은 사람들은 사람	7.7	Lassie	104.500
3. Andy GriffithKCMO	175,900	33	Wyatt Earp; AFL FB (Sun. 5:00) KMBC ABC Films	71.600		
4. Dick Van DykeKCMO	172,600	34	. Wyatt Earp; AFL FB (Sun. 5:00) KMBC ABC Films		14 20th Century .KCMO	37,500
		0.5	. Untouchables; W. Man (Wed. 9:00) . KMBC Desilu	69,500	12 Danny Kaye KCMO	110.000
5. Lawrence WelkKMBC	162,600	20	i Detectives: R. Adams (Thurs 9:00) KMRC Kour Star	64.600	11 Nurses	113.900
6. Donna Reed	157,800	30 3	. Death Valley Days (Thurs. 7:00) WDAFU.S. Borax	62,400		
7. Gunsmoke	154.600	31 3	Note of the control o			157,800
8. My 3 Sons KMBC	151,200	20	Naked City (Thurs. 6:30)	58,800	14 Flintstones KMBC	142,000
		30 1	. DA's Man; AFL FB (Sun. 3:30) KMBC MCA	57,800	12 Million \$ Movie: FBKOMO	54.900
9. Candid CameraKCMO	151,000		Lawman (MonFri. 5:30)	53,600	9 Huntley-Brinkley WDAF	53,000
10. Fugitive	145,300	31	Jet Jackson (Sat. 12:00)	43.000		
			. Jet Jacason (Sat. 12:00)	23,000	9 NCAA FB; Studio 5 KCMO	38,100

CRY OF ANGELS With Walter Slezak, Maureen O'Hara, Hermione Gingold, Hurd Hatfield, Douglas Rain, Norman Barrs, Kathryn Loder Producer-Director: George Schae-

Writer: Sherman Yellen 60 Mins.; Sun., 4 p.m. HALLMARK CARDS NBC-TV, from N. Y. (color, tape) (Foote, Cone & Belding) Instead of offering another con-

cert of George Frederic Handel's
"The Messiah," Hallmark presented the story of how the greatest
oratorio in the English language came to be written. As usual with telecasts associated with this sponsor, "Cry of Angels" was a sedate, richly mounted and excellently performed show.

The script by Sherman Yellen did not generate much dramatic tension, but it was an arresting picture of an eccentric genius in 18th Century English society. The story traced Handel's career in its last phase when his works fell into popular and royal disfavor and he had grown into a crochety old man, a role conveyed very effec-

At this stage, according to this sentimentalized account, the libretto for "The Messiah." taken from passages from the New Testament, was placed into Handel's hands by a young soprano, played by Maureen O'Hara. Since the ess of artistic creation is virtually impossible to portray in dramatic terms, the story of Christ's birth was told in tableau form while Handel was composing the music for "The Messiah" at a feverish pace.

The final command performance of the oratorio recreated the "Hallelujah" chorus with Miss O'Hara handling the soprano soloist role very creditably and John McCollum, as the professional tenor. The music itself soared over every-thing that had preceded it and brought the hour to a stirring

Solid performances by O'Hara and Slezak were well sup-ported by Hermione Gingold, as the sympathetic daughter of King George 2d, and Hurd Hatfield, as the malicious Prince of Wales. Unfortunately, the script did not permit these characters to emerge as anything more than efficies. The costuming and settings, however, were richly suggestive of the historical period.

THE SOVIET WOMAN With John Secondari, narrator; Sam A. Jaffe, reporter; Mrs. Nina Khrushchev, others Exec Producer: John Secondari Producer-Writer: William Weston Director: Weston 60 Mins., Tues. 10 p.m. PHILCO ABC-TV (film)

(BBD&O)

The rare, perhaps even startling, thing about William Weston's documentary on distaff life in the USSR is that it told its story sympathefically, or at least without pro-pogandistic derision, and that's what made it all so fascinating. Viewers of the ABC-TV special saw a prettier and more cheerful Soviet Union than is generally de-picted in the mass media, and pos-sibly they were surprised to learn that the sun does occasionally shine there, that the country is not totally lacking in creature comforts, that the children are healthy and well-dressed like our own and that there is no scarcity of women who are beautiful by our western standards

Assuming that the film was as objective and honest as it seemed, and that truth is always in the public interest, "The Soviet Woman" made a definite contribution to the better understanding of the Cold War enemy when the politics are stripped away. The program seemed to take its cue from Mrs. Khrushchev who, after a brief and cordial greeting, stated that many things united the two powers and that the people of both countries could contribute to better relations by meeting more often.

any aspects of Soviet life it was on either subject without a fresh with a tensor and a tensor a

the merits of a social system in which women operate cranes or perform surgery and then go home to fix dinner for their families was to ix dinner for their ramilies was left entirely for the viewer to decide. The one "political" note came at the end, when the Russian woman's way of life was described as "not entirely of her own choosing."

The Russian women were as in eresting for their similarities to the American breed as for their differences, and it was comforting to know that the female nature is basically the same everywhere. For all their dedication to the state's working force, Soviet women were shown to be almost as interested in glamor as western women and as captivated by style shows, Also, it was noted, the government had to build "marriage palaces" because the unromantic civil ceremonies were driving young couples to church weddings.

Femme life was shown both in the city and on the collective farms and was described from the rarms and was described from the viewpoints of the factory workers, the white collar girls, the tea farmers, the ballerinas, the medies, and the mother heroines who get their title (and a stipend) after bearing 10 children. It was astounding to learn that females predominate in the field of medicine, and one of the documentary's choicer scenes was of a surgical operation in which no men took

Weston's film gave the U.S. viewer much to ponder and much to be thankful for. In all respects it was a mature job.

CAPT. KANGAROO With Bob Keeshan, Alfredo Antonini Orch, others Producer: Ray Abel Director: Peter Birch 60 Mins., Sun., 4 p.m. Thom McAn, Fels & Co. CBS-TV from N.Y. (Doyle, Dane & Bernbach, Z. E Zubrow)

Bob Keeshan, as part of the CBS-TV kiddie specials, took the moppets out of the space age into the kindergarden era. The brand of nonsense he purveys is elemen-tary, but it's the kind that has served its purpose with the young

set for many years.

There is, however, the element of clevation. The music which accompanies Captain Kangaroo on these excursions into moppethood is generally enjoyed by adults as well. The CBS Symphony conducted by Alfredo Antonini provided a pop concert with the overture to "Zampa," "Pinafore" "Soldier's Chorus" as well as a movement from Mozart's 40th, and he unabashed, but still advanced kiddle pieces such as Prokofiev's "Cinderella Suite" and a few others. They provided a lot of easy aural entertainment for the elders many of whom were interrupted, no doubt, from the normal Sunday afternoon pursuit of fighting World War II all over again via the ancient video filmfare. Keesan works simply. He has

the knack of involving the young-sters in his various projects. He casts an entertainer's spell over the children. He concocts simple little plots which makes the kids very much a part of the proceedings, and he does it well. Unforunately, much of the place offstage, a fact the kids must realize too well.

This is probably one of the simplest shows of the series, and while it wasn't one of the most entertaining, it accomplished its chore very effectively. Jose.

THE DREAM SEEKERS-Parts I & II ("I See Chicago") With Fahey Flynn, narrator; Harold Wallace, Scott Craig, report ers; others

Producer: Wallace 30 Mins., Tues. (10), 8:30 p.m., 30 Mins., Wed. (11), 7:30 p.m., ILLINOIS BELL TELEPHONE WBBM-TV (film)

(N.W. Ayer) Alcoholism and dope addiction those perennially topical social Russian society was allowed to have its points wherever it may thoroughly worked over in both have made them; but while the the press and television that it documentary, in its objectivity, have advertised well for cerbain aspects of Soviet life it was on either subject without a fresh aver so attractive as to make any large or a new insight, WBBM-TV

ing, and a canny selection of case studies he managed to turn it into a thoroughly professional two-part presentation that must rank with the better informational documen-taries produced in Chicago this year.

The two half hour films were shown on successive nights (one preempting Jack Benny, the other "Glynis") rather than in a single hour so as not to draw too strong parallel between the two social ills. The two segments were unified by both a production style and the thesis that each form of addic-tion was mothered by a need to escape reality, hence the title, "The Dream Seekers." Illinois Bell Telephone Co., which underwrites three or four documentaries annually on WBBM-TV under the umbrella "I See Chicago," apparently didn't stint on the budget with this one, and the generosity showed.

The cameras got around to Skid

Row and the comfortable middleclass suburbs, to a meeting of Nar-cotics Anonymous and a meeting of the Women's Christian Tem-perance Union, to the Chicago Al-coholic Treatment Center and the House of Correction Hospital, and to a number of other institutions

and social agencies.

Interest centered mainly on the victims telling of their own ex-periences, and Wallace came up with some good ones—a middleaged businessman who had started aged businessman who had started tippling at age 10, a former dope peddler who got hooked because he wanted to see what the kick was, a teenage girl who picked up the habit and broke her mother's heart, a well-to-do suburban matron whose drinking got "as bad as it could get," and a panel of junkies trying to kick it who told of how they had to steal, It was such stuff as episodes of "Naked City" were made on.

THE MAKING OF A PRO With Frank McGee, Y. A. Tittle, Allie Sherman, Glynn Griffing,

Producer: Robert Northshield Director: Walter Kravets Writer: Northshield 60 Mins. Sun., Dec. 15, 10 p.m. GULF NBC-TV, N. Y.

(Young & Rubicam) NBC-TV News had a fascinating hour for pro football buffs (and that seems to cover just about everyone these days) in "The Making of a Pro," story of New York Giants rookie quaterback Glynn Griffing, and the producers had some good luck along the way. First break was that the other

quarterback and not Griffing got traded after the Pittsburgh disas-ter (when number one QB Y. A. Tittle was sidelined with injuries). Second break was the Sunday (15) timeslot, coming on the eve of the Giant's clinching of the Eastern Division championship in the Na-tional Football League. Show's pener was able to employ footage from the same-day game that de-cided the title.

But this one didn't need a lot of luck to put it across. No less than half a dozen photographers contributed to the footage that followed the rookie through signing, training and action. Their efforts

(Continued on page 34)

Tele Follow-Up Comment

Bob Hope Comedy Hour With Bob Hope benched for a its viewer appeal.

ew weeks by an eye ailment, Jack For the most part the color spe-Benny and Bing Crosby coquarterbacked his "Chrysler Comedy Hour" last Friday and, with the help of some choice sketches from previous Hope programs, made it a winning outing. The show was noticeably a patchwork of tapes and almost totally devoid of the immediacy and spontaneity that is normally felt in a Hope broadcast; but the star's illness, dwelled on wittily by Benny and Crosby, turned that into an advantage in the manner of a tribute. The viewer found himself present not merely as a consumer of entertainment, but as a friend of the hospitalized comic and a well-wisher. Opening monologs took the form of the traditional show biz roasts, with Crosby testifying that in all his years with Hope the

comic never upstaged or hogged a scene—"although heaven knows he tried." Benny came out exag-gerating Hope's arm-swinging stride and allowed that he was happy to do this for his friend—"It was either this, or send flowers," he said. An imaginary phone call from Hope in the hospital when the subject got around to his nose was a good riece of comedy writing for the Benny style and a natural climax for the warmup segment of the show.

On came the tape repeats, a pair of cleverly conceived sketches that were worth beaming again and a corking song and dance number by Juliet Prowse. First skit involved Danny Thomas and Hope as television private eyes competing for a corpse, better storylines and higher ratings; the second had Benny with a scheme to beat Hope out of a guestshot fee by concealing tv cameras in his home. Both were ingenious and still funny the second time around. Miss Prowse, looking as though she were revealing too much for television although she, had more clothes on than dancers customarily do, raised the male pulse rate with her Roaring 'Twenties number, the high spot of which was an old-fashioned precision step with a male chorus

For a finale, Crosby introduced the Look Magazine All-American Football team and the various Bowl Game queens with a lukewarm gag line for each member. The segment had no appropriateness in the program but did serve for topicality and, along with a Crosby rendition of "Do You Hear What I Hear?," helped to keep the show from seeming entirely a rerun.

Andy Williams Shew With NBC-TV's "Andy Williams Show" running third to CBS-TV's Garry Moore Show" and ABC-TV's "Fugitive" on the rating sweep-stakes; the hourlong Williams pack-age came up with a fairish holiday session last Tuesday (10). While guestars Roy Rogers & Dale Evans and Don Knotts provided a change of pace, the overall program lacked

a zip and sparkle that would bolster

cial was reminiscent of those multitudinous hoss operas that Rogers and Miss Evans turned out for Republic in the pre-tv days. For in one sequence Miss Evans con-tribbed a reverent "Red River Val-ley" (with Williams and Rogers joining on the chorus) in which it was easy to visualize the sun slowly setting on the range.

Knotts, who held down the comedy slot, generated some amuse-ment as a tough deputy sheriff and later returned in a bit as a matador for mild results. Williams warbled several Yuletide songs and also worked in an unobtrusive plug for his Christmas album. Five-year-old Donald Osmond, brother of the four youthful Osmonds who regularly appear on the show, supplied a cute novelty in joining Williams for a jazzed-up vocal of "You Are My Sunshine."

The Good Time Singers furnished solid choral backgrounds at various points in the contract.

at various points in the program which wound up with Trigger (the horse) doing a terp routine and Williams crooning "My Favorite Things." Plugs for S & H stamps still have an imaginative touch despite their familiarity. Gilb.

NBC Children's Theatre
Purpose of the "NBC Children's
Theatre" segment Sunday (15),
titled "Of Sights And Sounds," was
to introduce the moppet viewer to the sounds of a large orchestra. The mission apparently was accomplished because of the way Igor Buketoff, who hosted and conducted the NBC Orchestra, handled the assignment.

His narration, which he scripted with Debest Coldman was progred.

with Robert Goldman, was pegged for kiddle understanding and his tone was that of a friendly teacher. Also, the repertoire was full of orchestral flashes and flourishes that could hold the youngster's interest. Of particular merit was the showcasing of Prokofief's "Cinderella" in "sight and sound." The "sight" values were supplied by Lisl Weil, who illustrated the Cinderella tale to the accompaniment of the orch.

Also good for the kiddies was "The Worried Drummer," a piece which allowed the orch's precussionist to bang away on assorted drums, cymbals and sticks.

There was also a musical game time in which the kiddles at home could participate and with Buketoff leading the way it was probably hard to resist.

"The Harlem Temper," in keeping with the high standards of "CBS Reports," had the distinction of getting to the heart of many issues facing the Negroes in the north.

Produced and written by Stephen Fleischman, the hour documentary, telecast last Wednesday (11), was head and shoulders above some of the documentaries on the same the cocumentaries on the same subject done this season. The documentary didn't offer any ready answers to the problems and injustices of Negro ghetto life in the north. Narrator Harry Reasoner, though, justifiably made the observation that the white community must address itself to the issues if they are ever to be answered.

The hour opened with a mass of statistical information on how the relatively poor the Negro Harlem community lives. It then went on to examine the intellectual crosscurrents sweeping Harlem, ranging from representatives of CORE to the Muslums. Many of the sights and sounds offered should jar any complascency. It did underscore the situation which finds only about two percent of the Negro population actively involved in the civil rights struggle. It also carried the observation that, as Negroes become more and more disenchanted with their progress, they offer ripe recruitment to the more extreme elements of black nationalism.

It wasn't a pleasant or prettified situation, but it was so pertinent to current headlines. Horo.

Richard Beene Show
"Big Mitch," billed as a comedydrama and aired, Tuesday (10) on NBC-TV's Richard Boone show was one of two plays written for the series by the late Clifford Odets, who was editor-in-chief of the tw repertory theatre until his death this past summer.

As could be expected, the hour

(Continued on page 40)

Foreign TV Reviews

IL GIOCONDG

With Raimondo Vianello, Abbe Lane, Xavier Cugat, Sandra Mondaini, Magali Noel, Anne Marie Delos, Aldro Bonocore Orch., others

Director: Gianfranco Bettetini Writers: Scarnicci, Tarabusi 70 Mins., Sat., 9:05 p.m. RAI-TV, from Milan (tape)

Judging from early stanzas, RAI TV after a siege of the variety doldrums has a winner in this amusing weekly item. Thanks go mainly to Raimondo Vianello, a serviceable, multi-faceted and accessible comedian, with able as-sistance from his wife, Sandra Mondaini, and the polished Abbe Lane-Xavier Cugat teammanship.

Show caught featured an amusing spoof of another recent (and ultimately unsuccessful) RAI skein, "P.E.P.", which it tore into with a relish and several risible expertly by John Secondari), and ing, slick cinematography and edit his wife subbed amusingly for

last-named taking off topical topics.

Abbe Lane, in for two songs ("Moon River" and "His Kind of Girl") lent an attractive presence and rounded voice for effective projection. Show is weaker on terp elements, but the general im-pact is positive, especially for as long as Vianello remains unfettered by censorship on his barbed topical and political quips. Production is top-drawer. Hawk.

With Delia Scala, Toni Ucci, Glu-seppe Porelli, Catherine Spaak, Gianni Meccia; Peppino De-Filippo, others; Ennio Morricone Orch.

Directors: Enzo Trapani Writers: Trapani, Santemaria 75 Mins., Sun. 9:15 p.m

A confused, too often unfunny, their new variety show taken off the local shelf by RAI-TV after some months in the can, wasted the talents of several valuable performers, Delia Scala and Peppino DeFilippo. Show is a baffler which tries to be very avant-garde in

(Continued on page 34)



NBC News —
In its awardwinning color
production, The
River Nile, past
and present
merged in the tracing of the river's
4,000-mile journey.

IT'S ALL NEWS TO US

At NBC, news isn't simply a category.

It's the past as well as the present.

It's the planned as well as the unexpected.

It's talk as well as action.

It's the serious as well as the light.

In short, it's the stuff of which living is made.

It takes a global viewpoint to cover news this way.

It takes broadcasting's biggest news staff to do it.

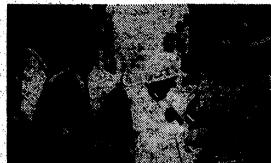
But doing it—and doing it well—has made

NBC News the most influential and the most popular force in all of broadcast journalism.

THIS IS NBC NEWS



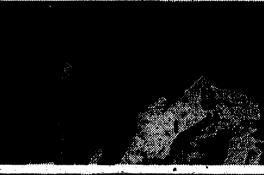
NBC News -Its Huntley-Brinkley
Report keeps a
watchful eye on the
national and international scene.



NBC News—
Its early-morning
Today is always a
dynamic show,
whether it's
originating from a
New York studio or
a New Orleans
Mardi Gras.



NBC News—
Its Exploring series
is television's most
widely honored
young children's
program. In color.



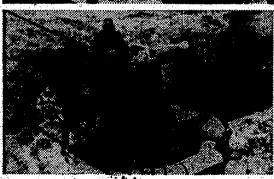
NBC News— Its Meet The Press interviews in color with worldimportant figures on Sunday evening frequently make Monday morning's front pages.



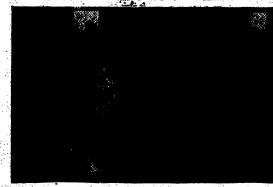
NBC News—
its sports department will be
bringing viewers
the telecast of the
National Football
Leegue title game
Sunday, Dec. 29.



NBC News—
Its real-life specials, such as Manhattan
Battleground, put the spotlight on contemporary social problems.



NBC News—
Its coverage of
major events,
unexpected or
planned, is consistently the most
reliable and complete in television.



NBC News —
its Sunday show
offers network
television's only
weekly review of
general news,
science, art, books,
sports, motion
pictures and the
theatre.

Television Reviews

were edited into a package of human interest, excitement and insights into the hard life and times. of a football pro. For human interest, there was an almost satirical sequence on the flacks' day at the training camp, complete with dizzy blonde models, dizzy fans, hoards of the paparatzzi and one smart Giant dozing under the bench. For excitement, there were inside closeups of the bruising play with the cameras intimately catching Griffing in all the QB's dramatic poses—sad, happy, upright, prone

Giant coach Allie Sherman and regular quarterback Tittle were articulate with the inside jargon on why Griffing had a good potential, bolstering Robert (Shad) Northshild's knowing script job and Frank McGee's pro handling of

Excellently timed and integrated jazz score by vet sax man Bud Freeman and Bob Haggart made it pro all the way. Bill.

LES CRANE SHOW Producer: Rudy Pellex Director: Roger Shope 60 Mins.; Mon.-Fri., 1:30 p.m. PARTICIPATING WABC-TV, N.Y.

Up to now, WABC-TV has been hiding Les Crane, a lammister from the Coast, in an early morning show running daily from 1 to 2:30 a.m. Now, however, Crane is getting an afternoon exposure that's all to the benefit of afternoon television.

This is an all-talk show to which dialers can phone in questions and comments. Crane handles the hot line with the assistance of a couple of celebrity guests from varied fields. Essentially, the show is pegged to Crane's peppery personality and gift for gab.

pronouncing judgments and opin-Among bright spots, though de-ions, cutting off callers with a firm noting age in obvious age of

"thank you" and commenting on the quality of the frequency of the commercial spots on his show. On his afternoon opener Monday (16), Crane also had an exchange with the station's continuity acceptance department which had apparently been signaling him to watch his language. Only a couple of moments before, he had said "hell," a word which he defended as word which he defended as the but barely. The station's continuity acceptance with property pro Crane also had an exchange with perfectly proper.

There's no question that Crane's show will generate talk and cross-talk, which is its purpose. Subjects like toy guns for children, capital punishment, pre-marital sexual relations are not explored beyond the statement of some cliched ideas, but they do touch sensitive nerves that will react.

Crane had a couple of articulate guests on the opener in advertising xec David Ogilvy and authoress Adele St. John Rogers, both of whom chipped in with comments on all and sundry topics.

Crane's show is also getting an early morning showcasing each Friday and Saturday at 1 a.m. Herm.

Fereign TV Reviews

pattern and chatter but manages to bore or non-plus the average uninitiated viewer.

In trying to get away from the conventional, curtain-front variety presentations, Enzo Trapani's new show goes overboard the other way and winds up too far out for even advanced "in" audiences. Delia Scala and Tony Ucci were often effective in brief interludes (theme of show caught was newly weds and their problems, while Giuseppe Porelli appeared miscast as the teams No. 3 element. Bill Even though brash, sometimes arrog ant, Crane nonetheless registers positively with his directness and his sense of humor. He pops off in all directions, its consistently shine through the pronouncing independs and directions, to consistently shine through descriptions.

months-old songs, were p.a.s by comely Catherine Spaak, effectively singing "Noi Due" (We Two), and writer-songster Gianni Meccia ren-dering "Sole Non Calare Mai" ("Sun never set") to top reaction. Peppino de Filippo's chat with newlyweds was amusing but bas-ically wasted. Camerawork was flashy, sets functional and modern. Dialog and writing (by Trapani and

Route 66 Anxious To Cash In on TV Show. Tune of Same Name

Albuquerque, Dec. 17. Route 66, the national highway which is probably the best known tourist road in this country because of a popular song and a weekly television series plugging it, has started its winter campaign to assist travelers.

The U.S. Highway 66 Assn. in meeting here last week has approved a campaign to buy radio time along the route to alert winter tourists of weather conditions in the area.

Association okayed a budget of \$7,000, to be used to buy radio times and posters to advertise the weathercasts in four cities along the route. Budget is an increase of \$1,100 over last season.

Budget will be used to buy time on KOB, Albuquerque, KGIB Los Angeles, KOMA Oklahoma City and KOLS Flagstaff from December through March.
Route 66 runs from Chicago to

Los Angeles, and is one of most heavily traveled in the U.S.

Jack Cuthbert of Clinton, Okla.,

is prexy of the association. Cliff Arquette Joining

'Monitor' Talent Roster

Cliff Arquette, as Charlie Weaver with his "Letters from Mount Idy and Mama," will join the talent roster of NBC Radio's weekend "Monitor" Jan. 4 as the first of several name talents being sought him.

several name talents being sought by exec veepee Bill McDaniel.
Arquette's taped bits will be aired along with such current "Monitor" comics and humorists as Al Capp, Jonatham Winters, Ethel & Albert, Nichols & May, Selma Diamond. Talent being considered for airing on "Monitor Comedy Time" include Allen King, Buddy Hackett and Phyllis Diller (whose commercial disks are already heard on the web show).
Another regular guest possibility is actor Rock Hudson, who has

is actor Rock Hudson, who has expressed interest in fronting segs dealing with classical music.

'6 by Herridge'

Continued from page 25

Joe Williams. Goodman's pioneering role in hiring Negro and white musicians for his band will be noted on the show, but the integra-

tion theme will not be dominant.

Metropolitan Broadcasting has also put up front money to make possible the production and syndication of another group of 13 concerts with the Boston Symphony Orchestra. These shows will be telecast in New York, Washington and Los Angeles, with Seven Arts handling the syndication.

Metropolitan's recent acquisition of KTLA-TV, in Los Angeles, is also spurring more production on the Coast. Last Sunday's (15) "Under Discussion" show was done on the Coast. on the Coast with a group of Holly-

wood names. Another Metropolitan project will be tailored around the "Crusade in Europe" series, the story of former Pres. Eisenhower, Metropolitan bought all the footage of this series from 20th-Fox and plans to tailor these 26 half-hours into seven or eight one-hour documentaries, including some new material.—Metropolitan has also bought two off-network one-hour shows, "Empire" and "Wide Country," for the theirs in New York Tox An

its stations in New York, Los Angeles and Washington.

Schenectady-Don Tuttle, WGY farm director, received the Na-tional Farm City Committee's award for "outsta ding radio per-

Japan's Big Sports Yen

(Nielsen's Top 20)

:			% Of Total
		Station	Kanto TV Area
Tokyo Kokusai Sports Vol		NHK	40.8
(Tokyo International Sp	orts Event—Vol	leyball)	
Ommitsu Kenshi ("Samurai" mystery ser	ries)	TBS	36.2
Pro-Baseball G-D		NTV	33.9
Tenamonya 3-DO-GASA (Comedy by "Samurai"	fashion)	TBS	33.7
Pro-Wrestling		NTV	33.3
Tokyo Kokusai Sports Ma		NHK	32.1
(Tokyo International Si	ports Event—M		
Avec Uta Gassen		NTV	31.8
(Amateurs' singing con			
Tokyo Kokusai Sports Sui (Tokyo International Sp		NHK vimming)	31.3
Lassie		TBS	29.7
Tetsujin 28-GO (Cartoon series)		FUJI	28.6
Little Rascals	,	TBS	28.5
Tetsuwan Atom		FUJI	28.2
(Cartoon series)			74
Felix the Cat (Multi-week	dy-Wed.)	FUJI	28.2
The Jetsons		NHK	28.1
Akatsuki	A	NHK	27.7
(Drama: multi-weekly-	Wed.)		
Felix the Cat (Multi-week	dy—Sat.)	FUJI	27.1
Felix the Cat (Multi-week (Drama: multi-weekly—		FUJI	26.9
Akatsuki	_ ucs./	NHK	26.8
Oda Nobunaga	and the same of th	TBS	26.6
("Samurai" drama serie	ag)		20.0
Tokyo Kokusai Sports Day		NHK	26.3
(Tokyo International Sp			

No. 1 TV Station

Continued from page 23

broadcast observers have long felt that the Johnson family station has been expertly "protected" by the FCC for many years, dating back to the days when Senator Lyndon Johnson was the highly influential Majority Leader of the U.S. Senate in the Eisenhower Administration.

In any case, it would appear that television, which has been the object of some bitter politicking ever since President Eisenhower dismissed FCC chairman Doerfer for "fraternizing" with group own-er George Storer Sr. on the latter's Florida yacht, may well prove the catalyst of the first anti-John-son issue on which the new President's critics may try to fault

Indeed, this first visible vul-nerability of President Johnson anent his family's highly profitable tv interests (for all the fact of its current trusteeship status) may evolve ino one of the hot issues of the forthcoming 1964 campaign.

Ed Friendly

Continued from page 23

was given a repeat last Friday night). As a followup to the anima ted Scrooge, Magoo will span such characterizations as Friar Tuck, Daniel Boone, Captain Bly, Rip Van Winkel, Sherlock Holmes, etc.

Similarly, a Jonathan Winters special has been set for February. Friendly is eyeing it merely as the prelude to a regular series for Winters. Also tentatively slated for next season is the Nick Vanoff series (out of GAC) called "Funny Funny World." Don't be surprised, says Friendly, if it shows up first as a test-telecast special (same as "That Was the Week That Was").

New CBS-TV Sales

In a round of scattered biz, CBS-TV inked Alberto-Culver for alternate week quarter hours in Saturday a.m. cartoon series, "Quick Draw McGraw."

Brillo Manufacturing bought 46 minutes in the Morning Minute Plan. Perkins-SOS, division of General Foods, bought shortterm participations in "Perry Mason," "Password," "Nurses," - "Alfred Hitchcock," and "Chronicle." Gillette Safety Razor Co. bought onethird sponsorship in "The Nurses," starting Jan. 2. Menly & Jones bought participations in "CBS Midday News with Robert Trout."



Highly Talented, Experienced Credits as Long as Your Arm

TV Producer, Director and Station Manager. Available for employment for good money in any major metropolitan market. Returning from Sabbatical on December 13th nd will be in New York until the 28th. If necessary, call collect—

PLaza 2-7676

IN THE LAND OF PAUL BUNYAN...

. mighty KSTP-TV packs a real sales wallop.

The first and biggest station in the vital Northwest area, KSTP-TV serves and sells 810,800 families with a spendable income of more than FIVE BILLION DOLLARS.

Check your nearest Petry office for the details.



CAN FULFILL ANY DESIRE We are an all-inclusive catering service which can handle any sort of affair from office parties to film premieres from start to finish. We furnish: Limousine service to both pick up and bring back guests—tables - chairs - fine china - silver-ware - linen - maids - bartenders - ice cubes - beverages -carvers - relish trays. YOU CREATE THE OCCASION WE CREATE THE MENU FOR FURTHER INFORMATION: Call or write our Catering Consultant. Mr. Goldfarb PL 7-5871 • 850 7th Ave. (bet. 54 & 55 St.) (brochure available upon request) (brochure available upon request)

formances in fostering better understanding of farm-city relationships," at a luncheon in Chicago.

For Your

Xmas

Office Party

Or Any

Special Occasion

Call SMILER'S

For Your Food Needs

FROM A SANDWICH TO A BANQUET

FOR ONE CUSTOMER or 3,000 GUESTS

THE LIEUTENANT WORE SKIRTS

TOM EWELL SHEREE NORTH RITA MORENO



WOMAN OBSESSEL

SUSAN HAYWARD STEPHEN BOYD BARBARA NICHOLS



I SELECTION OF THE SECOND SECO

THE LAST WAGON

RICHARD WIDMARK FELICIA FARR NICK ADAMS SUSAN KOHNER

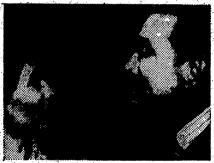


Top stars, top directors, top-notch stories all in these forty-two excellent feature films guaranteed to please audiences and advertisers alike.

FILIS OF THE 50'S"

THE REMARKABLE MR. PENNYPACKER

CLIFTON WEBB
DOROTHY McGUIRE
CHARLES COBURN
JILL ST. JOHN
DAVID NELSON
DOROTHY STICKNEY



Contact your nearest Seven Arts' salesman at the office listed below for a complete listing of the Volume 8 "Money Makers of the 60's".

FIGH SEIENAIS

THREE CAME HOME

CLAUDETTE COLBERT PATRIC KNOWLES SESSUE HAYAKAWA



GLORY BRIGADE

VICTOR MATURE LEE MARVIN ALEXANDER SCOURBY RICHARD EGAN





SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD,
NEW YORK: 200 Park Avenue YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, III. ORchard 4-5105
DALLAS: 5641 Charleston Drive ADams 9-2855

LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif.
STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193
LONDON WI ENGLAND: 24 Berkeley Sq. Hyde Park 0671

LONDON WI ENGLAND: 24 Berkeley Sq. Hyde Park 0671 Distributed outside of the United States and Canada Cable: NORFILM London

For list of TV stations programming Seven Arts' "Films of the 80's" see Third Cover SRDS (Spot TV Rates and Data) individual feature prices upon request.

Ask W. German TV Pay 5G Levy For **Every Feature Film That's Played**

Bonn, Dec. 17.

A new proposal, that the two West German television networks should pay \$5,000 to the federal government every time they play a full length film on the outlets, is due to come up before the Federal Cultural Ministry here.

The hard-pressed West German film industryites, who have been asking for some immediate federal aid to keep the film industry from floundering, have come up with this scheme to level off the unequal competition.

For years now, the filmites have been complaining that the West German television has to pay no entertainment tax and is showing full-length films in competition with the heavily-taxed cinemas.

Since it's been revealed that from 150 to 200 films a year are being "screened" at home via television, this would mean a hefty fund for the film industry.

As another means of raising money to aid the cinemas, it is being suggested that added levies he made on the German theatres. For the houses with a yearly turnover of under \$37,500 there would be no payment. Houses with a turnpe no payment. Houses with a turn-over of from \$37,500 to \$50,000 annually would pay 3% of their turnover into a special fund. Houses with a turnover of more than \$50,000 annually would pay runners in the future will come 5% of their turnover less the entertainment tax. Then this money would go into a fund to help Ger man producers, with a payment of \$25,000 to aid any German film—with the consideration, however, that this sum would be paid only when the distribution of the film had raised at least three times that amount. In addition, the \$25,000 would have to represent no more than 35% of the costs of the pro-

Besides those qualifications, the finished film would have to be approved by the German Film Censorship Board.

Full-length children's teenager films, cultural and documentaries would also be eligible for this money.

This proposal is due to be brought from the Cultural Minis-try to the West German parliament for some action. It's expected that this scheme could raise as much as \$7,500,000 a year and would help to finance at least 80 German productions. But there is little hope. that such a project will be put into action before next spring—and meanwhile, it's anticipated here that unless some fund is brought into being, only about 40 films will "The Nuthouse" from Jay Ward be turned out by the failing German film-makers here.

On the Coast, pilots due include "The Nuthouse" from Jay Ward Productions; "The House," about a state Senator; "Calhoun," dealinto being, only about 40 films will

Key to 1st Runs

past number of years. ITC's series of Jo Stafford specials are well sold, luring many regional advertisers which had left the first-run syndication field. "The Saint," star-ring Roger Moore, has been sold in 57 markets. Hourlong series is safely in the profit corner, triggering the production of another

ITC, which has a go-go-go foreign sales operation, is able to lay off up to two-thirds of a series in the foreign market, which includes telecasting in Britian by the parent company's facilities. It is this ability to lay off two-thirds of its gross abroad, that has given ITC's its courage to wean coproductions with U.S. interests, setting aside a \$50,000,000 production kitty for the purpose.

When the product of other than straight syndicators is examined, group station operators, such as estinghouse and Storer, keyed to the need of product, have entries in the entertainment categories. Of course, the group operators, too, have a base on which they can lay

off their production costs.

Despite the crepe hangers, there is a need for first-run entertainvia coproduction deals with foreign

CBS-TV Target Date

Continued from page 23

nighttime schedule is expected to be replaced. CBS-TV will have some seven or eight shows to select from the group of pilots coming in this midwinter and has alerted all pilot producers to be ready for that fateful Jan. 15 week.

The 15 pilots competing for '64-'65 slots include: "The Reporter," hour dramatic series about a bigtime New York newspaperman, written by Jerome Weidman, starring Harry Guardino; "Mark Dol-phin," written by Dick Nash, starring Robert Horton in a con man adventure theme; half-hour "Kib-bee Hates Fitch," penned by Neil Simon; "Mr. Broadway," hour series written and directed by Garson Kanin about a bigtime Gotham PR man starring Craig Stevens; and Nat Hiken's half-hour series starring Alan King. These carry the N.Y. production tag.

GREATEST COVERAGE

ing with an agricultural expert in the southwest, starring Jackie Cooper; "John Stryker," an adventure series starring Richard Egan; "The Jones Boys," comedy; "Gilligan's Island," half-hour situation comedy written by Sherwood Schwartz; a Cara Williams half-hour written by Ed Simmons: hour written by Ed Simmons; "Goggles," starring Jerry Van Dyke; "My Son, the Witch Doc-tor," written by Bill Manhoff.

Scot Tycoons In **Bid to Take Over** Thomson's TVer

Top business executives are reportedly behind a new bid to take over the Central Scotland program contract for commercial television from the company headed Canadian newspaper owner Roy Thomson.

Group is said to be headed by Tom Blackburn, company chairman of Beaverbrook Newspapers Ltd. Others in the consortium are believed to include drapery-store millionaire Sir Hugh Fraser, industrialist Lord Bilsland, Lord Primrose, and a leading heart specialist, Dr. Joseph H. Wright.

The consortium is known as "The Central Scotland TV Company."

Scottish Television Ltd., as at present constituted, is headed by Roy Thomson, and has operated the Central Scotland independent tv programs since Aug. 31, 1957. A staff of 400 work at the Theatre Royal studios here. Since 1957 the company has made a profit of over \$24,000,000.

Entry of Blackburn into the scene would mean the arrival of Beaverbrook Newspapers in the commercial to fray. Until now the Daily Express group of journals has steadfastly refused to take any financial interest in tv companies.

Sir Hugh Fraser and Dr. Wright are both on the board of George Outram & Co., publishers of The Glasgow Herald and Evening Times, Glasgow.

New commercial tv contract will operate from July 1964.

NBC's **\$4,000.000**

Continued from page 22

week, with possibly American Home Products as the third and final participator.

Sponsor of "Harry's Girls," Colgate, will spread its committed three minutes a week (covering 33 half hours, or 99 commercial minutes), to the nighttime version of the quiz show, "You Don't Say," slated to replace "Redigo," and a minute a week each in the net-work's Saturday and Monday night feature film spreads.

Biggest of the new year buyers s Dow Chemical, which is spreadspring-summer buy of 11 shows. Pepsi-Cola, as part of a three-network buy, will spend \$500,000 on spring-summer buys of the Jack Paar show, "11th Hour" and the Saturder sight pix Libraries Francisco Saturday night pix. Likewise, Exquisit Form is spreading close to \$500,000 in six shows during the first quarter of '64.

Sterling Drug has made a \$400,-000 order on Joey Bishop's show and the Monday and Saturday films, and P. Lorrilard is spreading \$600,000 over the Richard Boone dramas, "Temple Houston," and the Monday pix. Sherwin-Williams, in a spring paint campaign, is putting \$700,000 into 11 nighttime

Goodyear, via Y&R, has bought six NBC shows with about \$500,000.

Tips on Fee Filing

Washington, Dec. 17. FCC gave last minute instructions on those filing fees scheduled to go into effect Jan. 1.

Commission said mailed applications postmarked after midnight, Dec. 31 must be accompanied by the required fees.

Applications submitted by hand to FCC headquarters or field offices after close of normal working hours on Dec. 31 must also be accompanied by prescribed fees.

Syndication Reviews

troup, Carlo Farinelli. There was also an interlude showing the handlers of the puppets.

Clark, Farinelli, and the behindthe-scenes poking of the cameras, really were unnecessary. The puppets themselves had no trouble handling the stage. They were really a marvel to behold. There was the circus turn, a waltz number, a South American turn, a soprano recital, an underwater fantasy, and the story of Snow White. There was humor, interest, and music in everything. It added up to a fine holiday treat.

Triangle Broadcasting also plans to do a series of five-minute shorties with the same Podrecca Piccoli Theatre troup. Opening hour special was telecast by WABC-TV, N. Y., Sunday (15) at 6:30 p.m.

DEC. 7: DAY OF INFAMY With Richard Basehart Exec Producer: David Wolper Producer: Marshall Flaum Director-Writer: Flaum Distributor: United Artists Tele-

60 Mins., Fri. (6), 7:30 p.m. FELS, LIBERTY MUTUAL WPIX, N.Y.

The era leading up to the Japa-nese attack on Pearl Harbor and the advent of our participation in World War II was captured in this David Wolper documentary, telecast locally Friday (6), by N.Y.'s indie WPIX.

This was the second in the second of the second in the second in the second documentary checkly be a second in the second in the second documentary checkly be a second in the second documentary checkly be a second in the second documentary checkly be a second in the second i

ries of documentary specials pro-duced by Wolper for telecasting in syndication this season. United Artists Television is distributing

the package.
Titled, "Dec. 7: Day of Infamy," the hourlong telecast broke no new ground in offering fresh insights into the period or that terrible day. It did show a flair for utilizing an old travelog and a motion picture to capture the flavor of yesteryear, America. It missed on occasion by showing familiar and by now stere-

otyped footage to make a point. Overall, though, writer-producer Marshal Flaum did a competent job, the footage capturing the times so that it told an interesting story. Richard Basehard narrated. Horo.

TIME TO REMEMBER (Fast and Far in the 20's) With Roger Livesey Producer-Writer: Peter Baylis Distributor: Lakeside TV 30 Mins.: Mon., 8:30 p.m.

WPIX, N.Y. (film)

Add this British entry to the many newsreel footage series currently meaking the syndication rounds. This one, titled "Time to Remember," though appears to be of very specialized interest, judging from the initial half-hour tele-

cast by N.Y. indie WPIX.
Opener, called "Fast and Far in
the 20's," dealt with man's yen for speed in a variety of transportation forms. Points of reference. though, were mostly British, al-though Lindbergh's historic flight received a major play,

British actor Roger Livesey had

spent interviewing the head of the a tongue in cheek approach to the narration. As fashioned by producer-writer Peter Baylis, a good deal of the footage was whimsical. Series was produced by Associated British Pathe and is being distributed Stateside by Lakeside TV. Other actors, including John Ire-land, William Bendix, Sir Ralph Richardson, and Sir Michael Redgrave, take on the narration of Horo. other episodes.

Collins

Continued from page 21

prez is at odds with the Senator's

political philosophy.

While Collins is apparently looking to the Senate, some of his friends are advising he run again for governor and avoid the longshot race against Holland.

Also to be considered by Collins is the salary cut he would face as a Senator. With NAB, he pulls in roughly \$100,000 per year while as Senator he would earn \$22,500.

Collins' Columbia speech has already stirred up some cnntroversy in the Senate.

Dixiecrat Sen. Strom Thurmond of South Carolina was sharply critical of the talk but Sens. Hubert Humphrey (D-Minn.) and Wayne Morse (D-Ore.) praised the NAB prez and inserted the speech in the Congressional Rec-

AB-PT Bonus Cut

Continued from page 21

across the board, affecting execs making approximately \$18,000 and up. For the upper level execs the cut goes as high as 33%.

Adding to this year's profit problems were the losses on the Jerry Lewis contract buyout and the four days of commercial preemp-tion when President Kennedy was assassinated. These factors alone represent over \$1,000,000 loss in the fourth quarter. In the past, AB-PT fourth quarter profits have ranged from \$2,500,000 to

New York's largest specialists in motion picture & TV insurance

(cast, film, weather, liability, cameras, props, plagiarism...)

WINKLER ASSOCIATES, LTD. 120 W. 57 St., New York 19, Circle 7-3366

Are you a

BRIGHT YOUNG TV producer or director looking for an exciting opportunity in New York? If so, tell us about yourself.

Box V-3545, VARIETY

154 W. 46 St., New York 10036

Season's Greetings

ELVIS and

The Colonel

MARKARY SANCES

WTIC (*) 50,000 watts HARTFORD, CONNECTICUT REPRESENTED BY THE HENRY & CHRISTAL COMPANY



New Wrinkle

More than diapers have been changed on NBC's "Joey Bishop Show" this season. Granting that Joey, Jr., is the biggest little difference, fast and frequent changes of pace have followed his arrival.

For instance, like most new fathers, Joey, Sr., has

been terribly busy. He gets out in the clubs a lot, and talks funny. (Joey Bishop's stand-up comedy routines have long been a source of legend among the night-people, and now everyone's enjoying them.)

Then there's the matter of guest stars. Seems

as if they all want to meet the new baby—Milton Berle, Danny Thomas, Jack Carter, and the like keep dropping in. They tickle Joey, Jr., and the audience too. And Abby Dalton (the baby's mother in real life as well as on the screen) is, if possible, more

beautiful than ever. Especially in color.

All in all, NBC's Saturday night schedule has a new sparkle. Ever-growing audiences are discovering happily that "The Joey Bishop Show" is the most inventive two-and-a-half-year-old in television.



Look to NBC for the best combination of news, information and entertainment.

From The Production Centres

Franklin Engelman's radio show "Down Your Way" which visit various parts of the country on a weekly basis, has covered more than 100,000 miles in the past nine years.

IN WASHINGTON . . .

Richard Norsworthy named director of Promotion and Advertising for WTTG-TV. He had been with WBAL-TV, Baltimore. Norsworthy succeeds Harry Moses, who was named promotion manager for Metro-TV Sales, a division of Metropolitan Broadcasting. WTOP-TV, for the fourth straight year, will be broadcasting basketball card of Atlantic Coast Conference. WRC's Inga Rungvold will emcee the International Children's Christmas Festival Dec. 22. She and Willard Scott, also of WRC, will be joint emcees of the Feb. 7 Bal Boheme, a costume of the Arte/Club of Washington. fete of the Arts' Club of Washington . . . U. S. Air Force Secretary Eugene Zuckert will appear on WTOP-TV's "Chapel of the Air Christ-mas Presentation" Dec. 22 and will broadcast message to servicemen overseas. The program will include the U.S. Symphony Orchestra and the Singing Sergeants.

IN PHILADELPHIA .

Dick Paisley, WRCV station manager, has exited the local NBC outlet . . . Les Keiter, sports director of the WFIL stations, elected pres. of the Phila Basketball Writers Assn. . . Ed Sullivan to be honored at the Phila Basketbail Writers Assn. . Ed Sullivan to be honored at the Festival of Redemption-Hanukkah for his activity in humanatarian causes, at the Academy of Music (26) . . . Jack Pyle, veteran WRCV broadcaster, is out in a policy switch. His spot is being taken by Ed Locke, formerly of WNEW, N. Y. . . Frank Pointer, formerly of WIBG, is program coordinator for WTTM Trenton, and the chain's stations in Pottstown and Georgetown, Del. . . WCAU has extended Ed Harvey's "Talk of Philadelphia" one hour, making listeners' gabfest show run three hours. Ditto Taylor Grant's "Evening Edition" . . "The Mummers Strut" slated as a one-hour prime-time special on WCAU-TV (30) three hours. Ditto Taylor Grant's "Evening Edition"... "The Mummers Strut" slated as a one-hour prime-time special on WCAU-TV (30).

Burlington County's first radio station, WJJZ, now on the air. Project is headed by John J. Farina.

IN SAN FRANCISCO

KGO (channel 7), in an editorial voiced by gen mgr. David M. Sacks, has joined independent morning Chronicle in urging demolition of Embarcadero Freeway, described as a concrete monstrosity cluttering up the waterfront. Angle: Paper owns rival KRON-TV (channel 4)...

Donald R. Clark has joined KCBS radio as national sales rep

Frank G. King, KTVU (channel 2) v.p. in charge of national sales, recovering at home after an emergency appendectomy, due back at work this week . . . Don Sherwood, who only joined KGO-TV a few months ago for a daily afternoon show, went back on KSFO radio's morning air. The KGO spot is apparently soon to be up for grabs. Station tried Chronicle's controversial columnist Count Marco (who gives sexy advice to women) for a week, had disagreements on format, etc. KCBS gen. mgr. Jules Dundes (a CBS veep) was in Gotham for a week of CBS management conferences; missed most of the local cold snap . Thomas B. Smoth, office mgr. for KRON-TV, retired this month after 31 years with parent Chronicle Publishing Co. He first was a Chronicle circulation man.

This was Oscar week for local stations. Lee Noble, assistant public affairs director for KRNO-TV, won the John Swett award for two educational shows, "Community Circle" and "Your Child and You," given by the California Teachers Assn. Noble is former program director, KFRC, radio

IN DETROIT . . .

Margaret O'Brien will ad lib along with Shirley Eder on the latter's "Ad Lib" show on WJBK-TV. Miss O'Brien is starring in "A Thousand Clowns" at the Fisher . . . Erroll Garner will pay a visit to his old friend, Ed McKenzie, whose "After Hours" show is on WXYZ-TV Controversial commissioner John C. Mackie, of the Michigan State Highway Department, will be the guest on WWJ-TV's "Town Meeting" . . . Patricia Carrier, a secretary at the Ford Motor Co., is "Miss Farmer's Daughter" of Channel, WXYZ-TV is taking part in ABC's national search for a farmer's daughter, a character portrayed in a national search for a farmer's daughter, a character portrayed in a network show of the same name. News director Bob King accepted for WJBK the "certificate of appreciation" from the March of Dimes National Foundation. WJR will celebrate the holiday season with two weeks of special programs beginning this week, with fine arts director Karl Haas charting the course. WXYZ-TV's George Pierrot will feature Curtis Nagel and his film "All Over Italy—1963" on his "World Adventure Series."

Tr. -

IN BOSTON . . . Kmas parties at all Hub's radio and tv stations this week . . . Phyl Doherty, press gal WNAC-TV, to Jamaica on vacash . . Eleaner Roberts, Traveler tv ed, scored a scoop on the Jack Paar story via a phone call direct to JP and AP credited her in its dispatches . . . Joe Ryan,

WBZ-TV press chief, back from Cleveland and N. Y., Westinghouse confabs . . . Dave Rodman, WNAC-TV, served as emcee for world confabs ... Dave Rodman, WNAC-TV, served as emcee for world preem of "The Cardinal" at the Saxon Theatre, introing celebs including producer-director and Mrs. Otto Preminger, filmsters Carol Lindley, Tom Tryon, and Cardinal Cushing ... Maurice P. Wynne, chief engineer WTEV, New Bedford, received letter from J. Batchelor, chief engineer Southern TV corp. Ltd., Australia, stating: "I found your station the most interesting during my world trip. I hope we will be able to incorporate some of your automation ideas in our station in the near future." near future."

IN ST. LOUIS . . .

KMOX-TV director Bob Miller will star as Elwood P. Dowd in a Gateway Theatre (Park Plaza Hotel) production of "Harvey." The play will run through Jan. 4 . . . KSD-TV axing the "Tonight In St. Louis" series at the turn of the year. That localized version of Johnny Carson's "Tonight" had a 12-month run and will now make way for a late, late movie series Bruce Hayward named director of public affairs at KTVI-TV and will eventually relinquish his on-the-air newscasting chores . . . KTVI-TV also losing veteran assistant promo manager Margaret Mesnier and producer Jim Lyle. Miss Mesnier going to Cleveland and wedding bells with Tod Schuck and Lyle taking a producer's job with WISH-TV in Indianapolis ... KMOX-TV film director Gordon West transferring to WCAU-TV in Philadelphia in the same capacity. Both outlets are CBS o&o ... Jack Buck will be host-narrator for KMOX radio's annual yearend "Sports Roundup" on Saturday (28) ... WIL deejay Ed Wilson celebrating his 30th year on radio.

IN CINCINNATI . . .

Wally Cox is happy to be doing soap commercials for Procter & Gamble, which allows free time for other tv work, he told interviewers of Cincy video stations when spotlighted during a two-day visit to talk his sponsor's salesmen huddled here. "I never want another series," he declared . . . Jack Heywood, who joined Crosley Broadcasting Corp. in April, 1961 as v.p. and treasurer, after 10 years as an NBC-TV exec, has been upped to the CBC board of directors. Eleceted with him was Arthur E. Rasmussen veep of the parent Avco Corp. . . WKRC-TV did a 90-minute midday remote of the consecration of Bishop Edward L. Fedders at the Cathedral Basilicia of the Assumption in his native Covington, Ky., opposite Cincy, attended by 200 Roman Catholic pre-lates and laymen from throughout the country.

IN PITTSBURGH . . .

Karen Lee, who played the Helen Keller part in "Miracle Worker" on Broadway, is now a regular on the "Mickey Mouse Club" with By Williams on WIIC. Frank Snyder, g.m. of WTAE, has bought another batch of post '50 movies. He has acquired a package of Warner Bros. feature films which include such titles as "Auntie Mame", "Dark at the Top of the Stairs", "Young Philadelphians" and "Ice Palace". WTAE will start a "Sunday Night Movie Special" on Jan. 5 at 10 p.m. with "Auntie Mame" kicking off the series which will be projected in color. John Francona, WIIC's announcer on "Studio Wrestling" was honored for five years on the show at a dinner given by the Aliquippa Chamber of Commerce . The Golden Quill Awards seem to be a hoodoo to the program manager. This year Dave Crants, promotion manager of WTAE, handled the affair and the station didn't get a single award. Last year, Bob Mortensen, g.m. of WIIC, took care of the single award. Last year, Bob Mortensen, g.m. of WIIC, took care of the details and his station was shut out.

IN MINNEAPOLIS . . .

Time-Life Broadcast has named Arthur M. Swift vice president and Time-Life Broadcast has named Arthur M. Swift vice president and general manager of its WTCH-TV and Radio here, Swift has been WTCN-TV manager for the past two and a half years. WTCN Radio manager Gordon H. Ritz has also been elevated to veepee and general exec of the independent tv and radio stations... KSTP-TV and Radio prez Stan Hubbard off for his annual winter stay in Miami Beach... St. Paul mayor's annual Christmas party Saturday (14) had Bill Bixby of CBS-TV's "My Favorite Martian" as special guest... Using technical facilities of KXTV in Sacramento, WTCN-TV beamed last Saturday's Camellia Bowl grid clash between St. John's (Minn.) college and Camellia Bowl grid clash between St. John's (Minn.) college and Prairie View (Texas) A & M. WTCN sent sports director Frank Buetel to the coast to handle mike duties and fed the telecast to KCMT in Alexandria, Minn.

Bill Orr's No. 2 WB Status

ago, was promoted yesterday entire tv operation," bringing into (Mon.) to exec assistant to sharp focus status of Jack Webb Warner.

Boost in essence establishes Orr firmly as No. 2 man in exec echelon stationed at studio. Additionally Warner stated that "Orr's first assignment will be revaluation of

who was given three-year deal to head telefilming about time of Orr's shift to theatrical production.

Title and responsibilities now assigned Orr plainly denote he has tv operation top spot for at least the period of his "revaluation" of operation. There is also the hint that stewardship under prexy Warner may entail other WB empire

Telefilm operation currently has two sponsored series on networks —"Sunset Strip" and "Temple Houston," "Windy and Me" pilot, toplining George Burns and Connie Stevens, was recently finished and Webb has plotted others. During one period under Orr's run-ning of the vidpix mill, company had eight sponsored series on networks, some running six years.

Orr is presently on the last lap of production of the "Sex and Single Girl." Although prexy War-ner's statement notes Orr assumes his new status immediately, it is believed he will wind reining of "Single Girl."

TOP IRISH TV AWARD **GOES TO HOUSEWIFE**

Dublin, Dec. 17. Monica Sheridan, a housewife, won the Jacob's TV Award for the best individual performance of the year on Telefis Eireann (Irish TV) for her cookery program "Monica's Kitchen." Citation said she put 'personality into cooking."

Top acting awards went to Cyril Cusack for his performance in "Triptych" and Ria Mooney for her appearance in "The Bomb" by James Douglas which also won the producer's award for Peter Collinson. Miss Mooney had announced a week ago, after it was reported that she had been one of three actresses nominated for the award, that she did not wish her name to go forward. Her name therefore did not appear on program and she was not present at the function.

James Douglas was given a cita-tion for the script of "The Bomb" but the award for the best script went to Dr. Conor Cruise O'Brien for "Parnell." O'Brien, former UN Chief in the Congo, is now Vice-Chancellor of the University of Ghana.

H-B: SRO for Year

The expanded Huntley-Brinkley news strip on NBC-TV can now be called a 100% financial success. Bauer & Black division of the Kendall Co. has picked up an alter-nate-week participation that makes the show a sellow through next September.

Placed through Tatham-Laird agency, Chicago, the B&B buy begins Jan. 10. Other bankrollers in the solid roster include John Han-cock Mutual Life; R. J. Reynolds; American Home Products; American Chicle; Aluminum Co. of America; Plymouth division of Chrysler; Standard Brands; and J. B. Williams Co.

Canada Revenues

Continued from page 23

participating in every phase of broadcasting and advertising in Canada.

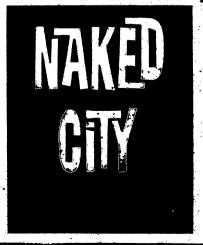
Succeeding McDermott, of Radio & Television Sales Inc., was Gordon Ferris, prexy of Radio & Television Representatives Ltd. Engraved pewter mugs on behalf of the Assn. were presented by the new prexy to McDermott, Reo Thompson and Bill Byles. Other officers elected were Paul Mulvihill, 1st veepee; John Mally, sales manager Canadian Procedures. manager, Canadian Broadcasting Corp., 2d veepee; treasurer, Gas-ton Belanger; secretary, Lorrie Potts.

Atlanta—Deloney Hull, a WSB-TV veteran, has been appointed local sales manager, and Dale Smith, of WLW-D, Dayton, Ohio, was named national sales manager at Cox-owned WSB-TV



ASSOCIATE PRODUCER

Can evaluate script potential, visualiza-scenic action, expedite production, process and mind the store; Pest Exec, NBC-TV; Instructor, Director, U.C. (Berkeley), Adv. Mgr., B'way actor. Box V-352, VARIETY 154 W. 46th St., New York, N.Y. 19836



GREAT GUEST STARS . . . WEEK AFTER WEEK!

Eli Wallach George Maharis Suzanne Pleshette **Eric Portman** Felicia Farr Claude Rains

Peter Falk Sam Jaffe Abby Lane Svivia Sidney Keenan Wynn

Lee J. Cobb Roddy McDowall Geraldine Fitzgerald Luther Adler **Eddie Albert** Hume Cronyn Mickey Rooney

and many, many more!

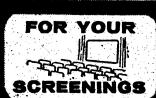
For details contact

SCREEN GEMS, INC.











Macke and Mee

all live, all new comedy shows

JOEY FAYE & MICKEY DEEMS

PRODUCED BY

SANDY HOWARD PRODUCTIONS CORP.

1. JOHN KEEL — Story Editor 2. WIBBY RITCHEY — Casting Director 2. JOHN SOTIK — Production Assistant 4. DIAM WENNAR — Assistant to Producer 8. JOHN MUBPHY — Boom Man — Local 340 8. WALTER JAMES — Sound Mixer — Local 340 7. ISELA BENNETT Script Supervisor — Local 161 8. Local 340 9. DOE DOMONIUE — Head Electrician — Local 340 12. DIAM SEEL — Makeup — Local 796 11. ED CRIMMINS — Outside Prop — Local 340 12. RUDY ZETTERBERG — Head Grip — Local 340 13. BILL DURNIN — Construction Grip — Local 340 14. AL LEWIS — Actor 15. DURSIN COVET — Actors 19. ALAM OPPENHEIME — Actor 15. CHUCK LOVE — Assistant Electrician — Local 340 18. MILT MOSS. — Actor 19. CHUCK LOVE — Assistant Electrician — Local 340 18. MILT MOSS. — Actor 19. CHUCK LOVE — Assiciate Producer 29. MOWAND BLOCK — Director of Photography 21. JOHN CONLESS — Associate Producer 22. MIN. Assistant — Local 64 24. BOB SCHHEIDER — Assistant Director 24. MIN. Assistant — Local 64 24. BOB SCHHEIDER — Assistant Director 24. MINE DEEMS — Sale Manager Trans-Lux 27. SID GINSBEG — Productor 32. Glort In Charge of Sales, Trans-Lux 27. SID GINSBEG — Productor 32. Glina CARR — Actor 33. MICKET — Director 32. GINNA CARR — Actor 33. MICKET — Sales Manager 24. MINE — Actor 34. MONT MARSHALL AND WALD ACTOR 34. MINE MACHON ACTOR — Actor 34. MONT MARSHALL AND MACHON ACTOR — Actor 34. MANCH ACTOR 3

Ready for telecasting Jan. 1, 1964

DISTRIBUTED BY

TRANS-LUX TELEVISION COR

625 Medison Avenue, New York, New York, Plaze 1:3110 - CHICARE 520 North Michigan Avenue, Superior 7:3995 - L98 AMERIES 6255, Hoffwood Bouthernd, Hollywood 5:6903 - MAM 1119 16th St, 531-751, SWITZER AND Treased of The American Fig. 10-m Carticates 52 727-751

FCC, Congress & Blurb Curb = Continued from page 22

ing new moves is the President's and the members understand continued call for holding down spending and keeping the Federal budget under \$103,000,000,000.

But the bill's most ardent opponent Rep. John Moss (D-Calif.)

Every agency's budget is being scrutinized and re-scrutinized with the Administration trying to cut off fat wherever possible. Obviously commercial regulation will be an expensive venture for FCC which may have trouble being justified to the Budget Bureau.

As for Congress, the augury for the commercial bill is mixed.

The bill cleared the Commerce Committee by vote but indications are it can't reach the House floor until at least early next year...

Rep. Rogers said he hoped he could get the legislation approved by the Rules Committee before Congress adjourns this week.

He predicted the bill "will sail

through the House by a substantial margin if all the facts are known



A Vital Cog Named Herzog

For these who know only a few personal details about Bob Hersey, News Director of WISN-TV, All-waukee, one fact stands out. He has (Holy Smokel) eight children.

But for those who know blom well, this is neither starting or really very important. Herzeg accepts the responsibilities of a large family with the same soft speken confidence with which he rese the news department of a major television station in a major market. To his close friends and associate, the truly outstanding fact about Herzeg is his ability.

Herzog heads a staff of seven newsmen and three photographers. He plans the news coverage, assigns reporters and camera crewingliches in with the writing and dilting and for the major news programs, steps before the cameras himself to coordinate and parrate the stories;

Bob Herzog is the son of a new-man, long time Milwaukee Sen-tinel columnist Buck Herzeg. He earned a journalism degree of Marquette University in 1931 and went into sports announcing at a Milwaukee radie station, He moved over to TV in 1935 and news-man, joined WISN-TV in 1939 and became news director in 1962.

Efficient executive, professional writer, polished anneuncer—Beh Herzog: is a vital ces in the WISN-TV machine, another one of the talented people who make this station click.

1.

nent Rep. John Moss (D-Calif.) promised he would fight it on the House floor as "vigorously as possible." He predicted the measure might have trouble in the House and suggested it would get a cool

reception in the Senate.

At the FCC hearing, Chairman
Henry mentioned the bill indirectly, saying, "There is great mis-understanding in the industry and Congress about what we are pro-

In a colloquy with NAB General Counsel Douglas Anello, the chairman said a violation of the commercial limit rule would be only one factor in FCC's consideration of renewal. Henry said FCC would still consider a station's overall performance in granting renewals.

Anello contradicted Henry's premise saying FCC now has automatic rules operating by themselves. He cited the multiple ownership limitation as an example.

When asked by Henry if NAB would favor a commercial curb rule which specified that commercials are only one factor for renewal, Anello replied he would not.

He said he considered NAB's Codes a goal, not a floor—a con-tention that met Commissioner Lee Loevinger's disapproval.

Anello opposed the ABC suggestion of FCC using the Codes for renewal time guidelines while leaving them in NAB's control.

He said the proposal would place an undeserved stigma on stations not following Code limits.

One action gaining Anello's ap-proval was Kenyon & Eckhart's rule not to place ad copy on non-Code stations. Anello said he hoped ad agencies would follow this example but "on an individual basis."

Speaking for the ad men was Arthur Tatham, board chairman of Tatham-Laird and the American Assn. of Advertising Agencies. He opposed FCC's proposed limits on the ground they wouldn't solve the main broadcast commercial prob-

He said the rules would not come to grips with the problem of too many program interruptions by commercials.

West German TV

Continued from page 22 i

raise \$32,500,000 with such costly antics. It also adds that a new group called the "Association of Tax Payers" is considering investigating the way federal funds are being spent to maintain the Second nets.

Next day, out popped the Mainz station's press corps with another "Press Clarification." It's all a dirty lie, they cried in a mimeoed re-lease, the gown cost only \$245 and anyone who knows anything about showbusiness won't consider that an unreasonable extravagance.

Now reappears the Association of Tax Payers in the act. In Bonn, this group has released a bro-chure protesting about the com-mercials appearing on German

JOE WOLHANDLER ASSOCIATES, INC.

Announces with pride

our new West Coast Representative is

RICHARD CARTER PUBLIC RELATIONS

7805 Sunset Boulevard

Los Angeles 46, California

Joe Wohandler Associates, Inc., will continue to represent national

TV programs as Andience Building Counselers.

radio and television. They have asked that these two entertainment media be freed of commercials. since they are financed by the taxpayers through the monthly fee system, and have also asked that radio and television become truly private industries, away from the state monopolistic controls that now really dominate the outlets.

Now, it's being reported that the West German government will ask the 10 lands that make up West Germany to issue various guaran-tees in the amount of the \$32,500, 000 that the Second Net needs. The Second Net has issued another "Clarification" from its head man, Prof. Dr. Karl Holzamer, explaining that the money is needed so that the Second Net will be equally competitive with the First Net, and stressing that he and his co-workers are trying to produce the best possible programs for the viewing audience, with the best possible uses of the funds.

WBNS-TV Yule Promos Get a Hefty Response

Columbus, Dec. 17. WBNS-TV, CBS-TV affiliate here, is in process of winding up two unusual Christmas holiday promotions involving two com-munity organizations. First is a Draw Christmas competition, conducted in cooperation with the Columbus Gallery of Fine Arts. Promoted via spots on "Luci's Toyprogram, the young listeners were invited to submit original drawings of what Christmas means to them. Over 9,500 drawings were received. Best 100 entries will be on exhibit at the art gallery through December. The entries represented a 63% increase over the 1962 competition,

Second promotion involved stu-dents at the Columbus College of Art and Design. They submitted designs for a station Christmas card. Winner received a \$50 check and a credit line on the card.

TV Followups

had excellent dialog, good charac ter development and a firm dra-matic frame. What it lacked was a compelling pace, and its slow movement is reportedly the main reason why "Big Mitch" played reason why "Big Mitch" played this late in the season although it was one of the first productions completed by the Boone troupe. As a sometimes grim character study, the hour also lacked much in the

way of comedy per the billing.

The central character, however, a man of big dreams and small accomplishments whose terrible pride almost does him in when his daughter leaves him to marry, was a good test of Boone's thesp skills, and the former gun toter gave a ro-bust accounting. Harry Morgan, as Boone's admiring, and equally dreamy, crony, paired excellently with the star, and Bethel Lestie and Lloyd Bochner as daughter and son-in-law, turned in nicely modulated supporting roles. Jeanette Nolan as Morgan's shrewish wife, easily took any comedy honors with her shouting single entry. Lamont Johnson's direction was effective within the limits of the script pace.

Bill.

'Werner's Burner'

sell as regards any given program project.

Making the trip with Durgin from the East Coast were nighttime sales heads Max Buck and. Jack Otter. In from Chicago was Angie Robinson and Cy Wagner, Chick Avery, veepee for Detroit out of New York, and Motor City sales exec Walter Gross were also attending along with Walter Tolleson, San Francisco, and Warry Floyd, Los Angeles. Besides the salesmen, the delegation included Dean Shaffner, head of the network's sales presentations department, and general programming exec Ed Friendly.

Blueprint presentations were hadled by Werner and Grant along with execs of several production company's working on the net-work's projects for '64-'65.

Kansas City—After 15 years in radio, and television newscasting here Allen D. Smith has left the industry, taking a newly created post as director of communications for the Jackson County Medical Society.

30% Share: The Wear & Tear

- Continued from page 21 =

work by network, evening by evening, program by program probing in Madison Ave. and Michigan Ave. circles. Not only has there been a new and strong emphasis on how many evening hours per week each network exceed the 30% share level, but the detailed examinations have extended to how well each network now is performing in this respect compared to last season.

One such agency analysis, considered typical of those being generally made, dissected the most recent National Nielsens by revealing that the 73.5 weekly hours of evening network programming split into 35 hours above the 30% share and 38.5 hours below. One year ago, the '62-'63 programs split in almost the identical proportion-34.5 hours higher than 30% and 39 below.

For example, 31% of ABC-TV's programming "shares" as high as 30%. Surprisingly, the ABC figure for the year ago parallel November Nielsen was an identical 31% of the programming with a share of 30% or better. The trade had looked for an ABC improvement in the wake of the unprecedented number of new shows (14) it debuted this year, their kickoff before the startup of the other webs and their highly aggressive and magnificently executed promotion.

Also unexpectedly, NBC-which some Madison Ave. pundits pre-dicted would slide into third position this season is the only network which has increased the proportion of its programming scoring a 30% share or better. 42% of NBC shows exceed the 30% share mark; the year ago figure was

CBS contines to fly in the higher Nielsen share altitudes with 69% of the Jim Aubrey selected shows above the critical mark. While last year's CBS performance of 73% constituted a new tv net-work record, Aubrey & Co. are out to better that performance in '64-'65, Every CBS show, except "CBS Reports," falling below a 30% share, Madison Ave. experts believe, is due to be chopped down by Aubrey's sharp cancellation axe.
These include, "Glynis Johns
Show" (already cancelled); "Rawhide," "Great Adventure," "Route 66," "Twilight Zone," Phil Silvers, Judy Garland and "East Side West Side" (although there's a strong likelihood might be salvaged).

With ABC performing exactly as last year, agency observers believe that Leonard Goldenson will once again break loose next season with about as many shows as he de-buted this year. While ABC—in its report to stockholders—blamed last year's failures on holding over "old" shows for one season too many, it is the "new" programs which represent the bulk of

L++++++++++++++++++++



BEAUTHOLLY RESTORED 1780 COLONIAL HOME 11 rooms = 5 bedrooms - 4 baths - maid's room. 2acres on wooded hillside - very easy to maintain! Fast commuting from Stamford or New Canaan \$75,000 professional appraisa! REDUCED TO \$59,000 FIRM!

Send Grillustrated Golder -> R.W.COWAN 424 CASCADE RD, NORTH STAMFORD, CONN. OR PHONE NEW CANAAN-203-966-2362

OFFICE RENTAL

Attractive office space 90'x25' in new, modern, small office building new, mod entrical district. Excellent la cation, air conditioned. Furnished

Call: MR. VEGA, Tomas Realty JU 2-4750

-DELUXE APARTMENT-WIII sublet our apt, at the Plaza Hotel, consisting of I large and I smaller bedraem, large living room and sically equipped bitchen. Entire apt everteeks the park. Decoraterium and bedraem and accept maid expenses. Aveilable from Jan. 1, to May J. 1964. PRINCIPALS ONLY—REFERENCES.

CI 7-200, New York City

ABC's difficulties this season. Lately they have been sliding in the National Nielsen share to the point where only three of the 14 new entries ("Fugitive," Patty Duke and "Farmer's Daughter") now reach a 30% or better share.

Among the new shows, CBS has scored this season with "Petticoat Junction," "My Favorite Martian" and Danny Kaye. NBC has likewise placed three new programs in the 30% or better "success" bracket — the "Kraft Suspense Theatre," the "Bob Hope Anthology" dramas and "Grindl."

With CBS rated at 69, NBC at 42 and ABC at 31 (so far as '63-'64 percentage of programming over the 30% national Nielsen share of audience is concerned), network advertisers and their agencies are already beginning to line up for what (based on this year's analysis) looks like the "fat" Nielsen shares for next year. Most of them whenever possible—will be chary about buying into those 38.5 hours of evening network time which now bear the "less than 30" Nielsen hex.

Coren to CBS-TV

Harry V. Coren, associate editor of the Sunday magazine section of the N.Y. Daily Mirror, which has ceased publication, has joined the press info department of CBS-TV.

Coren will be responsible for feature writing, as well as special projects in connection with CBS News and pubaffairs programs.



AEA - AFTRA - SAG Featured as

Lukie in Frank & Elector Perry's film "Ladybug, Ladybug" to b released Dec. 23 at Cinema II 2nd yr. "Watch Mr. Wizard" Sat. aft. over Channel 4.



Exc. Per. Mgt.: KAY KORWIN inc. PL. 2-2230

TONIGHT . . .



DICK CARUSO

as PRINCE KALMERE ON THE PATTY DUKE SHOW ABC-TY Contact: PLaza 7-3870

8 x 10

100 8x10 Glossy Prints 844e each 100 8x10 Celer Photos only \$1.15 each MASS INSTORANT CO

Box 12565 . Houston, Texas 77017



VARIETY

To our viewers

whose expressions of appreciation for our weekend of service during the days of sadness and history are highly valued by the hundreds of employees who performed so unstintingly.

To our employees ... who worked night and day without a moment's thought
about personal comfort or compensation to see to it
that the viewers were continuously served.

To our networks whose incredible resourcefulness, effort, experience and good taste supplied coverage no single station or group of stations ever could have accomplished alone.

To our advertisers...who not only permitted, but urged, that we pay no heed to their commercial commitments, but serve the public first. Our particular thanks to those who have been generous and understanding in their approval of make-goods to help allay the tremendous financial loss incurred, and our understanding of those whose particular problems did not so permit.

							\bigcirc
iot anoties kgas	PMADELPHA WIRG	SLEVELAGO W/W	. DEW YORK WHN	WSPD	DETROIT W/BK	4	OTODED
PC25	WITETY	CLEVELAND NUMBER	ATLANTA WAGA-TY	TOLEDO WSPD-TY	BETBOIT WIBK-TY		STORER PROJECTING COMPLETY

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RICK NELSON That's All She Wrote (Decca) Rick Nelson's "For You" (Witmark*) follows the current swing back to oldies and this version makes this particular evergreen ripe for a new spinning push and a big payoff. "That's All She Wrote" (Four Star Salest) tells a good teen story.

* * * FRANK SINATRA TALK TO ME BABY Stay With Me

(Reperise)

Frank Sinatra's "Talk To Me Baby" (Commander*) is a solid ballad entry from the "Foxy" legituner and this slice gives it standard stature and high spinning potential. "Stay With Me" (Chappell*) gives the theme from "The Cardinal" pic some fine lyric touches and the side should do well.

ALLAN SHERMAN TWELVE GIFTS OF CHRISTMAS (Warner Bros.)

You Went the Wrong Way, Old King Louis Alan Sherman's "The Twelve Gifts Of Christmas" (Curtain Call*) has enough payoff punch lines to make it the novelty click of the season for people who don't care what's done to the classic "Twelve Days of Christmas." "You Went The Wrong Way, Old King Louie" (Jewel*) takes off on "You Came A Long Way From St. Louis" and it adds up to lots of spinning fun.

MAJOR LANCE

DUSTY SPRINGFIELD. I ONLY WANT TO BE WITH YOU Once Upon a Time

Dusty Springfield's "I Only Want To Be With You" (Chappell*) has a hot rocking sound and a multi-tracked vocal drive that will stir up lots of excitement. "Once Upon A Time" (Unart†) features more of the rocking flair that drums up deejay play.

a strong beat and catchy teen lyric angle with a potent vocal approach that will grab lots of play, "Unforgetten Yesterdays" (Stride-Edlockt) has a ballad lilt that shoul catch some deejay

MAHALIA JACKSON.... IN THE SUMMER OF HIS YEARS Kennedy and this slice gives it added impact and stature. "Song For My Brother" (Chancery*) is a solid inspirational item.

...I GOT A FEELIN' I'M FALLIN JESSE PEARSON

(RCA Victor) Talk To Me Baby Jesse Pearson's "I Got A Feelin' I'm Fallin' " (Screen Gems-Columbia Music;) puts together an attractive beat and a catchy lyric for breakthrough possibilities. "Talk To Me Baby" (Commander*) is the ballad from the upcoming "Foxy" legituner given a rhythmic touch to win pop deejay play.

MARCIA BLAINE

WHO'S GOING TO TAKE MY DADDY'S PLACE

(Seville)... Why Can't I Get A Guy
Marcie Blaine's "Who's Going To Take My Daddy's Place"
(Ametropt) has a neat rocking beat with cha cha touches and a
teen-pegged lyric that the juves will find especially meaningful.
"Why Can't I Get A Guy" (Ametropt) has a bright beat and a
perky vocal attack to pick up the young disk fan's interest.

THE MATYS BROS.CUT THE MEATBALLS IN HALF

(Select) ... Humpty Dumpty Polka
The Matys Bros. "Cut The Meatballs In Half" (Joy*) has the
bright bounce and the funny lyric angle that made their "Who
Stole The Keeska" click last year and this should follow similarly.
"Humpty Dumpty Polka" (Drury Lanet) is a frisky polka piece that could start some fun around the jukes.

KERRI DOWNS4,003,221 TEARS FROM NOW ... Baby Get Your Hoss And Ride Kerri Downs' "4,003,221 Tears From Now" (Gil†) plays up a teen sound and a juve-angled lyric to good advantage and the kids should make it a payoff platter. "Baby Get Your Hoss And

(Coach & Fourt) moves along with a cute idea but it never gets anyplace. THE SUZETTES SKY-HIGH Somewhere (Moonglow)

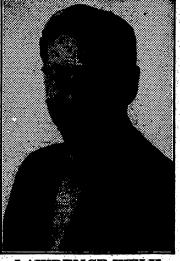
The Suzettes' "Sky High" (Ray Maxwell†) takes the classic "Greensleeves" melodic line and turns it into a high-flying item that the chorus sound gives strong catch-on qualities. where" (Ray Maxwellt) is performed by the John Van Horn orch with some rocking flourishes to give the ballad pop market

, IN THE IMAGE OF GOD **BILLY DUPREE**

(Contempo) ... Through Eternity
Billy Dupree's "In The Image Of God" (Trophy & Contempot)
has big inspirational values and the right kind of dramatic approach to help it make a dent in the pop market. "Through Eternity" (Kelton*) has a good romantic feel.

PAM DICKINSONFUNNY AGE (Gambit) Johnny Ain't The Only Name
Pam Dickinson's "Funny Age" (Lyn-Lou Wondert) tells of an
in-betweenager in the simple juve terms that will win the young
disk fan along the jock and juke trail "Johnny Ain't The Only Johnny Ain't The Only Name Name" (Mimosat) has a cute lyric and lots of vocal pep to pull some juke play.

*ASCAP. †BMI.



LAWRENCE WELK Has Another Hit Dot Record! BLUE VELVET," B/W "FIESTA"

B'way Cast 'Jennie,' Dick Van Dyke's 'Songs' Top New LP Releases

MARY MARTIN: "JENNIE" (RCA Victor). Mary Martin is the big attraction in this original Broadway cast album set. She has a magic that bounces out of the grooves even when the material is just moderately effective. The score, written by Howard Dietz and Arthur Schwartz, is pleasant at best but it gives Miss Martin an occasional vocal fling so the showtune buffs should be somewhat satisfied. Other singers who help along with the score are Ethel Shutta, who does a good job on "For Better Or Worse," George Wallace, who does an especially flavorsome duet with Miss Martin on "High Is Better Than Low," and Jack De Lon, who sets up a nice mood in "When You're Far Away From New York Town."

DICK VAN DYKE: "SONGS I LIKE" (Command). Like such other stars of tv shows as Vincent ("Ben Casey") Edwards and Richard ("Dr. Kildare") Chamberlain, Dick Van Dyke turns up as a pur-veyor of pop songs in this package. Van Dyke has a fairly good voice which he uses with an attractively relaxed style. In this songalog, he gets some standout support from the superb Ray Charles choral ensemble and the richly swinging orch under Enoch Light's baton. It all adds up to a slick musical stanza containing such numbers as "Nice Work If You Can Get It," "Baby, Won't You Please Come Home," "Ain't We Got Fun," "My Baby Just Cares For Me" and "I've Got A Crush On You."

GENE PITNEY: "BLUE GENE" (Musicor). Showing a range of vocal approaches, Gene Pitney has a solid platter here. He displays touches of a country influence and some rock styling along with tradi-tional vocalizing here. In all cases, the result is fine vocal work. He has a fine dramatic approach and the voice to back it up. He's no control booth wonder, possessing fine pipe control and range. Pitney scores strongly on the material here, which includes ballads and jump numbers, all of which come across nicely and reflect his substantial singing ability.

LENNY WELCH: "SINCE I FELL FOR YOU" (Cadence). This is a collection of tunes waxed by singer Lenny Welch over the past few years. The emphasis is on ballad style, with some faster tempo items included as well. Welch is a clear-voiced song salesman who has a winning way with a ballad, delivering with feeling and smooth styling. His uptempo stylings click briskly. Included in this session are four tunes penned by the singer and these have a solid pop feel. All of this combines for a fine LP for Welch which can score effectively for him.

"BILL BLACK COMBO GOES WEST" (Hi). For this session, Bill Black has taken an array of standard western tunes like "San Antonio Rose," "Tumbling Tumbleweeds," "Red River Valley," "Cool Water," "Down In the Valley" and others and dressed them up in his sultry jumping instrumental style. Paced by the leader's pulsating sax work and backed by his cooking combo, the session has a nice pop musical feel. Not as rocking as some of his previous sessions, the platter gives Black a

(Continued on page 45)

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.

		No. 1 On (Wkg. Chart	
1	2	6	THE SINGING NUN (Philips) Seeur Seurire (PCC 203)	
2	1	10	PETER, PAUL & MARY (Warner Bros.)	 .
3	3	14	In the Wind (W 1507) BARBRA STREISAND (Columbia)	
4	5	6	Volume II (CL 2054) VILLAGE STOMPERS (Epic)	 -
5	4	20	Washington Square (LN 24078) JOAN BAEZ (Vanguard)	—
-6	8	5	Vol. II (URS 9094) LOS INDIOS TABAJAREZ (Victor)	
7	6	11	Maria Elena (LPM 2822) AL MARTINO (Capitol)	
8	9	49	Painted Tainted Rose (T 1975) PETER, PAUL & MARY (Warner Bros.)	
 	12	37	Moving (W 1473) ANDY WILLIAMS (Columbia)	
10	13	7	Days of Wine & Roses (CL 2015) ROBERT GOULET (Columbia)	
11	14	11	In Person (CL 2088) FRANK SINATRA (Reprise)	
	1,	<u> 477.</u>	Sinatra's Sinatra (R 1010)	 .
12	. 7	14	ELVIS PRESLEY (Victor) Golden Records, Vol. III (LPM 2765)	
13	19	8	SWINGLE SINGERS (Philips) Bach's Greatest Hits (PHM 200-097)	
14	16	12	BOBBY VINTON (Epic) Blue Velvet (LN 24068)) 14 /2 <u>- 14 /4 -</u>
15	11	111	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)	
16	22	82	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)	
17	33	19	TRINI LOPEZ (Reprise) Trini Lopez at PJ'S (6093)	
18	29	2	ANDY WILLIAMS (Columbia) Xmas Album (CL 2087)	
19	17	35	BARBRA STREISAND (Columbia)	
20	10	18	NEW CHRISTY MINSTRELS (Columbia)	
21	27	6	Ramblin' (CL 2055) JOHN GARY (Victor)	
22	20	14	Catch a Rising Star (LPM 2745) RAY CHARLES (ABC-Par)	 -
23	18	4	Recipe for a Soul (465) BEACH BOYS (Capitol)	å. H
24	15	34	Little Deuce Coupe (T 1998) BYE BYE BIRDIE (Victor)	<u> </u>
25	28	38		<u> </u>
26	32	2	Greatest Hits (MLP 8000) ELVIS PRESLEY (Victor)	
13.5	Yes		Fun in Acapulco (LSP 2756)	<u></u> .
27	24	38	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)	
28	23	41	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)	<u> </u>
29	30	19	My Son the Nut (WB 1501)	·
30 ·	31	2	SMOTHERS BROS. (Mercury) Curb Your Tongue, Knave (MG 20862)	
31	25	6	HERE'S LOVE (Columbia) Original Cast (KOL 6000)	
32	37	10	BEACH BOYS (Capitol) Surfer Girl (T 1981)	
33	35	7	AL HIRT (Victor) Honey in the Horn (LPM 2733)	 -
34	21	29	SMOTHERS BROS. (Mercury)	
35	38	17		· · ·
36	26	.8	Hollywood My Way (T 1934) CHAD MITCHELL TRIO (Mercury)	
37	_	1	Singing Our Minds (MG 20838) HENRY MANCINI (Victor)	
38	48	6	Charade (LPM 2755) PERCY FAITH (Columbia)	
39	42	13	Shangri-La (CL 2024) JOAN BAEZ (Vanguard)	
40	43	25	Vol. 1 (URS 9078) JAMES BROWN (King)	<u> </u>
41	45	16	James Brown Show (826) MONDO CANE (United Artists)	 .
	3 0		Soundtrack (UAL 4105)	·
42		12	BOB DYLAN (Columbia) Freewheelin (CL 1986)	<u></u> ,
43	36	4	JIMMY GILMER (Dot) Sugar Shack (LP 3545)	
44	34	42	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)	
45		. 1	JIMMY SMITH (Verve) Any Number Can Win (V 8552)	- - 1,3
46	44	15	SURFARIS (Dot) Wipe Out (DLP 3535)	- 1. - 1.
47	40	2	TRINI LOPEZ (Reprise) More at P.J.'s (6103)	 .
48	49	8	PETER NERO (Victor) In Person (LPM 2710)	. 1961. 1
49	47	14	JOHNNY MATHIS (Columbia) Johnny (CL 1809)	
50	50,	36	NANCY WILSON (Capitol)	
			Broadway My Way (T 1828)	

Prez of Chi AFM Local 10 Overrules Board to Balk 'Wildcat' Symph Strike

Chicago, Dec. 17.

Barney Richards, prexy of Local
10; Chicago Federation of Musicians, took the unprecedented action of overruing endirectors of his union last week in order to prevent what a union spokesman termed a "wildcat to three of its parent company's to three of its parent company's forthcoming films, "Sex and the Single Girl, "Dead Ringer" and "America, America, America, "The score for "Sex and the Single Girl" is being written by Neal Hafti: Count Basie's orch will play

Richards said that he took the action under a provision in the bylaws which gives him unlimited emergency powers when the board takes action that is "patently illegal

laws which gives him unlimited emergency powers when the board takes action that is "patently illegal and unconstitutional".

The Orchestral Assn. is the largest single employer of musicians in Chicago, with an annual payroll exceeding \$1,000,000 for 103 musicians and two librarians. Local 10 has 10,000 members, of which about 1,000 derive their entire income from playing. With assets of \$5,000,000, it is the richest local in the nation, including all of the other union locals asof the other union locals as-sociated with other professions,

trades and industries.
Richards' veto action took place after the board voted three-to-two to place the Orchestral Assn. on the "unfair and defaulters list". One board member was absent from the meeting at which the vote was taken. Members at the meeting voted 124-to-61 in favor of the

prexy's action.

Richards said that the board had not exhausted all the grievance and arbitration procedures pro-vided for in a contract negotiated between the union and the Assn.
a year ago, and that the strike
action would make the local liable
to violation-of-contract suits.
The unresolved dispute centres
on the questions of payment of
extra rehearsal time for 10 men,
travel time for two men a week's

travel time for two men, a week's salary for one man attending a union meeting in another city, and contracts for two men.

Richards' chief antagonists in the action are board members Rudolph Nashan and Joseph Golan, and Sam Denov, all of whom play with the Chicago Symphony. Denov, a percussionist, was the only de-feated member of a "reform" slate which won an election last January that ended the 32-year reign of James C. Petrillo and elected Richards prexy of the local. Denov, who was one of the lead-

ers in the movement that deposed Petrillo, has been Richards' most vociferous critic since the prexy took office.

One musician said that the current upheaval is part of a more general power fight for control of the wealthy union. Richards still has two more years to go in his present term. Asked a month ago by a VARIETY reporter if he thought he could win an election at that time, Richards replied: "Without the slightest doubt."

MGM/Verve Grooving Up for New Year With Sales Meets in 5 Keys

MGM/Verve is gearing for the new year with special and mid-winter programs of combined re-gional distributor, salesman and promotion men meetings in New York, Chicago, New Orleans and

The conclaves will be kicked off in N.Y. at the Hilton Hotel on Dec. 27. Arnold Maxin, president of MGM/Verve, and Morrie Price, director of marketing, will make the keynote addresses.

The following day (28) a con-

The following day (28), a contingent of homeoffice MGM/Verve execs headed by Price, Sol Green-berg, Julie Rifkind and Joe Fields will conduct meetings at the Essex Hotel in Chicago. Simultaneously meets will be held at the Royal-Orleans Hotel in New Orleans under the guidance of Tom White, Lenay Scheer, Irv Stimler and Frank Mancini.

The Snal cossion on the Cosst

The final session on the Coast has been scheduled for the Beverly Hilton on Dec. 29 with Price and

Greenberg on the podium.

Val Velentin, director of engineering, has set up playback equipment and will supervise playing of tapes and records of MGM, Verve and DGG product at all meetings.

meetings.
DGG meetings also have been scheduled to coincide with the MGM/Verve confabs with Jerry Schoenbaum presiding.

WB Label Gets Track LPs to 3 Upcoming Pix

Special Counsel For FTC Probe

Albert A. Carretta, of the law firm of Carretta & Couninan (Washington, D.C.), has been re-tained as special legal counsel by the National Assn. of Record Mer-chandisers. He will be counsel of record for NARM for the Federal Trade Commission's upcoming phonograph record industry trade practice conference and will work closely with NARM legal counsel, Earl M. Foreman.

Immediately after the first of the year, Carretta will accompany Jules Malamud, NARM exec direc-tor, to rack merchandisers' and distributor offices and warehouses, as well as to actual record installa-tions, so that he may have a first-hand picture of the various segments of the record business in operation.

Meantime, the NARM board of directors has scheduled a meeting Jan. 13-14 at New York's Summit Hotel. Also, the NARM accepted the resignation from the board of Edward M. Snider, founder of Edge Ltd. (Washington, D.C., rack jobbing firm) and a charter mem-ber and past president of the NARM. Edge has been bought by Cecil H. Steen, of Recordwagon Inc., Woburn, Mass.

The board of directors, on accept-

(Continued on page 45)

Concerto Gets Big Play Samuel Barber's Piano Concerto op, 38 (Pulitzer Prize 1963) since its premiere in September 62 has been played, with John Browning as soloist in Boston, Buffalo, Dallas, Washington and Minneapolis and will be repeated this season in Toronto, Montreal, Pittsburgh, Cleveland, Atlanta, San Francisco Indianapolis, Nash-ville and Columbus, Ohio.

In Europe it has been heard in Brussels, Spoleto and London (BBC) and will be heard in Rome, Edinburgh, Glasgow and London during this season.

Rev. Dr. King Wins Disk Speech Suit

The "I Have A Dream" speech made by Rev. Dr. Martin Luther King in Washington Aug. 22 was ruled to be the property of the speaker and not in public domain by Judge Inzer B. Wyatt in N.Y. Federal Court last week. Decision puts an injunction on albums issued by 20th Century-Fox Rec-ords and the Mr. Maestro label which used the speech.

Judge Wyatt's ruling means that 20th Century-Fox Records and Mr. Maestro must cease all sales and give an accounting and pay damages to Rev. King. An album that included his speech was authorized to the Council for United Civil Rights which issued an LP titled "We Shall Overcome." The Council also obtained clearance from other diskeries for the artists who are used on its disk but are contracted to other labels.

Rev. King's suit against 20th and Mr. Maestro was based on his feel-ing that their exploitation of the "March On Washington" and his "I Have A Dream" speech diverted funds from the civil rights move-

Premier Nets \$184,825

Premier Albums, lowprice disk line, earned \$184,825 or 68c per share of common stock outstanding in the nine months ended Oct. 31, 1963. Sales for the period totaled \$2,529,628.

Comparable financial results for Premier in the first nine months of '62 were net income \$183,449 or 67c per share of sales of \$2,750,-597. The '62 per share figure has been readjusted to reflect a 5% stock dividend paid in '63.

Col's MFL' Sweep; Nabs Soundtrack Album, Already Had B'way Cast LP

Smash Ups Alan Mink To National Promo Mgr.

Chicago, Dec. 17.
Alan Mink, mideastern regional manager for Smash Records since he joined the firm two years ago, has been named the label's first national promotion manager. He will headquarter in the Smash homeoffice in Chi.

This is the second promotion for Smash regional men in the past few months. Former eastern re-gional manager Doug Moody was ecently upped to a&r director for the label.
Mink, before joining Smash, was

deejay in Cleveland for three years and was also in record pro-motion in the same city.

Victor Blueprints More Bally For Its Talent in '64

Harry Jenkins, RCA Victor's division veepee for marketing, has made a blueprint for the coming year that will give the diskery's

pear that will give the diskery's artists a longer advertising and promotional run.

Plans for the new program include a 50% increase in local advertising on a nationwide basis with added sales, advertising and promotion incentives on a new repromotion incentives on a new re-leases, and a continuation of the current pricing structure on catalog merchandise.

Jenkins stated, "The traditional practice has been to advertise new albums for a short period of time after their release, then leave them, along with catalog merchandise to generate their own sales momen-

Jenkins' '64 philosophy will be to place advertising and promotion emphasis on product with proven sales potential as well as on newly-introduced artists, for as long a period of time as that product sustains its market appeal. Jenkins added, "We thus intend to give our new artists and recent catalog additions a longer run' in the marketplace."

Beginning in January, for in-(Continued on page 44)

up the soundtrack album rights to "My Fair Lady," the Warner Bros. filmization of the Alan Jay Lerner-Frederick Loewe musical due for release in October, 1964. Col, which released the original Broadway cast album of the tuner in 1956, has now sold close to 1956, has now sold close to 5,000,000 copies.

It's been an open secret for some time that while all the diskeries were pliching for the "My Fair Lady" track, the only real contenders were Columbia and Warner Bros. Records, the film company's disk arm. Colla latch-on is looked upon as having the potential of duplicating the "West Side Story" sales pattern on the original Broadway cast album and the soundtrack set

In that instance Columbia which released both, the first time (previous to the "My Fair Lady" deal) that a major label had both the Broadway and Hollywood editions, found that the original Broadway cast LP sales of 1,500,000 were doubled (3,000,000 copies sold) in the soundtrack edition. Based on the "West Side Story" pattern, Col execs figure that a world-wide sales rackup of 10,000,000 "My Fair Lady" soundtrack albums is possible.

The soundtrack deal is the latest chapter in "My Fair Lady's" disk history. The original Broadway cast recording, made in 1956 at Columbia's 30th Street Studio in New York (with Rex Harrison and Julie Andrews heading the cast), started off at a hot selling pace immediately.

Immediately.

Three years later (1959), God-dard Lieberson, Col president who produced the cast package, recorded a stereo version of "My corded a stereo version of "My Fair Lady" with the original com-pany then appearing in London. This stimulated even bigger sales in a market which was placing more and more emphasis on sound.

Foreign language versions of the tuner also began getting into the grooves. The foreign versions include "Mi Bella Dama," recorded in Mexico City and released via the Columbia label and "Minha Querida Lady," which was re-corded in Portugese.

Other versions are available in Dutch, Danish and German on the Philips label and in Swedish re-leased by the Scan-Dise Recordng Co. Soon to be released is German version on Columbia's subsid label Epic Records.
Columbia's deal for the film track also includes the Spanish,

Italian, German and possibly French-dubbed versions to be distributed all over the world. It will be handled by CBS' budding

overseas disk operations.

It is also felt in some areas of the trade that the "My Fair Lady" deal could reverse the trend to take musical properties away from label responsible for the Broadway version when it gets a film workover.

"South Pacific," originally a (Continued on page 44)

Freddy, a Top German Disker, Due in Canada. U.S. for TV & Wax Stints

Freddy, monotagged German disker whose recordings are reputed to have sold more than 14,000,000 copies in Europe alone, will visit the U.S. and Canada for the second time in his career.

He is scheduled to arrive in Montreal Dec. 27 to tape a try shew for

treal Dec. 27 to tape a tv show for the Canadian Broadcasting Corp. which will be aired Jan. 31, appear in concert at Massey Hall, Toronto, and then wing to New York for promotional work. He then flies to Nashville Jan. 5 for five days of recording sessions for the MGM

label.

Concurrent with his appearance in this country, MGM is releasing his album, "Heimweh Nach St. Pauli" (Memories of St. Paul) in which he sings zongs from the musical based on his life story. The album was recorded by Deutsche Grammaphon and released on the Polydor label in Germany.

As an advance buildup for the singer, MGM is releasing his first single this week, "Son, Won't You Come Back" coupled with "Why Can't I Ever Be Lucky."

LET THE EXCITEMENT SHINE ON YOU

Once a year, in the spirit of holiday inventory, pausing to look backward over the year just closing, and ahead to the year just beginning, roll is called of the persons and organizations who make the business there is none like significant, colorful, creative and exciting. The story is told in perspective and panorama, with insight and wit, decorated with useful data and enriched with knowingness. The special text is months in preparation, weeks in digestion, and a veritable seed-bed of trade prestige.

Advertising is always an intelligent investment in career, in image, in good will but there are special reasons of self-interest to include yourself and your advertising copy in

The 58th Anniversary Edition of



Place Your Copy Immediately at Nearest Variety Office

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 Piccodilly

HOLLYWOOD 90028 6404 Sunset Bivd.

> **PARIS** 80 Ave. le Neuilly

CHICAGO 60611 400 N. Michigan Ave

ROME 3 Via Sardogna 43

Dissident Bandleaders Hang 'Illegal' Tag on AFM Dickers with Diskeries

threw another thorn into the side of the American Federation of SACVEN ASCAP INK Musicians last week. Now the orchestras are protesting the current negotiations going on be-tween the recording companies and the Federation.

In a letter addressed to 20 recording firms, the bandleaders through their attorney (Godfrey P. Schmidt) charge that these disk outfits are bargaining with the musicians union for musicians who are employees of orchestra leaders and not employees of the recording companies and that such bargaining constitutes a series of unfair labor practices.

They further contend that by overlooking the employer status of orchestra leaders, the record companies violate antitrust laws. They also claim that Section 302 of the Taft-Hartley Act is being violated because of payments made by these diskeries into the AFM Pension Fund and to the Musicians'

Performance Trust Fund.
They say that such payments are the obligations of the employers, and since the recording com-panies are not the true employers of the orchestra leader and his

sidemen they violate the law.
In their letter the orchestra leaders warn all the recording companies that if they do not de-sist from these violations and terminate negotiations with the union immediately, the orchestra leaders will instruct their attorney to "take appropriate action in the Courts" to protect their rights.

The decision of the orchestras to

challenge these negotiations came about as a result of the U.S. Supreme Court's refusal last Monday (9) to review the Court of Appeals ruling that the orchestra leaders are employers of their sidemen.

In addition to the ruling that the orchestra leaders are the em-ployers in the single engagement field, the decision also confirms the fact that the single engagement or one-nighter business is an industry affecting commerce. In the steady engagement field, the Bar-tells and the Griff Williams cases have already established that orchestra leaders are employers. It is for this reason that they

are protesting the negotiations in the record industry claiming that the record companies are not the employers of the orchestra leaders and their sidemen as the bargain-ing would indicate.

RECIPROCAL DEALS

Caracas, Dec. 17.
The Venezuelan Society of Authors and Composers (Sociedad de Autores y Compositores de Venezuela), popularly known as SACVEN, has signed an agreement with the American Society of Composers, Authors and Pub-lishers covering mutual licensing representation of the societies' respective works.

SACVEN was founded in 1955 by most of the top Venezuelan authors and composers. Early this year the organization won ap-proval of the national congress of a new law on author rights. SACVEN, incidentally, has also inked reciprocity contracts with Mexico, Peru, Chile, Brazil and Argentina.

Chi Abandons Its **New Music Bowl**

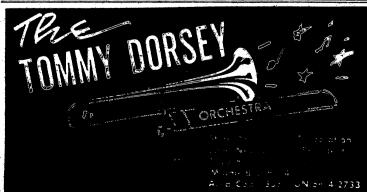
Chicago Dec. 17.
Plans for a new 10,000-seat
music bowl for Chi's lakefront Grant Park have been abandoned, confirming anticipations reported earlier in VARIETY. Construction of the bowl was blocked by an ancient law which maintains that nothing can be constructed in the park without express permission of owners of property bordering the park.

.The bowl would have been used primarily for free concerts. One of the three owners that refused con-sent was the Chicago Symphony Orchestra Assn. which owns and performs in Orchestra Hall, across the street from the proposed site for the bowl.

The music bowl was to have been built at a cost of \$3,000,000, with \$1,600,000 of that amount coming from the A. Montgomery Ward Foundation, named after the founder of the mail order firm.

However, the Foundation had put a Dec. 10 deadline on the grant. Partially due to the property owners' refusal, plus considerable harassment by several civic groups who didn't like the site, the deadline was not met.

Season's Greetings The **Colonel**



VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

		rune	Index of Performance & Sales)
	s Last . Wk.		
1	1	6	DOMINIQUE Singing Nun
2	13	4	THERE, I'VE SAID IT AGAIN Bobby Vinten
3	9	5	LOUIE LOUIE Kingsmen
4	3	5	YOU DON'T HAVE TO BE A BABY Caravelles Smash
5	2	11	PM LEAVING IT ALL UP TO YOU Dale & Grace
6	6	6	SINCE I FELL FOR YOU Lenny Welch
7	4	8	
8	7	6	TALK BACK TREMBLING LIPS Johnny Tillotson MGM
9	4	6	LODDY LO Chubby Checker
10	23	3	POPSICLES & ICICLES Murmaids
11	8	10	SHE'S A FOOL Leslie Gore
12	21	4	DRIP DROP Dion
13	29	2	FORGET HIM Bobby Rydell Cameo
14	10	7	WONDERFUL SUMMER
15	26	3	Robin Ward Dot MIDNIGHT MARY
16	30	3	Joey Powers
17	40	2	Jack Jones Kapp KANSAS CITY
18	20	7	Trini Lopez. Reprise CAN I GET A WITNESS
19	19	13	Marvin GayeTamla SUGAR SHACK
20	14	11	James Gilmer Dot MARIA ELENA
21	28	3	
22	12	6	Martha & The Vandellas
23	24	4	Beach Boys
24	32	4	Beach Boys
25	34	3	Duprees
7.73	15	7	Shirley Ellis
27	11	10	Sam Cooke Victor IT'S ALL RIGHT
28	22	9	Impressions ABC-Par BOSSA NOVA BABY
29	35	4	Elvis Presley
30	27		Secrets Phillips WALKING THE DOG
31		13	Rufus Thomas Stax
$\frac{31}{32}$	10	13	April Stevens & Nino Tempo Atco
8 <u>. F.</u>		<u>. 1575.</u>	Marketts
33		1	TURN AROUND Dick & Dee Dee
34	36	. 3 	BABY DON'T YOU WEEP Garnett Mimms
35	<u> </u>	7	LIVING A LIE Al Martino
36	16		WASHINGTON SQUARE Village Stompers
37	31	9	DOWN AT PAPA JOE'S Dixie Belles
38	33	7	24 HOURS FROM TULSA Gene Pitney Musicor
39		1	PRETTY PAPER Roy Orbison
40		1. 1 .	WHEN LOVE LIGHT SHINES Supremes
.41	: :	1	SURFIN BIRD Trashmen
42	43	2	YOU'RE GOOD FOR ME Selomon Burke
43		1	AS LONG AS HE KNOWS Marvelettes
44		1	
45	25	9	500 MILES AWAY FROM HOME Bobby BareVictor
46	39	7	HEY LITTLE GIRL Major Lance Okeh
47	38	3	BAD GIRL Neil Sedaka
48	37	3	
49	42	6	WALKIN' PROUD Steve Lawrence
50		6	I WONDER WHAT SHE'S DOING TONIGHT
			Barry and the Tamerlanes

Columbia LP, was released in its film version by RCA Victor. "The Music Man" went from Capitol to Warner Bros. "Bye Bye Birdie" from Columbia to Victor, "Flower Drum Song" from Columbia to Decca. And three Rodgers & Ham-merstein musicals. "Oklahoma," merstein musicals, "Oklahoma," "Carousel" and "The King And I" from Decca to Capitol.

It has been felt that by splitting up the disk versions, the property is then the focus of two advertis-ing and promotion campaigns one by the company that holds the Broadway version and one by the company that has the Hollywood

Naturally the film companies would like to own through their subsids the record rights to the pictures they release. However, it's still moot whether the subsid labels are equipped to do the jobs that the major companies do.

Still up in the air is the fate of such properties as "Sound Of Music," being filmed by 20th Century-Fox and which Columbia released as an original Broadway cast album; and Richard Rodgers'
"No Strings," being filmed by Seven Arts and which was released as an original Broadway cast

album by Capitol. The "My Fair Lady" pic will have Andre Previn as musical director. Previn incidentally, is also a Columbia artist.

Victor Bally

Continued from page 43

stances, Victor will launch a campaign in behalf of Ethel Ennis and be built around her first album for the disker, "This is Ethel Ennis." Concomitant with the Ennis cam-paign will be increased activity on relatively new artists such as John Gary and Sergio Franchi, both of whom will be given "fol-low-up" advertising, promotion, and publicity campaigns.

In a sumup of the new longrun programming, Jenkins said, "Each RCA Victor album released in 1964 that indicates a significant sales potential, will be supported more heavily than ever before in our history, with additional em-phasis on advertising and promo-tion at the local level."

LINDA SCOTT Sings

WHO'S BEEN **SLEEPING IN**

on CONGRESS RECORDS

Inspired by the Paramount Picture "WHO'S BEEN SLEEPING IN MY BED"





Album Reviews

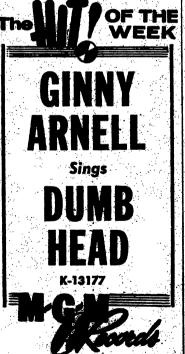
chance to reach a broader audience and still retain his steady! following. Session has good pace and rhythm and the tunes hold up well under Black's attack. Here's an LP that could catch on.

"THE LESTER LANIN DANCE ALBUM" (Epic). In this two-LP package, Lester Lanin dishes out a complete collection of dance tempos for terping pleasure or dance instruction. The package also contains an illustrated booklet prepared by Edwin J. Sims to aid in the instruction; Anyway, it's what's in the grooves that really counts and Lanin is a master at dishing out the right beat for overall terping fun.

BOBBY VEE: "I REMEMBER BUDDY HOLLY" (Liberty), Rock idol Buddy Holly is still providing the springboard for pop disks. The late singer and his work are the subject of this latest LP from Bobby Vee who does a strong job on the material, which includes ballads as well as big jumpers like "Peggy Sue" and "That'll Be the Arranged and conducted soundly by Ernie Freeman, the disk also features backing by the Eligibles. Session has a solid feel both in the rock department and on the softer items and should do well in the stalls.

VAUGHN MEADER: "HAVE SOME NUTS" (Verve). This LP capitalizes on Vaughn Meader's name but uses his talent only incidentally. Still unanswered is the route Meader will take now that impressions of the late President John F. Kennedy have passed per-manently out of the comic reper-tory. This set, however, still reg-isters as a very funny group of sketches performed by a fine group of actors. Meader introduces each of the routines and plays straight-man in some of them. The ribs range from telethons, KKK, a canine kangaroo court, Madison Ave., etc.

CATERINA VALENTE: "SOUTH OF THE BORDER" (London). A lady of many lingos, Caterina Valente turns to Spanish for this package. Backed by the orch of



EPIC RECORDS

Werner Muller, she handles the tunes with skill and verve. Muller plays the selections in an appropriate Latino beat and with some slick orchestrational touches. Miss Valente is in excellent voice for the session, which essays a variety of tempos. All items are in Spanish and this may restrict the album's market potential. However, it is a well-designed and performed disk, worthy of listening.

EDITH PIAF-THEO SARAPO: "AT THE BOBINO" (Capitol). Edith Piaf's recent death gives this set a special poignance. Recorded at a Parisian nightclub shortly after her marriage in 1962 to the Greek singer, Theo Bobino, this LP showcases MIIe. Piaf in all her vocal power, stirring and tragic in its final phase when it was still undiminished by the illnesses which had been ravaging her. Included are such memorable numbers as "Le Chant D'Amour," "C'Etait Pas Moi" and other French songs. On the flip side, Sarapo demonstrates an excellent voice on another group of Gallic numbers, many written by Mile. Piaf.

WERNER MULLER: "GREAT STRAUSS WALTZES" (London). Stereo buffs will particularly dig this latest London Phase 4 outing. It features Werner Muller and orchestra essaying some of the more famous Strauss waltzes in style and depth. There's lots of music here and it is played with fine and delightful arrangements by the Muller orch. The Phase 4 sound process gives the session a big lift with clarity and definition. The result is an item which should enjoy considerable appreciation in the stereo field and among those who dig the Strauss style.

MIKE SETTLE: "PASTURES OF PLENTY" (Folk Sing), Mike Settle is both a singer and composer of folk material. These skills are nicely displayed on this ses-sion, etched on publisher Howie Richmond's Folk Sing label. Along with Settle's own songs, there are some by such stalwarts as Woody Guthrie, Pete Seeger and Hudie Ledbetter. Settle does the tunes with gusto and feeling to bring about a fine folk outing. The sound of settle compactions share a range of style and the settle se compositions show a range of style and mood and have a pleasant folk feeling. The writing and singing showcased here ranks Settle among the top of the folknik heap and the album deserves attention.

BENNY & HIS PAL JOE O'BRIEN: "HEY! IT'S CHRIST-MAS!" (United Artists). Joe O'Brien is a disk jockey on New O'Brien is a disk jockey on New York's WMCA and Benny is his "alter ego" voice. Both O'Brien's and Benny's voice have been pack-aged into a happy Christmas album that's reminiscent of The Chip-munks' mood. The songs are of standard Yule vintage and the package should do especially well within the range of O'Brien's lis-tening area. tening area.

VI REDD: "LADY SOUL" (Atco). Singer-saxophonist Vi Redd shows her abilities in each category to solid effect in this LP. The femme hipster tackles a variety of tunes from the pop to the straight jazz idioms with knowing exuberance. Her singing is frosted with a layer of fog which adds a nice touch to her ballads and she swings out with vigor on the blues and upwith swinging knowhow, although her vocalizing outshines her instrumental projections.

Per. Mgr., DEE ANTHONY

Opening Dec. 21 for four and one half weeks

SAHARA HOTEL, Las Vegas

Feb. 27 (two weeks) FAIRMONT HOTEL, SAN FRANCISCO

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

CHICARO - MIAMI - BEVERLY HILLS . LAS VEGAS - DALLAS . LONDON

BOOKED EXCLUSIVELY BY

ED WEST ST STREET, NEW YORK 19

'IVES HERITAGE' ALBUM A \$20 FOLKNIK TREAT

The folk buff has a listening treat in store with the kingsize package tagged "Burl Ives Presents America's Musical Heritage." It comes in an attractive boxed set that includes six LPs and a hand-some hard-cover book titled "The Burl Ives Sing-Along Song Book" published by Franklyn Watts, published by Franklyn Watts, which did the packaging. With the book and the six disks,

the folknik gets one of the most comprehensive roundup of America's folk music. Ives is a master balladeer and he knows the roots of his material. There are 114 songs in the package and all get delightful Ives' interpretations and some a snappy but pertinent introduction.

The suggested retail price is \$19.95 but it's still a lulu of a col-Gros. lector's item.

Liverpool Beat Ups British Oct. Disk Sales 40%

London, Dec. 17. The smash success on disks of The Beatles, The Searchers and several other Liverpool groups, which served to oust American platters from the British best sellers, has also had the effect of boosting disk sales on the home market.

Latest statistics release from the Board of Trade reveals that during October, wax sales spiralled to a total of \$7,560,000, a whopping 40% increase over the previous

BOT notes that "all of the increase was in the home market' which rose by more than half and accounted for \$6,806,800 of the month's total. Exports, however, for this particular month were off 25% compared with the same period of 1962. They totalled **\$**753,200.

BOT also disclosed that production of 45 rpm disks continued to expand during October, and at 5,055,000 were 14% up over the previous October. Output of albums also rose, this time by 8% to a total of 2,300,000.

Landslide Vote Approves New ASCAP Amendment Fixing Committee Sizes

An amendment to permit the board of directors of the American Society of Composers, Authors and Publishers to determine from time to time the number of directors who shall serve on various committees was passed last week by a 94.56% vote.

Under the old system, the num-bers on certain committees was a fixed number of members of the board. The new amendment is designed to improve the functioning of the committee by enabling the board of directors to fix the number of members on all committees

5.36% voted against it.
The amendment was proposed by Adolph Vogel.

HARL

Continued fro ing Snider's resignation, elected John Billinis, of Billinis Distrib-uting Co. in Salt Lake City, to complete Snider's unexpired term as director, Billinis will attend his first board meeting in New York

next month. According to Steen, NARM president, foremost on the agenda for the board will be the FTC's phonograph record industry trade practice conference. Also, plans for the sixth annual NARM convention, which will be held April 19-23 at the Eden Roc in Miami Beach will be finalized. Amendments to the association's by-laws and the consideration of applications for membership in NARM by record rack merchandisers and record manufacturers will also be on the agenda.

Radio Still a Tidy Royalty Cushion For Pubs in Britain, Mediants' Rogers Sez

Big difference between music radio in Britain, include many live publishing in America and in the unit of the disk airings. Also significant the disk airings. Also significant the disk airings. Also significant blocks of programming as, say, from live music broadcasts fees involving numbers that have not been recorded. On the other hand, without a disk you're dead in the U.S.

BBC's modus operandi not only british musicians but allows a

In New York recently to set up outlets for his London pubbery, Mediant Music topper Eddie Rogers revealed that in Britain one of his own songs, "Firelight Serenade," earned around \$3,000 in under six months from live plays on the radio. To date, the number still has not been recorded—as Rogers states, it is not in the current beat idiom—but has not by any means lost its broadcast, and thus earning. potential.

Many other British writers and publishers, he contends, have earned substantial sums from numbers aired live which, for one reason or another, have not aspired to waxing. In certain instances, un waxed tunes which have been get-ting live plays over the air have attracted sufficient attention to earn a grooving thus providing not only the bread and butter, but some jam, too.

A case in point is Steve Race's "Nicola" which was getting such regular live exposure that when a disk was eventually cut, and its on-air plays accelerated, it became the most played tune on the radio web.

Key factor in keeping live musicasting a fact of British broad-casting life is the British Musicians Union pact with BBC which restricts the radio networks to just 28 hours a week of "needle time" (disk shows). Rest of BBC radio's 180 hours of weekly music is either

pre-recorded or live and covers classical, jazz, light and pop music on the four British webs.

Although top disk shows like "Parade of the Pops," "Jack Jackson Show," "Family Favourites" and so on are purely waxspin entered

BBC's modus operandi not only provides much needed work for British musicians, but allows a pubber who cares to pay for the cost of an arrangement to get a new piece of music on the air in a reasonably "respectable" slot. Live plays fetch PRS coin ranging from \$6 to \$24 depending on the size of

Col Closing Eckhart Co.'s Distributorship in Pitt; Will Open Its Own Sales Office

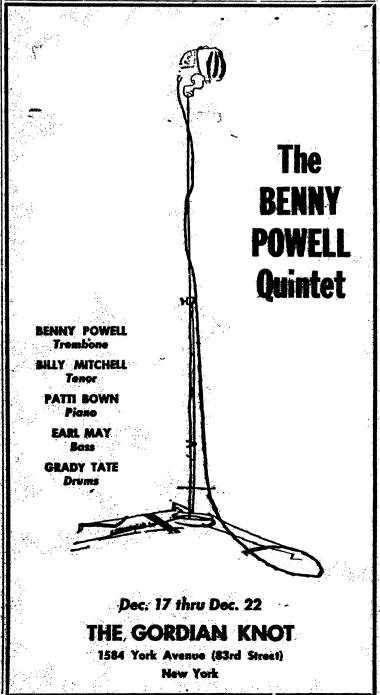
Pittsburgh, Dec. 17. Columbia Records will close the distributorship owned here by the Eckhart Co. after the first of the year and will open a downtown sales and promotion office with Jim Winston, now with Eckhart, in

Winston will be the sales manager and Solly Solomon will be head of promotion. The disks will no longer be warehoused in Pitt but will come from Cleveland, which will also service Detroit. The service centre in Cleve will be managed separately and will be independent of the three sales

This move indicates that it is a forerunner of Columbia's merchandising plans to set up service centres all over the country with local staffs assembled to handle sales and promotion.

Col Gets Horton

Robert Horton, currently starring in the Broadway tuner. in the Shade," has signed with Columbia Records. The original cast tries, other pop programs like album of the show in which Horton "Saturday Club" and "Easy Beat," appears has been released on the two of the biggest "plug shows" on RCA Victor label.



Mont'l Nightlife in Jeopardy as Civic Groups Tilt Over Easing Liquor Sales

Montreal, Dec. 17.

Provincial and municipal authorities involved in the licensing of booze-dispensing establishments are going through a tough bit of soul-searching in trying to develop an accommodation between the freewheeling nightlife reputation of Montreal and the forces of morality opposed to excessive permissiveness in the matter of liquor

Just how this conflict will be resolved is of great importance to show biz in general simply because of the inevitable impact from a possible loosening of the regulations by the Quebec Liquor Board, governing hours of sale, and who should get licenses.

Most recent development took place last Wednesday (4) and pointed up the clash between the forces of realism which recognize that at international town like Montreal has to operate on the basis of the international "rules," ie., liquor-seling permitted most of the day and night, with minor restrictions on Sunday in any area of the metropolis; and the opposition, which, if anything, wants to reduce boozing to the bare minimum.

Last week's incident involved ex-restaurateur Gabriel Richard and his plan to convert the old Empress Theatre in the residential Notre Dame de Grace area, in west end, basically English-speaking Montreal, into the Mount Royal Follies whose policy would be elaborate productions with an occasional name, and a wine list restricted to champagne.

Richard had been blocked some months ago from getting a license from the city to operate his posh theatre-cafe, despite the fact that the liquor board had given him the greenlight. There's no question that the city had invoked a technicality in the zoning law to keep the license from him, because of the uproar which followed disclosure of the blueprint for the Mount Royal Follies.

Richard also seized on a technicality in the city's zoning law (Continued on page 50)

Ella Hot \$5,400 in Port.; Slim \$3,000, Vancouver

Portland, Ore., Dec. 17.

"An Evening With Ella Fitzgerald" racked up a warm \$5,400 in one evening performance at the Auditorium Saturday (14). The 3,600-seater was scaled at \$4. Layout, aside from Miss Fitzgerald, included Tommy Flanagan and Roy Eldridge Orch.

Unit pulled a slim \$3,000 in Vancouver, B.C., Friday (13). Local bash was promoted by Irving Granz and radio station KGW. plus German girlfriends of the un-

Provincial and municipal authorities involved in the licensing of booze-dispensing establishments are going through a tough bit of Em With Plush Ice Rink

Minneapolis, Dec. 17.

Passing up floorshows in its tony supper club restaurants, the new Sheraton-Ritz Hotel here instead has opened an elaborate leeskating pond for guests. The hostelry, probably taking its cue from New York's Rockefeller Plaza rink, is exploiting the facility in a big way with the local public invited to come and skate. An annual membership fee is only \$1. For nonmembers the "admission" is 75c for a two-hour session.

There are Monday night skating exhibitions, skates for rental and expert figure skating instruction by blade stars Dorothy Lewis and Ted Roman. Aiming to attract youngsters, a local group of clowns cavorts for the kids on Saturday afternoons.

Frankfurt Beefs At New Hilton Inn

Frankfurt, Dec. 17.

Now that the 1,000-bed Intercontinental Hotel in Frankfurt is drawing the plush trade via its elegant rooftop Silhouette Nightclub and its theatre-motif bar, rival hotelmen are increasingly worried about competition. And they have moved en masse to protest the planned construction of another huge hotel by the Hilton Corp. here.

Restaurateurs and hotel owners, through their respective group organizations, are objecting to the proposed Hilton Hotel with about 700 beds which Conrad Hilton expects to erect at the Frankfurt Airport, mainly for travellers staying overnight. The hotelmen argue that such an enormous inn would mean that existing Frankfurt hotels would be occupied at less than 60% capacity, which is necessary for survival.

Meanwhile, the restaurant and club owners also strongly protested the tax-free American nightclubs that operate for American soldiers and their families in the Frankfurt area.

The club and pub owners are annoyed at the very liberal interpretation, they claim, of the American military's right to operate tax-free clubs which should be restricted entirely to the servicemen or for sports events of the servicemen.

Instead, they contend, there are now 30 nightclubs in the Frankfurt area, serving lowpriced tax-free alcoholic beverages, and attracting thousands of American servicemen,

(Continued on page 49)

Musicologist IIM WALSH

takes cognizance of the current anti-cancer compelga in his review of

How Pop Tunes Have Been Puffing Cigarets For 100 Years

58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Mitzi Gayner Juggling 40 Weeks' Nitery Dates Between U, Par Deals

Hollywood, Dec. 17.

Mitzl Gaynor, taking the long view, has already been booked for 40 weeks' nitery appearances, which are to be juggled between a new four-pix deal at Universal and negotiations for a film at Paramount.

She opens Feb. 21 for two weeks at Deauville, Miami, has March 19-April 15 date at Flamingo, Lasvegas, under new long term Flamingo contract. Four weeks each are also skedded for Latin Casino, Cherry Hill, N.J., and Harrah's, Reno, with tour of Europe including London Paladium deal set too.

In England, Miss Gaynor is prepping a revue show with Richard Holland, who reps Howard & Wyndham theatre chain. Show is to play Prince of Wales Theatre. It also would be booked at Winter Garden Theatre, New York. She also has deals for Dallas State Fair, Starlight Bowl, Indianapolis, and Carter Barron Theatre, Washington D.C.

Bookings follow transition from goodie-goodie girl in films to glamorous, adult romance appeal created, according to the actress, by working toward a "professional appeal" rather than a "public appeal."

Miss Gaynor follows the pattern in video appearances, but skeds only two a year. Major spot this season will be Feb. 16 Ed Sullivan show in which she does full half hour, making it virtually a Mitzi Gaynor special in midst of show itself.

Change was a gamble—\$35,000 worth—she says, and stresses it costs a similar amount annually to keep up her nitery show. But, she asserts, the return "paid it off with the new attention and attitudes to work that also has made me more in demand and boosted my film and television salary."

Next Universal picture will probably be a teaming with Rock Hudson. Producer Robert Arthur, for whom she made "For Love or Money," also is paging her for another film.

Aussie TV Net & Hotel Chain Open New 'Circuit' for American Names

Diners Club Plans Nitery Info Machine at N.Y. Fair

The Diners Club plans to install a machine which would provide restaurant and nitery information in the Transportation Pavilion at the New York World's Fair. The machine, manufactured by Directomat, will give menu prices, cover charges, minimums and entertainment bills for all niteries, as well as information on most member restaurants in New York.

Diners club staff, comprising 15 people, will also take reservations which will be confirmed immediately. In addition, the Diner exhibit will distribute a shopping guide to fairgoers as well as a four-color mag more fully describing various eating and entertainment spots.

Mpls. Cafe Hit With Nero Claim

Minneapolis, Dec. 17.

An out-of-court settlement during trial of a case involving pianist Peter Nero enabled the local "Gay 90s" nightculb to escape a walkout by its musicians playing the floor shows.

The nitery was seeking an injunction to restrain the musicians union here from carrying out a threat to place the spot on its "defaulters list" which would have resulted in a tooters' walkout and prevented any union musicians from playing there. The "Gay 90s" contended this would constitute an illegal secondary boycott.

Reason for the union's threat was that Richard Gold, one of the spot's owners, hadn't paid pianist Peter Nero \$1,237 still due him for services performed last year at the local neighborhood Homewood Theatre here when Gold was part owner.

It was claimed that Nero had received only part of the pay to which his contract entitled him. And the musicians union here went to bat for him. The out-of-court compromise settlement, ending the hearing and putting the "Gay 90s" back into the union's good graces, resulted in the union getting \$1,000 for North the settlement of the settlement of the settlement.

Gold and his associates had conceived the idea of bringing back a stage show plus films policy to Minneapolis and acquired the Homewood Theatre for that purpose. However, the project didn't click and it was scrapped after only two weeks.

Nero is scheduled for a Minneapolis Symphony Orchestra Sunday afternoon pop concert appearance March 9.

A combination of television and hotel interests may make Australia a swinging circuit for American names. The Channel Seven Network there and the Federal Hotels will jointly pay transportation costs for top names working in the Down Under Country.

Jack Neiry, who heads his own firm as well as being on the board of Aztec Services, one of the major Aussie booking offices, together with Norman Spencer, assistant managing director of the network, are now in the U.S. lining uptalent.

Bob Hope has already been pacted for a network spot in February, but it's not yet known whether he'll make personals there. The duo is working with their American representative, Jerry Weintraub, who is also a personal manager,

The share-the-costs program was devised as one way of beating the huge transportation expenses. Spencer pointed out that many of the top American variety shows have been shown on the network, but results are strongest when the programs' stars appeared in that country.

country.

The Aussies appreciate their visit and it helps establish a kinship. Thus a junket to the Anzac territory is not only helpful to the network, but also contributes to the sale of records.

The Federal hotels operate the Savoy and Menzies in Melbourne, and the Menzies in Sydney as well as outlets in other major cities.

as outlets in other major cities.

Both Niery and Spencer agree that the tastes of Australians parallel those of Americans and it's a fairly safe bet that the names of the U.S. will find acceptance in their heath. They point out that some of the American performers have made careers and a new life for themselves in Australia. The classic example is Will Mahoney, now virtually retired. But in the past few years George Hanlon Jr. has become a name in those parts.

Neiry and Spencer also point out that pantomime and legit have virtually taken over in theatres, thus television and hotels are entrusted with presentation of variety shows. However, both have felt that singly they could not afford the huge costs connected with bringing a performer over from the U.S. However, the cooperative venture shows indications that there will be a considerable upbeat of talent.

They point out that the tv appearance will, in most cases, be a single performance. The show can be taped for presentation in the other Channel Seven stations. As far as taping a program pegged to Australia in an American studio, the duo feels that's out. The Aussie's won't be fooled.

Strike Costs New Hawaii Aud 100G Potential Take

Honolulu, Dec. 17.

Concrete strike has cost the city's new municipal auditorium a loss of some \$100,000 in potential revenue. Delay in completion has made it necessary to cancel all attractions that had been sched-

uled before March 30.

Looks now as if the Harlem Globe Trotters basketball team may be the initial attraction. They're booked for March 30.

RAT FINKS REJOICE YOU HAVE A NEW HOME

"Jackie Kannon's Rat Fink Room attracts many showbusiness celebrities it's certainly never dull here."

JACKIE KANNON'S RAT FINK ROOM

Atop The Roundtable 151 East 50th St., New York, N. Y.

HARVEY HOTEL MONTHLY MONTHLY PATE

THE PARIS SISTERS



★ THE CRESCENDO

Los Angeles (Currently Breeking Attendance Records)

★ COLUMBIA RECORDS (Next Release, January '64)

★ RED SKELTON HOUR (Alring January 14, '44)

(Airing January 14, 164

★-ORIENT TOUR (Leaving Jan. 28—4 Weeks)

Personal Management CLANCY B. GRASS 8435 Cresthill Rd., OL. 6-3883 Los Angeles 69, Calif. .. and now New York

East Coast

OPENING

TOMORROW

Thursday, Dec. 19th

San Francisco game the went to

West Coast

"KELY SMITH WRAPPED ONE OF THE LARGEST OPENING NIGHT CROWDS IN PALMER HOUSE HISTORY AROUND HER LITTLE PINKIE." Inicago gave its heart to THE PERSON NAMED IN COLUMN TWO IS NOT THE PERSON NAMED IN COLUMN TO PE Of Thee We Sing, Keely

iffili

"Twin Soliloquies" (from South Poethe) FRANK SINATRA and KEELY SMITH Frem REPRISE Repertory Coming:

Girl New

"Little Girl Blue - Little

"So in Love" (from Kiss Me Kats)
KEELY SMITH and FRANK SINATRA

WILLIAM MORRIS AGENCY

KEELY SMITH and COUNT BASIE

KEELY SMITH ENTERPRISES/BARBARA BELLE, Executive Director

EO.

MONA LISA RECORDS

Beaucoup Freeloading

Atlanta Negroes Bring Suit to Halt Discrimination at New Holiday Inn

Atlanta, Dec. 17. Three Holiday Inn of Atlanta, built rehad acquired room reservations. cently in a Federally-assisted urban renewal area, from denying and hotel officials occurred Sept. or curtailing Negro access to its 4 a few hours after special openfacilities.

Meanwhile, Mayor Ivan Allen's "Job Opportunity Committee" has in operation here), suit sets out. met for the first time and started Inn is situated in Butler St. Urban grappling with problem of how to overcome barrier of race in city government employment.

Injunction suit, filed as a "class

Heading Into A **Big New Year** Returning by Request International Favorites

BILL HALEY and His COMETS

DECCA, NEWTOWN RECORDS

SHOWBOAT CLUB, Las Vegas 3 Wks. Beg. Dec. 26 **NEW EUROPEAN TOUR**

March - April, 1964 7 VERSATILE LADS

CAMEO-PARKWAY RECORDS

Fourth Engagement The World-Famous
PEPPERMINT LOUNGE, N.Y.C. 4 to 8 Wks. Beg. Dec. 10 LE PICHET CLUB, Denver Back for 6 Wks. Beg. Feb. 11

SISTER ROSETTA

Sensational Singing-Guitarist EL MOROCCO CLUB Montreal, Dec. 26 - Jan. 4 hungry i San Francisco, 4 Wks. Jan. 27

Exlusive Bookings

JOLLY JOYCE AGENCY

58 West 48th Street New York City 1786 COlumba Affiliated Offices Phila. — Las Vegas — Europe

RUFE "Petticoat DAVIS ONE MAN HOOTENANNY

Management: DAVID B. WHALEN Beverly Wilshire Hefel, Beverly Hills, Calif.

action" for all Negroes, alleges inn Atlanta Negroes have management refused to grant lodgasked Federal courts to restrain ing to three Negroes after they

> Confrontation of these Negroes ing ceremonies for new Holiday Inn (Atlanta area has two others Renewal area.

Negro plaintiffs-actuary Jesse M. Hill and Drs. Clinton E. Warner and Albert M. Davis-claim inn's refusal to serve them was based solely on their skin color, a violation of 5th and 14th Amendments and also executive Order 11603 forbidding racial discrimination.

Suit said Holiday Inn property was purchased from Atlanta Hous-ing Authority by Mid-Atlanta Investment Co. and then leased to Holiday. Because inn is built in an urban renewal area, suit contends, it is "a product of indispensable Federal, state and local governmental as well as private action" and is thus liable for the guarantees of the 5th and 14th amendments.

Suit additionally claims Mid-Atlanta agreed, when it acquired property, not to enter into any racially restrictive covenants.

Negro plaintiffs said Holiday Inn personnel told them holstery was practicing socalled "Dallas Plan," under which Negroes are admitted only if they are part of a visiting convention whose total membership is not more than 5% Negro.

FIRE WHEN YOU SEE WHITES OF THIGHS

Atlantic City, Dec. 17. Atlantic-Cape May County Citizens committee is waging a campaign aimed against nudie-cutie motion pictures and the newspaper advertising that accompanies them. It plans to ask all service clubs in the area to appoint committees to help "clean up" films and advertising.

It suggested but did not act on an idea to distribute to all civic groups and churches the Catholic Legion of Decency film list—or

some comparable ratings. law exists which specifically sets (63; \$4.95 top. pictures, with prosecution in mind against theatre operators if there is such a law.

It discussed what the committee agreed was a rebuff from newspapers in the area on its move to publish letters to the editor.

The committee represents area Parent-Teacher Assus., churches, Jaycee chapters, and other organizations. Its aim is to withdraw patronage to motion picture houses showing objectionable films, and to barrage newspapers with letters requesting they with hold ads with overheated seman-

(Almost) at Flamingo's **4-Day Xmas Press Party** By KAY CAMPBELL Las Vegas, Dec. 17.

Some 800 fourth estaters jammed the Flamingo at Morris Lans-burgh's third annual Christmas press party and overflowed into nearby Strip hotels during four-day celebration. Although reservations were theoretically limited to 700, no unexpected arrivals were turned away. The L.A. Press Club group, for example, was limited to 90, but more than 200 showed up for the festivities, 60 by private cars, the remainder via Western Airlines. More than 70% of the total number were working press, according to Dick Odessky, publicity director for the hotel. The oversize crowd created a

major problem in logistics, not only of space but service, food and Publicist Odessky averdrinks. aged about three hours sleep each night. Among the skedded events was the "Paper Ball" with head-liners Juliet Prowse and Allan Drake in the Flamingo Room, "Around the World" cocktail party hosted by BOAC (in reality a din-ner-dance), "Noisy 90s Party," hosted by Laura Scudder, fashion show, ginrummy tournament, and a "Quill & Scroll" brunch pre-

sided over by Abe Schiller. "Gay White Way" operators in down-town Las Vegas offered free food, and gifts-trinkets, goldplated lighters, pens, leather goods and ducats for \$500 drawings—at the Golden Nugget, The Mint, California Club, Hotel Fremont, Horseshoe Club and Silver Palace.

Package price included round-trip plane fare, free breakfasts, round of parties, baggage handling, transportation to and from Las Vegas airport, and room. For L.A. clubbers, this totaled \$50 for three days and nights. It is estimated that the Flamingo spent in excess of \$25,000 for the event.

Burlesque Revue

WBW Productions Inc. (Joseph Burstyn, Bernard Walzer, Milt Warner) presentation with Blaze Starr, Charlie Robinson, Dick Dana, Billy Reed, Ken Martin, Charley Schultz, June Knight, Jean Carroll, Paul Brown, Thelma Pelish, Erin Adair, Billie Mahoney, David Fleischman Orch. Choreography, Elna Laun; costumes, Peter Joseph; orchestrations, Russ Case. Opened

The curtain on burlesque, low-ered by late Mayor LaGuardia in 1937, is gradually rising. Producers are now enabling the new generation see the things that papa used to sneak off to, and apparently what they're finding is somewhat disappointing.

Burlesque on Parade" is a different type of revived Minsky. It dent in the sketches.

burley been presented more sump-

back the burlesque of a former era without its discomforts and tawdriness. It isn't the same. The feeling of yesteryear is achieved to a greater extent at the institution down the street (Casino East Theater) where Ann Corio prevails. But the newer show seems to be an entry into a higher type fare. There's a basis for a lowcost musical in this collection, and perhaps something along those lines

the newer show seems to be an entry into a higher type fare. There's a basis for a lowcost musical in this collection, and perhaps something along those lines can evolve.

One of the major facets of burlesque is, of course, the strip squad. In this department, the formidable Blaze Starr, who has huge measurements, predominates. Miss Starr is an agressive and shapely female. Her assets are considerable and her means of display are prominent and eye-catching. It's a real whift of yesteryear in New York. She invites vocal response from the audience and she diverts to the legal minimum entertainingly.

June Knight also decreases the (Continued on page 50)

Willing ampassador to England but then with the Film Booking Office, a motion-picture company, suggested to Albee that he sell out. Kennedy is reported to have of-ered Albee 21 for his Keith-Orpheum stock which was then quoted at 16 on the Exchange. Albee declined but weakened on the advice of those he thought were his friends. He sold. In three months the stock soared to 50.

"Albee was continued with the organization as president but, unknown to him, his power had been taken away. He entered Kennedy's office one day to make a suggestion. The conversation, according to associates, was short: Didn't you know, Ed? You're washed up, you're through'.

"Albee understood, quit, died."

Evergreen 'American Vaudeville'

Douglas Gilbert's Volume of 1940 Revived as Paperback—Full of Nostalgia and Data

By ABEL GREEN

(Dover Books) of "American Vaudeville: Its Life and Times", are these two contrasting quotes. While the book dates back to a 1940 copyright, and might seem dated, so is vaudeville, as a basic show biz entity in the yesteryear tradition, hence much of the history is as appealing a quarter of a century later. Gilbert was a longtime N. Y. World-Telegram feature writer (it a \$12,500 stipend, starting March had not yet been merged with the 2 for a week. She is current at the N. Y. Sun) and, incidentally, his son George Gilbert is currently a VARIETY staffer.

VARIETY and its yesteryear stafers, and particularly founder Sime Silverman, who is covered in an entire chapter, are very much part of "American Vaudeville" but the references to Sime will be the subect perhaps of some future excerpt.

Under the chapter heading of "The Critique Caustique", Gilbert refers to the late Epes Winthrop Sargent, a pioneer VARIETY reviewer, who was better known as Chicot, a nom-de-critique he borrowed from Dumas' "The Three Musketeers" because, to quote Chic—as the signature was later shortened—"Chicot wasn't as big a fool as he looked". Sargent in and life was more herefare. real life was more benign in appearance than his caustic type-writer, as witness this quote from Gilbert's book:

"With the worthless freak acts Chicot had no patience whatever and hurled his philippics at them with libelous contempt. Of the Cherry Sisters, who were an especial loathing, he wrote: 'They do not care to be exploited as freaks, and insist on being treated with due respect By way of the contempt. with due respect. By way of ma-terial for press notices they tell him (the comment refers to a letter they wrote to E.D. Price, manager of the Pleasure Palace in New York where they were booked to play the following week) that they were given four golden horseshoes ...in Chicago, and presented with

a glass cane, handsomely decorated with ribbons, at St. Louis. If arrangements could be made I should be glad to present them with a horseshoe attached to the business end of an able-bodied and hardworking jackass'.

(For the annals, the Cherry Sisters are now an historic show biz synonym for "the world's worst act", which actually was an appelation later given them by Sime).

Shades of Joe Kennedy The other quote from Gilbert's "American Vaudeville" is the valedictory to the medium itself, as he concludes, "Just before (Edward Franklin) Albee's death, this was dramatically called to his at-tention by Marcus Heiman of the seeks to take away what had be United Booking Office [which difcome to be a necessary item in fers from today's legit UBO]. When burlesque—sleaziness. It's only evithe men met in Palm Beach, where Albee died, March 11, 1930, of a The production and theatre are heart attack, Heiman said, 'You something else again. Never has killed vaudeville, Mr. Albee'.

"Dazed, the ailing Albee, who for burley been presented more sumptously. The theatre (formerly Loew's Commodore) is firstrate, clean and carpeted although too large for intimacy. The costumes are new and the line, believe it, is one of the prettiest in New York. They're nicely costumed and the routines are well executed.

It almost seems a shame to bring back the burlesque of a former era

"He had been retired nearly a year—beaten and broken, and as he suspected, doublecrossed.

"In 1928, Joseph P. Kennedy [surviving father of the late President John F. Kennedy], at this writing ambassador to England but then with the Film Booking Office,

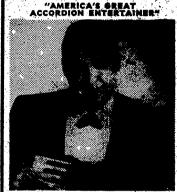
Excerpted from the late Douglas He was brought back and huried Gilbert's \$2 paperback reprint from the Cathedral of St. John (Dover Books) of "American Vaude, the Divine, to whose building fund he had contributed so liberally. A corporal's guard attended the

Edie Adams' Hub Date

Las Vegas, Dec. 17. Edie Adams has been signed for a stand at Blinstrub's, Boston, at a \$12,500 stipend, starting March

General Artists Corp. set the

Riviera here.



DEC. 14-21: HOME LINES NASSAU CRUISE VARIETY (Guy): "New acf looks slick top bot for major piteries, video, yaude & concerts."

GLASON'S FUN-MASTER

COMEDY MATERIAL For every breach of theatricels
"WE SERVICE THE STARS!" 35 Gag files \$15, plus \$1 postage FOREIGN: 35 for \$30

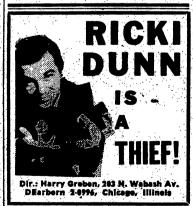
3 Parody Books, per Bk."...\$18 o 5 Blackout Books 1-2-3 Each...\$25 o No. 4 for \$35—No. 5 for \$36 Minstrel (white face) Euger \$25 o "How to Master the Caremonless" o \$3 PER COPY NO C.O.D."s

BILLY GLASON 200 W. 54th St., N.Y.C. 16019 CO 5-1316 (We TEACH M.C'ing and COMEDY)
(Let a real Professional train year)

BILL RODSTEIN LATIMER CAFE SINATRAMA ROOM

and His Family Will Be at the HOLIDAY MOTOR INN 440 West 57th St., N.Y.C. For 10 Days, Beg. Dec. 28 Would like to hear from our

many New York friends.



Currently **ROYAL RESTAURANT** Liverpool

Season's Greetings

NAKAKAKAKAKAKAKAKA

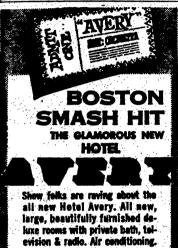
The Colonel

and the same of th

More Hotel Chains Seek Aid From Pros To Stock Cafes With Proper Talent

Hotel chains are increasingly Robert Ten Eyck is purchasing for leaning toward retention of talent the Statler Hilton, Dallas, and Gene buyers to stock their entertainment Whalen is talent sampler for the rooms. The chains, in instances where buyers have been added, feel that the managers or assistants who hitherto have been in charge of entertainment policies are too heavily bogged down by other du-ties to give this facet of innkeeping the attention it deserves.

In recent months there has been a discernible trend toward getting experts in to scout the talent. Al Banks is top buyer for the Sheraton Hotels. The Tisch hotels recently retained Larry Gengo to buy for all the inns it controls. Jim Nichols is now buying for the Queen Elizabeth, Montreal. Ben Marshall is buying for the Drake, Chicago.



WANTED AUDIENCES TO WATCH FUNNY, HILARIOUS, COMEDY WAITER

AVERY & WASHINGTON STS.

ARTIE ROBERTS

PERFORM

He made these audiences happy STEVE ALLEN, CANDID CAMERA G.M., XEROX, I.B.M. New let him do the same for you.

FREE Brochures and price on request.

Contact: ROBERT REXER
1674 Broadway, New York City
Ct 5-3660

NICK LUCAS

DIAMOND JIM'S

St. Paul, Minn.

"THE COMEDIAN"

The Only Real Monthly
PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST
THE MOST-UP-TO-DATEST

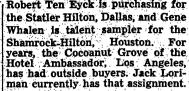
Now in its 157th Issue, containing stories one-liners, poemettes, song littes, hecklers, audience stuff, monogos, parodies, double gags, bits ideas, intros, impressions and impersonations, political, interruptions. Thoughts of the Day, Humerous Views of the News, Vignettes, etc. (20 Pages) \$25 YR.—SINGLE ISSUES \$3

\$35 YR.—SINGLE ISSUES \$4

No C.O.D.'s BILLY GLASON, 200 W. 54th St. New York City 16019, CO 5-1316

THANKS, SANTA CLAUS FOR INTRODUCING ME! WILBURN LOY

Comedian P.O. Box 1741, San Diego 12, Calif. (Rudolph thanks you tool)



Entertainment buyers are being added to hotel staffs not only to provide shows for the major entertainment rooms and lounges but also to participate in consultation on outside functions. Many chains are finding that although another ex-ecutive is added to the payroll, there is ultimately a monetary saving.

For one thing, a professional buyer is more familiar with prevailing prices and more conversant with the potential of an entertainer for a particular situation. He is also able to spend more time looking at new faces. Latter generally bring the overall budget down a few pegs, and provide new interest for the room.

However, one facet that provides an immediate saving for the hotels is the general realignment of music.

A buyer will frequently form a new outfit so that commissions to outside agencies can be eliminated. In some cases, the buyer can save enough in one department to warrant his salary.

Frequently a hotel talent buyer will call in individual buyers familiar with local situations. Thus, Milton Lehr is buying for the Sheraton Puerto Rico, although Banks is in charge of all entertainment operations for the Sheraton system. In all cases, the innkeepers have found the new procedure to be paying its own way.

Anthony Makes 'Bookend' Replacement Before His **New Group Even Starts**

Hollywood, Dec. 17. Ray Anthony, who is returning to niteries with his band and four "Bookends," will have a replacement before he actually takes off. Vikki Carr, whom bandleader had under contract and slotted for one of the quartet, asked for release from her one-year pact and

Anthony granted it. Pact would have kept chirp with Anthony until end of January. In releasing her, he exacted no coin or further commitment. "It is merely a fine gesture by him to helm another's career," was way Arnie Mills, her manager, characterized action.

Cindy Malone replaces Miss Carr, who got \$450 weekly on her Anthony deal. Last month she re-ceived \$750 per frame at Crescendo here and is pencilled in for \$1,000 weekly by Tidelands, Houston. Other three "Bookends" are Carol Conners, Diane Vargo and Lori Mattis.



DONNA LYNN CAPITOL RECORDING ARTIST

"THAT'S ME I'M THE BROTHER" MCCLENDON AGENCY

LARRY WARD QUARTET

Kay Canfield (Vocalist- Drummer)

12 Wks.: Tarpoffs Supper Club; Lansing, Mich., 8th return, 48, Wks.

12 Wks.: Flame Restaurant; Duluth, Minn., 4th return, 39 Wks.

4 Wks.: Ridglee Country Club, Fort Worth, Toxas

2 Wks.: Officers Club, Ft. Benning, Georgia

4 Wks.: Officers Club, Ft. Benning, Georgia

4 Wks.: Desert Inn, Columbius, Ohio

4 Wks.: Van Orman Hotel, Fort Wayne, Ind., 3rd return, 15 Wks.

14 Wks.: Columbia Club, Indianapolis, Ind., 8th return, 52 Wks.

ASSOCIATED BOOKING CORP.—Chicage

Red Doff Joins Dugan

Hollywood, Dec. 17. Red Doff joined John F. Dugan Enterprises in an exec capacity, specifically to package pix and television properties. Onetime flack and for a number of years thereafter a personal manager, this is Doff's first fling at agenting. Dugan formed his firm after MCA folded its talent-handling wing, with which Dugan was long

Cincy Gardens Nears Its 15th Anni With Peak Year; Few Open Dates in Slate

Cincinnati, Dec. 17. Cincinnati Gardens is approaching its 15th anni stripe with a peak year to offset rough going earlier. A buildup of assorted events has few open dates in all-season sched-uling, acording to Alex Sinclair, who has been general manager before completion of the arena Feb.

22, 1949.
The holding company, Sportserv ice Corp., with Lou Jacobs, multimillionaire concessionaire of Buffalo an 80% owner, also parents the Cincinnati Royals pro basket-ball club, which plays 32 home games in the Gardens.

Permanent 11,500 seating capacity of the arena is increased.

to 13,000 for wrestling, 13,500 for basketball and 14,000 for boxing. lce hockey now has a 30-game-booking at the Gardens, the original Indianapolis pro team being transferred to Cincy after the recent Indianapolis arena fire disaster

One-nighters at the Gardens include wrestling, roller derby, midget auto racing, etc. Regular bookings comprise such events as the Shrine Circus and Sports

The original arena has acquired a one-story annex for ice skating and exposition purposes. Public ice skating in the annex is from October to April and in the main building during July and August. This attraction adds up to \$100,000

PP&M SRO 37G IN HUB. HARTFORD & BUFFALO

Pittsburgh, Dec. 17.
Peter, Paul & Mary are selling out on every date being promoted by Ed Sarkesian, Detroit concert manager. Here to set the trio for a date at Syria Mosque on Jan. 18, Sarkesian reported he was SRO in recent Omaha and Kansas City concerts.

He added that the Friday (13) concert at Bushnell Memorial in Hartford was sold out with a gross of \$11,000 Wednesday (11); and that his date at Donnelly Memorial in Restor on Saturday (14) had in Boston on Saturday (14) had been sold out as of Monday (9) with a gross of \$14,000.

PP&M, under the Sarkesian banner, were also sold out for a \$12,-000 take for the Sunday (15) date Kleinhans Auditorium in Buffalo.

Bolender's Ballet Gala

Koeln, Dec. 17. American choreographer Todd Bolender, formerly with the New York City Ballet, now with the Koeln Opera will have his first complete ballet evening on Dec.
22 including world premiere of
"Serenade No. 9" and "Theme and
Variations" plus German premieres of "The Still Point" and
"Souvenirs."

Hilton Hotel

Continued from page 46

married soldiers, and the American families, too. This, they insist, is unfair competition.

The director of the local industry office also noted that there is no need to allow new nightclub concessions in Frankfurt. He added that when the city had a population of 650,000 there were 120 clubs doing good business—now the city has expanded to 750,000, and the 60 clubs still open are finding keen

60 clubs still open are finding keen competition.

Nitery business has declined the past few years due to increased number of autos in West Germany, meaning that the people travel more. Television has also captured some of the former club visitors. visitors.

ORGANISATION LONDON

PRINCE OF WALES THEATRE, PICCADILLY, W. Bernard Delfent Frederick Granville - Elliet Martin and Daniel Hellywood

present JOAN CLARK and BENNETT "NEVER TOO LATE"

TOM STERN & JENNIE LINDEN Director: SEORGE ABBOTT

TALK # TOWN HIPPODROME CORNER, W. WORLD'S GREATEST THEATRE RESTAURANT BERNARD DELFONT ROBERT NESBITT'S JEN O'CLOCK BEARS "HIGH LIFE" led of 17:30 P.M. MAX BYGRAVES

SAVILLE

BERNARD TOM DELFONT & ARNOLD HARRY SECOMBE

"PICKWICK" Director: Peter Coa

ROYAL COURT THEATRE, LONDON

By arr. with The English Stage Co. SPUR PRODUCTIONS LTD. "THE

GINGER MAN" by J. P. Donleavy Director PHILIP WISEMAN

AMBASSADOR THEATRE, West 49th St.

n. 57. 44

DAVID MERRICK BERNARD DELFONT

JOEL GREY "STOP THE WORLD_ I WANT TO GET OFF" else World Touring Co.'s

HIPPODROME BIRMINGHAM

FRANKIE VAUGHAN "PUSS IN BOOTS"

HIPPODROME BRISTOL

Tom Bernard Arnold & Delfont

MORECAMBE & WISE "THE SLEEPING BEAUTY"

EMPIRE Theatre LIVERPOOL Tom Arneld & Delfent NORMAN WISDOM "ROBINSON CRUSOE"

THEATRE ROYAL Tom Bernard Arnold & Delfont present HARRY WORTH

"TURN AGAIN

WHITTINGTON"

PRINCESS THEATRE TORQUAY

Bresent EVE BOSWELL "ALADDIN"

CHRISTMA'S PRODUCTIONS

CHARLIE DRAKE . MORECAMBE and WISE FRANKIE VAUGHAN . NORMAN WISDOM . HARRY WORTH. ETC.

TELEVISION

TONY HANCOCK SERIES . CHARLIE DRAKE SERIES MORECAMBE and WISE SERIES

50

BO BELINSKY Seng, Dance, Comedy 10 Mins.

Silver Slipper, Las Vegas

Handsome young Bo Belinsky the controversial playboy southpaw pitcher, once with the Los Angeles Angels, looks like a college sophomore in his nitery debut at this desert citadel of burlesque, show-

ing only an occasional trace of firstnight jitters.

Belinsky headlines here (top banana Hank Henry is in H'wood for his role in "Robin and the Seven Hoods") and has some predictable special material written for him—such as a parody on "Take Me Out To The Ball Game" which he sings with a surprisingly good voice—but most of it is fine plause meter. He quickly brings fun, clicking because of Belinsky's on his dummy, Wally, and exhibits savyy showmanship. He kids him-some of best ventriloquism in busiself with the telegram reading gimmick "Congratulations on your nightclub opening, and I know you will help us win the pennant, signed, Yogi Berra," "Thank you for the diamond ring, but what does that little sign mean—in case a ventriloquist, and moves into of fire break glass? Mamie Van radio conversation between Ground Doren." and does an okay bit of terping with the Silver Slipper ettes, who are dressed, natch, in baseball uniform. Since he showcases a pleasant singing voice, Belinsky's turn probably would be strengthened by the addition of a non-complicated uptune for him to solo. Only once does Belinsky get involved with the vet burlesque comics in the show (Danny Jacobs, Eddie Innes, and Dick Richards, doing the ancient "Go Ahead and Sing" skit) and he smoothly expenses lines with them changes lines with them.

Bill is balanced by Donna Theodore, a beautiful young brunet songstress who has strong poten-tial, and Taffy O'Neill, a fantas-tically proportioned blonde exotic terp. George Redman's orch (4) is small but sounds big as it backs the festivities. Belinsky is here until Jan. 1. Duke.

DAYLE STANLEY Felksongs Le Hibou, Ottawa

Strictly speaking, Dayle Stanley from Boston did no folksongs when caught-although she frequently caught—atthough sne frequently
does—just four of her own folkstyled compositions plus a very
powerful one by English composer Sidney Carter.

That one, "The Crow on the
Cradle," was subtitled "Lullaby
for an Unborn Child",—appropri-

ately to the occasion, since Miss Stanley is nearly six months pregnant and obviously shows it. Opening with high gentle humming, she then set an edge to her pure sweet voice (reminding of Susan Reed's) as she sang, "If he's a boy he'll carry a gun" etc., satirizing war

Miss Stanley, a light-skinned brunet, has a Mona Lisa coiffure and face but not the inscrutable smile. Her strong hands performed some exquisite guitar work and her phrasing was standout. Back here for the second time in two months, for the second time in two months, she was well received again and is certainly one of the most promising folk artists around. She has made her tapes for an LP Veritas (which first recorded Joan Baez) and is prepping with Ray Pong and a third folknik as yet unsigned. She sang in a concert for the late President Kennedy in Burlington President Kennedy in Burlington, Vt., not so long before he was assassinated. Gard.

JIM JOHNSON Folk Songs 25 Mins.

Inquisition, Vancouver, B.C.

Jim Johnson is a cleancut Van couver schoolteacher who has hith-erto confined his folksinging to the West Coast scene but merits greater exposure, at least in other areas of Canada.

He has a soft, true voice that is remarkably pleasant and works easily with a solid repertoire of blues, ballads and work songs. His catalog is well chosen and he scores well with numbers like "The Wanderer", "Pedlar Man", "Last Monday", "Lord Randolph", "El Capitan Blues" and "Riddle Song".

Johnson works well with bassist

Harry Aoki and the Negro-Japanese her unique status as a female in the southeast and will have condition to doing recordings for Jack in the southeast and will have dancing lovelies, one of the best seen at this vaudery for some time. A skirling finale is aided by the songs are raw and powerful, some on his agenda are "Moonlight in led experience this act could fit it very nicely on the folk club circuit.

Shaw a motivalistic lies in the southeast and will have dancing lovelies, one of the best seen at this vaudery for some time. A skirling finale is aided by the dancing femme bagginers of the seen at this vaudery for some time. A skirling finale is aided by the marching femme bagginers of the bord and driving, others are on his agenda are "Moonlight in good.

Comer Productions. Top numbers on his agenda are "Moonlight in Braemar Ladies" Pipe Band. Arthur ies, they would have crumbled of Roynon batons the house orch.

Shaw a motivalistic lies in the southeast and will have dancing lovelies, one of the best seen at this vaudery for some time. A skirling finale is aided by the lastily and closed the burlesquer on his agenda are "Moonlight in Braemar Ladies" Pipe Band. Arthur ies, they would have crumbled of Roynon batons the house orch.

Shaw a motival at the unique status as a female in the southeast and will have dancing lovelies, one of the best seen at this vaudery for some time. A skirling finale is aided by the lastily and closed the burlesquer in the normal shape of the dancing lovelies.

A skirling finale is aided by the lastily and closed the burlesquer in the normal shape of the dancing lovelies, one of the best seen at this vaudery for some time. A skirling finale is aided by the lastily and closed the burlesquer in the normal shape of the productions. To normal shape of the productions of the productions of the best seen at this vaudery for some time. A skirling finale is aided by the lastily and closed the burlesquer in the normal shape of the productions of the productions of the productions of the

JIMMY WALLIS Comedy 65 Mins.

French Quarter, Houston

Occasionally a young comic appears wearing a "can't miss" tag, and such is multi-talented Jimmy Wallis. Only 24, Wallis has been performing since he was 12 and so knows his way around a club stage. He wisely has rejected na-tional tv exposure because he felt he wasn't ready but he's ready

Auditor reaction is mild for first four minutes—he says it always takes him about that long to catch on, perhaps because his youth creates "show me" attitude in auditors—but from then on mitting would be near-ovation scale on apness. Banter is light and funny, and there isn't a lip quiver on even

toughest words.
After 10 minutes or less he discards dummy, not wanting to establish image that he's primarily Control and Astronaut Scott Carpenter, with Japanese transistors getting most of blame. Then there's his horror movie seg, with expert

Songs, Comedy 40 Mins.

Davy Jones' Locker, Minneapolis Ingratiating, hardworking comedy team of Joey & Luigi in this intimate Minneapolis nitery, originally booked here for five weeks early last fall did so well that boniface Marshall Sloan brought employed the start worth. back pronto. Biz sizzled during pair's stay, according to Sloan. They've enjoyed similar success at other small bistros around the country and are now inked through next September, opening three-week date Thursday (19) at Mickey Mantle's Holiday Inn in Joplin, Mo., with ensuing engagements slated in St. Paul, Rockford, Ill., and Sarasota.

and Sarasota.

Boys' full handles are Joey Harlan and Luigi Balletto. Harlan, from Springfield, Ill., does a creditable job on piano while Torontoborn Balletto is oke on drums. Act is divided about 50-50 between songs and clowning, latter consisting mainly of throways which sisting mainly of throways which rate yocks from patrons but are not of top calibre. It's pretty frothy comedy, leaning heavily on double-entendres. Team also does plenty of imitations including such standards as Ed Sullivan, Dean Martin, Ink Spots and Liberace. A few of these are a bit wilted, but

A solid click here and in other intimeries, duo definitely needs some fresh comedy material to earn dates in tonier supper clubs. Their clever bowoff bit in which Luigi explains his partner's secret for reading music indicates they can handle top grade stuff. As act now stands, it's a good bet as a crowd-pleasing draw in lounges and smaller clubs.

BUFFY SAINTE-MARIE Songs 30 Mins

Inquisition, Vancouver, B.C.
Buffy Sainte-Marie, a new name
on the folk scene, may soon be a
major one when the full impact of this young and vibrant Cree Indian girl registers via her upcoming Van-guard debut album and increasing

coast to coast club bookings.

What makes Miss Sainte-Marie particularly individualistic lies in

are stamped with her intensely THE KNOB LICK UPPER 10,000 personal involvement with the world in which she and her auditors live and she sings them with 35 Mins.

deep and passionate conviction.

Without what could be called vocal endowment, Miss Sainte-Marie is self-taught and has the right pipes for expressing her innate musical genius. Her voice is strong or soft as the song occasions. Her warmly flashing personality to match her vocal mood makes it infectious with her audience.

Slim and chic in a black velvet suit, she has long raven hair and is self-accompanied on guitar. For added versatility she turns to a mouth bow, a musical device de-rived from the days Cree Indians played a tune on the string of their hunting bows. Miss Sainte-Marie places the mouth bow to her lips and out comes a bluegrass tune like "Cripple Creek", with lyrics sung alternatively to hand strum-

state. "Way, Way, Way", sung a capella, is a song for her younger brother and sister, and all young people, in which the life of the individual, not the conformist, is upheld. "Love You Daddy" is a blues in the tradition of Bessie Smith a way stop made by the trio last in the tradition of Bessie Smith and borrows freely from that source. And "Winken, Blinken and Nod" is Eugene Fields' poem set to music by Miss Sainte-Marie and turns into a delightful lullaby. "Codeine", another blues, is a scathing indictment of habit-form-

his horror movie seg, with expert impressions of Karloff, Lugosi, and others. While this may play a bit too long, laughs are constant throughout. Other impressions are of Belafonte and a devastating "Elvin Pretzel"

He's likable, good looking and fast with an ad-lib, and his pipes are pleasant in straight rendition of "Green Fields." He writes own material, which is fresh and generally funny. Young Wallis still may need a bit of self-discipline in cutting here and there. Skip.

JOEY & LUIGI companiment, is a moving work song that says all there is to say about the tragedy of segregation without a false note of sentimen-

tality.
Miss Sainte-Marie, whose Cree family originated in Craven, Saskatchewan, was brought up in Maine and educated at Smith, Mount Holyoke, Amherst and Rad-cliffe colleges where she majored in Oriental philosophy and started singing in campus coffeehouses. She's written words and music to nearly 200 songs and is just getting started. With this talent and her canny ability to communicate, this authentic North American should have an assured acceptance and an exciting future.

JANE FORD

French Quarter, Houston Miss Ford is an established pro

savvy, fine pipes, looks and presentation. Her forte is the ballad which

Her forte is the ballad which displays her clarity of tone, such as "There Was You." She has good variety opening with "One of Those Things," and includes novel-ty "Bad Bill," "Danny Boy," "Someday," and begoff "Nobody "Til Somebody," which is becoming about as popular as "Bill Bailey" as a closer, particularly when tune is built to final belt, as done by Miss Ford. is built to Miss Ford.

opener, and some of patter can distaffers in audience. be cut, but she has appeal for Show is especially s opener in all but largest and most plush niteries. Don Cannon Orch (6), as always, a plus in backing show.

ED M. HOWARD Songs. Guitarist 50 Mins.

Deane Hill Club, Knoxville, Tenn. Ed Howard now has his own single featuring folk songs, old standards and western classics in good voice. His personal accompaniment on guitar is excellent.

Expressing rich voice and good music the young artist provides acceptable reaction from the nitery audience. Howard, now 31, is not new in the business; he started at 18 by getting a spot on the old Ted Mack show. He later played with groups in the east, either on the piano or drums.

As a single he is now playing in the southeast and will have

(3) Songs, Comedy, Instrumentals

Inquisition, Vancouver, B.C. Awesome handle of the Knob Lick Upper 10,000 is borne by a trio of fresh-voiced males who combine their versatile vocal and instrumental talents to produce a new, distinctive entry in the arena of folk entertainment. Youthful threesome of Peter Childs, Erik Jacobsen and Dwayne Storey has been out for some time via Oberlin College, Ohio, but performances have been largely reserved for campus concerts to date and they come on loud and clear in the more intimate confines of a coffeehouse setting, such as the Inquisition affords.

Billing of "bluegrass for mod-erns" is a misnomer as trio's songbook is solidly crammed with tunes ming.

Songalog is richly varied, and ranges from topical comment to personal feelings. "The Building of Kinzelwood Dam" is a wry lament on the soon-to-be flooded Seneca reservation in upper New York state. "Way, Way, Way", sung a transport that range the full gamut of the folk repertoire. What the group has achieved is an exciting blue-grass instrumentation and they take full advantage of the rich musical gold available in this idiom to establish a fresh and powerful backing for their vocal stylings.

> a way stop made by the trio last year in the state of Kentucky and in this highly competitive era of position jockeying on the folknik front it seems to be as good as any other. Act as presently constituted is slick, professional and, most important, genuinely entertaining. Songalog includes medley of "fav-orite girl" tunes, "Little Maggie", "Black-Eyed Susie" and "Oh Sus-anna"; badman ballad, "Wild Bill Jones"; song of the chase and hunt, "Groundhog"; and folk standards, "Wayfaring Stranger" and "Wabash Cannonball". Childs and Jacobsen interchange leads and patter ef-fectively, with Storey's dry humor interspersed judiciously and spar-ingly to best advantage. All three display good presence and show manship and vocal work shows re-hearsal hours well spent.

Sharp.

House Review

Metropole, Glasgow

Glasgow, Dec. 17. Alec Frutin presentation of "Bon-nie Scotland," annual vaude re-vue, starring Gracie Clark & Colin Murray. Features Joe Gordon Folk Four, George Cormack & Irene Sharp, Dennis Clancy, Alexander Bros. (2), Arthur Spink, Irene Campbell, Danny Regan, Betty Melville, George Rex, Braemar Ladies' Pipe Band, Moxon Girls (12), Arthur Roynon oxik (12), Arthur Roynon orch.

Alec Frutin, Scot impresario, has another b.o. winner in this annual returning to the nitery circuit after marriage layoff, and she displays with rough Glasgow comedy, lyrical savvy, fine pipes, looks and pressure and savvy a lustry singing. Result is something which pulls in customers from all parts of Auld Lang Syne terrain.

Miss Ford. ing her partner on stage brings in stant laff-reaction, mainly from the

tartan kilt. Dennis Clancy is a lusty singer of Highland songs, and exits to solid mitting. Ditto for the Joe Gordon Folk Four, a quartet of males led by folk-singer Gordon, who have a lively repertoire.

Most impact is by the two Alexander Bros., also kilted, who give out in ballads and Scot functions.

fact, rarely an item goes past that is minus the tartan, kilt and Scot

songs.
Arthur Spink belts out more Auld Lang Syne airs on the ac-cordion, and Irene Campbell dances nimbly with Danny Regan, who is also the producer of layout. Support in ensembles and sketches comes from Betty Melville, a lively wee lass, and George Rex.
The 12 Moxon Girls are a line of

Mont'l Nitelife

which okays the presence of hotels in this part of the city. He revised his plans to include five additional rooms in the converted theatre building which he will call the Hotel Empress.

Richard renewed his application before the Liquor Board last week, admitting that these additional "hotel" rooms will be used for dressingrooms, whereupon the bluenose brigade again moved in to try and block him.

The application is now under consideration by the board, with an answer expected in the near

Whatever the answer is however, will not change the basic fact that the double standard still haunts the liquor law as it is applied in Montreal. It shapes up as a battle between spiritual groups and the spirits.

That is why, when it was announced last week by the Quebec Liquor Board that once again this year the sale of booze must stop at year the sale of booze must stop at midnight on Christmas Eve and New Year's Eve, there was hardly a peep of public protest. But it can be taken for granted that there was plenty of pressuring behind the scenes to have the traditional Christmas and New Year's Eve curfews asserd all in Year's Eve curfews eased—all in vain, of course.

That is also why, the Hotel Assn. of the province of Quebec, some weeks ago let the press and public have a look at a brief submitted to the provincial government, calling for revision of the liquor laws to eliminate the archaic rule forcing all those coming into a bar or restaurant to lift one or two, to have a meal with their drink.

As it happens, the present Liberal Government of the province has already done a revolutionary job in overhauling the liquor laws, compared to what they were under the old National Union regime.

It is understood that the present government is in the mood to consider further revisions, with the possibility of a general loosening up of the nightly curfew and the Sunday and holiday regulations.

Adding fuel to the pressure, of course, is the restaurant and nitery industry, as well as the show biz unions, which feel that a relaxa-tion of the liquor laws will be a shot in the arm not only for their own industry, but for the economy of the entire area.

Burley Revue

Continued from page 48

amount of wearing apparel in the prescribed manner, but her second act seance is more imaginative. It's act seance is more imaginative. It's a series of blackouts and every time she's visible there's less clothing. Erin Adair also tries something different, a strip down from a kiddie costume for the Lolita fans.

There are some specialties, which are obtain. Belieb the before

are okay. Thelma Pelish, the hefty girl who has been seen in musicals, brings a professional stance to her song delivery. Charley Schultz does an oldtime characterization of a Civil War vet watching a parade, and Billie Mahoney, from the line, twirls batons.

The character and performance of the sketches are of such poor calibre that they pull down the

Charlie Robinson is essentially a funny fellow, but the kind of stuff that he, his straightman Dick Dana and talking woman Jean Carroll (not the comedience of the same name) are called upon to do is not up to standard.

The show started off as though some thought of carrying out burlesque was to be tried. The overture consisted of a bit of Bach. Apparently, the intentions were good.

... **J**os**e.**

Sparks Nugget, Nev. Sparks, Nev., Dec. 12.
Ray Bolger, Poncie Ponce, Muriel Landers, George Arnold Singers & Dancers (16), Foster Edwards Orch

It's been five years since Ray Bolger has played the Reno area, but that extra half decade on the dancer's age has made no apparent difference in his modus operandi.
The kicks are still as high, the taps still as fast, the smoothness and poise still as impressive. And, despite the age and this high altitude, he works with the verve of a teenager.

of a teenager.

For this edition of the Nugget's International Follies the accent is on the Yule season. Although the opening night date pushed the season a bit, the exit with full cast was an essay of Yule tunes with invited audience participation.

Bolger, in dark suit and hat, takes his bow with a few lines re the gaming tables, then segues with 'Life Is Just a Bowl of Cherries.' From then on he's in rare form, both for the comedic asides and his hoofing talents. He recounts his show biz career via demos of the Charleston, black bottom, conga, samba, cha cha cha, et al. He also samba; cha cha cha, et al. He also revives his role as the scarecrow in "Wizard of Oz," spoofs a stripper, repeats his familiar "Tea for Two," and takes a stroll "Down Memory Lane" with carbons of past greats (Eddie Cantor, Pat Rooney, Jack Donahue) who influenced his style. He locks it up, natch, with his famed "Amy."

Although Bolger's big talent is in the ferp department, he wins

in the terp department, he wins endorsement (standup ovation on opening show) for his vocalizing, his nostalgic bits and his ingratiating stage personality. With rotund Muriel Landers he also rates high on the comedy scale. Miss Landers, pulled from audience, plays an overzealous fan who insists on partnering with Bolger for a dance routine. The result is as expected: Bolger gets the rough end of the treatment.

Midway in show Poncie Ponce, more familiar as the cabbie on the "Hawaiian Eye" vidseries, comes on after the headliner is paged from offstage that his cab is wait ing. It's a clever into. Despite his limited exposure before a live sal-on crowd. Ponce shows the skills of a vet. He's at ease, assured, and is multi-talented.

Urged to open with a Hawaiian chant, he surprises with an impres-sive interpretation of "Granada," made even more incongruous by his dress: open-necked sport shirt worn with bottom outside his dark trousers. He's adroit at impersonations, as indicated on his accurate mimis of Billy Eckstine, Jerry Lewis, Tony Bennett, Louis Arm-strong, Harry Belafonte and John-

The diminutive Ponce at this point has all the possibilities and potential to develop a nitery act that would be profitable in any of the larger rooms. He shows a natural talent.

Backing for the entire show, with entertainment values heavy on the plus side, is the Foster Edwards

Mills Bros. due in Dec. 27.

Crescendo, L.A.

Los Angeles, Dec. 12.

Jerry Van Dyke, Paris Sisters,
David Allen: \$2.50 cover plus two-

Whatever his problems may have been on "The Judy Garland Show," comic Jerry Van Dyke, in his local nitery bow, showed audiences he is a performer to be reckoned with.

Niteries are the field in which the younger Van Dyke brother has long been accustomed and it shows. He's perfectly at home on the stage, which he turns into a folksy, homespun kind of setting. Additionally, he has his own material to work with and this may be the biggest asset.

an Dyke is the type of comic who plays it simple, then socks home with a sudden sophisticated bit that has lotsa comedy shock value. But, more than that, he has an honest, warm delivery mixed with a fumbling, but practiced, pixieish charm that can't help but win a large portion of the audi-

The act itself is disjointed and loose, held together essentially by his own personal charm. Many of the oneliners and story jokes are

old, drawing laughs only because of Van Dyke's eclectic delivery. The "Lone Ranger" record im-presh bit, which he did on the first Garland segment, shows his versatility, along with the straight Kell playing of "Bill Bailey" against a 26.

wild Dixie band and a couple of vocal bits on "Bye Bye Birdie" songs, earlier made famous by his brother, Dick. Comic is just plain folks and should be satisfying to

any audience.

Paris trio is energetic, bubbly and youthful—and rhythmically loud. They have verve and flair on such songs as "Some of These Days" and work like a typical lounge act.

Allen, seen earlier in various local spots, is a show tune singer and a good one. He delivers straight, sometimes holds lengthy sustained closings and sings with assurance and polish. Big room is slightly against his intimate style, but he holds his own well.

Bob Armstrong band plays handsomely for each act.

Liborio, N. Y. Olga Guillot, Elena Del Cueto Gloria Ochoa & Nestor, Juan Bruno Terazza, Candido, Herman Le Batard Orch; \$5.50 minimum.

Perez Blanco has created a bit of excitement in his Liborio. The current layout is a whiff of pure Havana such as used to abound in the pre-Castro era. The talent comprises wellknowns in the Antilles; the headliner, Olga Guillot, being as famous among the tourists as the natives.

Miss Guillot has never learned to compromise for benefit of the tourist trade. Even during her early days when she played the Havana-Madrid and El Chico, her act was for the consumption of her amigos. But in seeking their favor only, she also brought in the outlanders as well. Her act seemed to be a demonstration of true Caribe canciones.

Miss Guillot in the early part Miss Guillot in the early part of her act pours out a stream of Latin passion. It's heavy and enveloping. In the latter part, she lightens the catalog and trails off in a wisp. Miss Guillot's returns are heavy throughout and she's amply appreciated.

There are two turns in the dance sector, both of whom are confined to briefies. Elena Del Cueto does the kind of dancing that requires no great talent, but a figure. She has the physique for that kind of

Gloria Ochoa & Nestor are a dance twain in the same mold. Miss Ochoa shows a sexy line of terps aided by her partner. It's an act that also adds a sexy note to the proceedings and they're heavily palmed as well. The musical portions of the bill

are by Juan Bruno Terazza, formerly part of the two-piano team of Felo & Bruno who plays a lot of piano, and Candido who continues here with his exciting bongo drum act. The musical backing is by Herman Le Batard.

Steuben's, Boston

Boston, Dec. 12.
Eagle & Man, Chris & Stig Ers borne (2), Don Dennis, Harry De Angelis Orch (5), Harry Fink Trio; \$2.50 minimum.

Eagle & Man head a fast paced show in Joe and Max Schneider's boite in the heart of Hub's theatrical district which portends well for their two-week stay. Arnold Benak had the ropes up night caught, Thursday (12) opening, despite season's first big snow-

Laurel & Hardy. The apparent appeal to both young and old seems to lie in the fact that the oldsters find something nostalgic in the act fresh and interesting albeit not in the sick, slick school of some of

today's comedy Though their basic format remains the same, the addition of new material such as their "cub scout" bit and the "ling-lung" word

mixup should take Eagle & Man off the launching pad and into orbit. Chris & Stig Ersborne, person-able terp team, open the show with some masterful leaps and spins, tap and ballroom. Blonde looker is swung through the air with greatest of ease by her partner for big mitting.

Don Dennis, perennial emcee, singer, who's been essaying a bit of comedy on the side now too, provides a fine rendition of "Lots of Livin" and a big voiced "Came-



"MERRY CHRISTMAS!"

to all our friends—from GALE SHERWOOD and her singing-partner, NELSON EDDY. The Sydney, Australia, Sun said: "Lovely in face and figure, rich in voice, a joy-ous, naughty-eyed comedienne, the beautifully gowned Miss Sherwood is surely one of the most delightful cabaret entertainers ever to come here."

A.P.A., Inc., Handles

Mister Kelly's, Chi
Chicago, Dec. 9.
Dick Gregory, Vicki Frazier,
Marty Rubenstein Trio; \$2.50 cover.

Mister Kelly's has a potent bill that should draw well and also provide its patrons with a rewarding cabaret evening. Dick Gregory is in fine form, fresh, alert, relaxed and loaded with new material, and Vicki Frazier has a haunting voice which she uses with intelligence and dramatic insight.

To say that Gregory is relaxed is

To say that Gregory is relaxed is not to suggest that he strays much from the main line of his humor which is racial. He's still both comedically and personally deeply, nvolved in the current social revo lution. However, if a subtle dif-ferentiation can be made about his approach it is that he is no less militant about the issue, but perhaps a little less inclined to the violence implied in the content of his earlier humor. It's a more effectice approach, both comedically and philosophically.

Typical of his wry approach to integration is his plan to "give Gov. Barnett a Christmas gift that will give all year—a pregnant cat." He also observes that "it took thousands of 'cats' in white sheets to take our right away and only nine men in black robes to give them. men in black robes to give them

back. Vicki Frazier is a thrush who contrary to the stripper's admoni-tion in "Gypsy", proves that you don't have to have a gimmick. She's an attractive brunet with intriguing features and a voice that can both swing and soothe in the same song.

Among her strongest numbers

are a musically sophisticated ver-sion of "Best Is Yet To Come", a tender and haunting rendition of "A New Love Is Like A New Born Child", and a dramatically power ful soliloguy and song version of "I Ain't Down Yet." She received one of the biggest ovations given an opening act this year at the club, and it is safe to say that more will be heard of her. Mor.

After struggling through a string of losing b.o. years during when it featured name act entertainment, whereas the younger set finds it Hotel Radisson's tony Flame Room has apparently hit on a winning floorshow formula. Socko coin-getter is the Golden Strings, eight neatly blended violins backed by

two pianos. Strings offer thrice nightly a varied, highly listenable program which makes femme patrons misty eyed and ecstatic. Male escorts dig em, too, Group has virtually wiped out the \$100,000 annual deficit Flame Room was incurring when it booked w.k. vocalists and comedians.

Originally slated to play 15 weeks here after opening last February, Golden Strings have had three lengthy option renewals and are now booked through May 31 with good prospects of remaining throughout 1964. The LP they relot" to win solid applause from the femme partyites with whom he's big fave.

This show exits Dec. 25. Billy Kelly heads new bill opening Dec.

Guy.

This is the femme partyites with whom he's big fave.

This show exits Dec. 25. Billy where longhair music vies with Kelly heads new bill opening Dec.

Guy.

Turnaway crowds, a frequent phe
Turnaway crowds, a frequent phe-

Harrah's (Tahoe) '1st Annual Variety **Show' Brings Back Oldtime 2-a-Day**

nom particularly on weekends, tes-tify to the rousing biz Flame Room is doing with its fiddlers.

Since preeming 10 months ago, Strings have added a bass fiddle and, on some selections, an ac-cordion. They've also introduced a humorous touch by means of sound effects. But the main features continue to be a brand of ultra-sweet music seldom heard in nightclubs, flawless staging and lighting and lotsa atmosphere.

Audience approval of all numbers is exuberant with "Wunderbar," an appropriate bowoff, setting off prolonged mitting. Al Sheehan's staging and James McLeod's arrangements are top calibre. Russ Moore's band fills in with slick dance music. Rees with slick dance music. Rees.

The Losers, L. A.

Los Angeles, Dec. 10. Micki Lynn, Tommy Butler, Billy Tolles Trio (3); Bill Riley, Donny Cotten; two-drink mini

In for her fifth engagement at Sonny Orling's jazz lounge, Micki Lynn, as expected, has brought the crowd with her. This time around she shares singing bill with Tommy Butler. The two, when duetting, use double mike for an interesting variation on some swinging sounds.

The brunet canary, whose red velvet gown conjures up thoughts alien to this far-outery, reels off a solid series that keeps the customers yelling for more. Whether going it alone on "Hey, Look Me Over" or twin-toning it with But-ler on "Side By Side," she's easy on the eyes and exciting to the

Butler tends to submerge his own personality by using the ap-proach of other artists. However, he sings with professional ease and keeps the hipsters happy with his "Put On a Happy Face" and "Blues In the Night," besides com-plementing Miss Lynn in their

Pair is backed by Billy Tolles, Earl De Witt and Bobbie Sears Between shows Bill Riley and Donny Cotten provide some wailing blues, equally fervent and forgettable.

Bill is in for three weeks.

Valentine's Lau'dale
Ft. Lauderdale, Fla., Dec. 10.
"Circus Daze," ice revue with
Jack Curtain, Patti Hittle, Karen
Lynn, Art Newman, Beverly Osborn, Vic Charles, Johnny Flanagan, John Lolli, Bob Reynolds
Orch; produced by Vic Charles;
choreography, Karen Lynn; no
cover, no minimum.

Although Jack Valentine's has been dark for five years, the big theatre-restaurant south of Ft. Lauderdale reopened last week to capacity crowd. Providing the entertainment is an ice revue tagged

of controlled lifts and spins. Karen Lynn, show's choreographer and a former dancer, neatly executes two solos. Art Newman and Beverly Osborn click in a dazzle of

jumps and twirls.

Jack Valentine and his wife Betty designed their cafe to lure the family trade and place small chairs rinkside for the mopped set who squeal with delight as the show glides along. Youngsters especially dig Johnny Flanagan, who barely keeps his equilibrium on the ice. They also applaud Vic Charles' (and designer Bill Bryant's) realistic puppets from which Charles always manages to produce an emotional impact.

During the intermission Betty the stand. Valentine plays the harp like the virtuoso she is, and John Lolli, a virtuoso she is, and John Lohn, a are expert in modern interpreta-singer from the band, warbles the tions, work with fluidity and poise, musical numbers. A strobe light and also prove more than capable and bubble finale, wafting souvenir in solo turns.

The Leighton Noble Orch turns

patrons home on a high note.

Also rounding out the intermising the entire show.

Also rounding to Bob Jack Benny tue in Dec. 24.

Long

The current experimentation in Harrah's Tahoe South Shore Room is a deliberate attempt to revive vaudeville in a posh modern set-ting—and the result is a faithful duplication. The productions follow a two-a-day theme while the five acts are varied and smartly paced. George Jessel, as emcee-raconteur, is a natural to spice the vaude

This edition, billed as Harrah's First Annual Variety Show, is planned as a yearly event just before Christmas.

Although a big departure from Harrah's policy of booking top names, with one or two supporting acts, this stanza is proving that a variety show has strong possibilities on Nevada stages. Despite a snow storm in the Tahoe area, and chain requirements on all roads, the turnout for show caught Mon-day (9) was generous. And tablers were served a generous portion of entertainment. Show is edited to run full hour and 30 minutes, compared to the normal one-hour, 15-minute limitation imposed by

the club.
Opening production, introduced by annunciator on side of stage.

Harrah's, Lake Tahoe

George Jessel, Tina Robin, The Three Houcs, Gail Horner, Tulara Lee, Lomans (2), Moro-Landis Dancers (16), Leighton Noble Orch (16); presented by Bob Vincent.

is geared to an "Old Music Hall" plot, complete with the old gags, guy chasing grass-skirted femme across stage with lawnmower, et al. Costuming and choreography are also apropos the vaudevillian days. Featured in the opener is Gail Horner, seven-year-old cutie, highly proficient as baton twirler.

Jessel, after giving a resume of the duties of an emcee in a vaudeville show, segues as master story-teller with many routines that won laughs 30 years ago at the Palace in New York. But it's not all vintage.

He recounts many tales from his innumerable speeches, touches on the topical stuff, essays some of his more familiar stories, kids himself re his religious faith' and affaires d'amour, revives his famed "Call to Mamma" ("with not a word changed since I first intro-duced it in 1918"), and makes with high-voltage interpretations of

"California Here I Come" (a la Jolson) and "If You Knew Susie" (carboning Cantor).

Other titles include "My Mother's Eyes," "April Showers" and "Chasing Rainbows." Jessel shows an ingratiating way with tablers, is in full command at all times. He's on briefly between each act, which he introduces while a leggy dancer changes the cards on the annuncia-

tor.
Tina Robin, tiny but powerful in the vocal department, displays youthful exuberance and impres sive projection in a songbag includ-ing "New York's My Home," "Lul-laby of Broadway," "Imagination" (used as a vehicle to accurately despite season's first big snowstorm.

It has taken a few years to work out the formula, but apparently Jack Eagle and Frank Man have found it now. On stage together found it now. On stage together for 35 minutes, they appear as a modern day Abbott & Costello or Laurel & Hardy. The apparent appeal to both young and old seems.

Flame Room, Mpls.

Minneapolis, Dec. 9.

Golden Strings (11), Russ Moore
Orch (5); produced and directed by Al Sheehan; music director, Cliff Brunzell; \$1 cover, \$1.50

Brunzell; \$1 cover, \$1.50

Cliff Brunzell; \$1 cover, \$1.50

C in all tempi.

The Three Houcs (mother, father, daughter) show much skill in tossing large plastic rings and Indian clubs. Routines depart from the standard juggling acts, with all three often working at once. Pace is rapid, the throws are unerring. Tulare Lee, working with male partner coaxed from audience (a plant), keeper the wighlittee.

plant), keeps the risibilities on a high level as she instructs her partner in the simplicities of performing a foot-to-foot stand with femme on the bottom. Hers is a clever routine, with the attendant chatter also on the winning side. The reluctant partner displays top acro control in his near misses and grotesque gyrations in attempting

The Lomans, boy-girl dance team, are expert in modern interpreta-

in the usual first-rate job of back-

OBITUARIES

MOLLY KAZAN

Molly Day Thacher Kazan, 56, wife of film director Elia Kazan, died of a cerebral hemorrhage Dec. 13 in New York. A play-wright in her own right, she wrote for Off-Broadway, her most recent works being two-one acters, "The Alligator" and "Rosemary." Both were produced in 1960. She was a Vassar graduate who spent two years at the Yale Drama School.

She married Kazan in 1932. Her first major theatrical association was as a volunteer with the Theatre Union, a socially conscious group which produced, among other plays, "Stevedore" and other plays, "Stevedore" and "Black Pit." Latter was by Albert Maltz. She later joined the staff New Theatre Magazine, in which Irwin Shaw's "Bury the Dead" first appeared.

Mrs. Kazan subsequently became a reader for the Group Theatre where her husband was a stage manager and later an actor. Some of the writing, directing and acting talent developed in this venture are still considered top names in the theatre.

to change her name to Dinah Washington. When she left the band in 1946, she had established herself as one of the top Negro singers with an earning capacity of about 1939. \$150,000 annually.

Miss Washington was considered a temperamental singer. She starred in several court appearances resulting from various altercations, but never had been in any serious difficulties. Her major disclick was "What a Difference a Day Makes." She was on the Mercury label for many years, but recently switched to Roulette.

Miss Washington was married seven times. Her last husband was Dick "Night Train" Lane, a back-field star for the Detroit Football Lions. Lane, as well as two sons, George Jenkins and Robert Gravson, survive. Her other husbands included saxist Eddie Chamblee, drummer George Jenkins and actor Rafael Campos.

GASTON BELL

Gaston Bell, 86, legitimate theatre and early silent film actor, died Dec. 11 at his home in the Mrs. Kazan wrote the book for arts colony at Woodstock, N.Y.

JOHN HYDE

DECEMBER 18, 1950

FROM FRIENDS AND ASSOCIATES

Office of War Information.

Mrs. Kazan recently returned to print with her poem eulogizing President Kennedy. It was also read from the pulpit of the St. Clement's Protestant Episcopal Church in New York.

Aside from her husband, she is survived by two sons, two daughters and a brother.

ERNEST P. CLIFT

Ernest Paul Clift, 82, legit impresario, died Dec. 7 in London. He was a theatrical manager for more than half a century, but started as an actor. His first engagement was at London's old Princess' Theatre in a melodrama "Two Little Vagabonds."

He moved into the management area in 1917, when he became by which many older theatrical business manager of the Queen's friends knew him. One of his ma-

a musical, "Queen of Sheba," in where he resided for 30 years 1949 and in 1957 scripted "The with a longtime friend, Harry Egghead." During World War II Chaffin. Arthritis, which crippled she edited radio scripts for the his hands but in no way impaired his hands but in no way impaired his vivacity, reduced him from leads to small parts. Despite his handicap, he continued touring into the 1930s.

> Bell graduated in 1902 from the American Academy of Dramatic Arts in New York. During the next 15 years he achieved notable success on the stage, also going to the Coast to star in early silents, including a ploneering tint process, called Kineacolor. His prosperity was such that he and his late wife maintained a summer believed. mer showplace, Bellwood, in New Jersey.

> He was in the original cast of "Brewster's Millions" and played Little Billy in "Trilby" way back, this creating the nickname Billy

Dinah Washington

The staff, officers and directors of Broadcast Music, Inc. deeply mourn the untimely passing of Dinah Washington, a BMI-affiliated writer for many years. To her family and friends, we offer our profound condolences.

Theatre in London. After World for credits was as leading man for War I he went into partnership Lillian Russell. with Basil Dean and Alec Rea. Several years Their first presentation was Ar-nold Bennett's "Sacred and Pro-fane Love," at London's Aldwych Theatre in 1919.

In more recent years, he worked in association with other impresarios, among them the late Anna Deere Wiman and Jack Minster. They presented such productions "The Reluctant Debutante" and "Plaintiff in a Pretty Hat."

DINAH WASHINGTON

Dinah Washington, 39, Negro singer, was found dead in her Detroit home Dec. 14. Police said she might have accidentally taken an overdose of sleeping pills. They added that an autopsy would be performed. A family reunion with her two sons by previous marriages had been planned.

Miss Washington, born Ruth Jones in Tuscaloose, Ala., was given her major break by agent

Several years ago Bell wrote under his byline for the VARIETY Anniversary Edition a fascinating account of the Broadway season of 1907 and the culminating bazaar at the Hotel Astor at which Douglas Fairbanks Sr. was romancing the soap heiress who later became the mother of the present Doug Fairbanks of London. Bell ap-peared in companies with Marie Tempest, Henry Irving and Ellen Terry, among many others.

Until a few years ago, when his energies slowed somewhat, Bell came to New York twice a year to see the shows. His birthday every Sept. 27 became a Wood-stock community event, staged out of doors because the crowds were too great for the cottage he owned with Chaffin. Usual wingding was duly held this year, although Bell had been seriously ill the previous winter. Over 200 guests showed.

Joe Glaser, head of Associated Booking Corp. who placed her as vocalist with the Lionel Hampton band, Glaser also persuaded her Canton, Mass. His native city was (Continued on page 63)

Boston, where he did the Episcopal choirboy bit.

RONALD NORMAN

Ronald Norman, 90, former chairman of the BBC, died Dec. 5 in Much Hadham, Hertfordshire, Eng. He was first with the BBC as vice chairman from 1933-35, then served as chairman until April,

It was during his period of office that the Corporation launched the world's first public tv service, in 1937, and also started foreign-language broadcasts.

BILL GRAUER

Bill Grauer, 41, president and one of the founders of Riverside Records, died in New York Dec. 15

of a coronary occlusion.

Grauer founded the Riverside label 11 years ago with Orrin Keepnews. (The firm will continue under Keepnews' helm.) Grauer, a noted jazz authority, was co-author of "The Pictorial History of Jazz," and for many years was editor and publisher of the Record Changer

His wife, two children and his mother survive. He was a cousin of Ben Grauer, veteran NBC announcer.

BILLY ELSON

Billy Elson, 70, one time VARIETY staffer in Chicago, died Dec. 9 in a Los Angeles convalescent home after a lingering illness. In later years he operated a string of film houses in the midwest and went to

Coast a year ago in retirement. His wife died a year ago.

He was with VARIETY in Chicago in the early 20s and later joined B&K's Great States theatre chain as district manager. He was for a time road manager for Anna Eva Fay, mindreading act. In Min-neapolis Elsen & Nathanson operated six theatres. He was chief barker for Variety Tent 12 in Minneapolis and was instru-mental in building the Variety Club Heart hospital on U. of Min-

nesota campus.

Bell, a native of Fort Collins, Colo., had been a U. S. delegate to two International Theatre Insti-tute conferences. Each summer he operated a festival which brought

top artists to Denver.
Only survivors are a brother and four sisters. His wife died a year

LUIS C. RUSSELL

Luis C. Russell, 61, former composer and bandleader, died Dec. 11 in New York. In semi-retirement, he was on sick leave from Yeshiva U. where he was a chauf-feur for the president for the last five years. In the heyday of the big bands, he played piano and arranged for such top jazz names as Duke Ellington, Chick Webb and

as Duke Ellington, Chick webb and Fletcher Henderson.

A native of Panama, he was a member of a musical family; his father played the organ and led the choir in a local church. The elder Russell taught him to play guitar, violin and piano. When only 15, he played piano at a silent screen theatre.

Russell went to New Orleans in 1919 where he led a band at Tom Anderson's with such sidemen as Louis Armstrong, clarinetist Albert Nicholas, guitarist Willie Santiago

and drummer Paul Barbarin. During 1928-29 Russell's outfit played at Harlem's Savoy Ballroom band at Broadway's Roseland Ballroom. Russel also worked such locations as Connie's Inn, Arcadia Ballroom and Harlem's Apollo

Theatre.
When Armstrong returned from his first trip to Europe in 1933, he took over the Russell band to front. Russell remained as the group's music director as well as its pianist. This arrangement continued for

more than a decade.

Russell, whose orch waxed for the Apollo and Manor labels, fea-tured his own tunes which included such numbers as "Russell's Boogie," 'Boogie in the Basement" and "After Hours Creep." He stepped out of the music biz in 1948 as the big band era began to ebb. In 1955 he managed the Town Hill Club in Brooklyn until the spot was sold.

Surviving are his wife, concert singer Carline Ray, and a daughter.

SUSIE EDWARDS

Susie Edwards, 65, half the vaude team of Butterbeans & Susie, died Dec. 5 in Chicago. She

CURRENT BILLS

WEEK OF DECEMBER 18

NEW YORK CITY

MUSIC HALL Rockettes, Corps de Ballet, Raymond Paige Symphony Orc., "The Nativity."

AUSTRALIA

MELBOURNE (Tivell Theatre) — Van Loewe, Don McManus, Jennifer Hurley, Ted Muller. Sydney (Tivel)—Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

BRIGHTON HIPPODROME — Charlie airon, Freddie Frinton, Billy Dainty, lico Ferry, Henry Lytton, Astar Blair, the Derek Taverner Singers, Full Corps be Ballet.

De Ballet.

LIVERPOOL EMPIRE — Norman Wisdom, Morton Fraser's Harmonica Gang, Eddie Leslie, Billy Whittaker, Patricia Stark, Patricia Lambert, Terry Kendall, Harold Holness, Mary Redern, Jack Escott, Dennis Castle, Daphne Lungaro, Johnny Winter, The Leon Bartell Dancers, The Derek Taverner Singers, The Empire Boys.

Johnny Williams, John Boulter, The Empire Boys.
VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo. Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda. BARBERRY ROOM—Conrad Monjoy... BASIN ST. EAST—Keely Smith, Countries

BITTER END Spider John Koerner BON SOIR—Karen Chandler, Three Flames, Gene Bayles.

SLUE ANOEL.—Dave Astor, Yvonne Constant, Woods & Jones Reyneaux, CHARDAS—Millie Fling, Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc. Espana, Emilio Reyes Orc., Carbia Orc.
COPACABANA—Myron Cohen, Wayne
Newton, Cally Dodd, Rene Martell, Joseph Mele Orc, Frank Marti Orc.
CRYSTAL ROOM—Larry Storch, Jay
Lawrence.
EMBERS—Jonah Jones.

GRINZING - Kalman Banyak, Henry

Butz.

HAWAIIAN ROOM — Dee Marquez,
Keolu Beamer, Auletta Orc.

HOTEL AMERICANA—Patachou Lester Lanin Orc., Al Conte Trio.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders

Prc., Cobey Lou. HOTEL PARK SHERATON — Irving

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Leslie Uggams, Emil Coleman Orc., Mark Monte Orc. Plaza-7 Room: Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston, HOTEL ROOSEVELT—Julius La Rosa, Milt Shaw Orc HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

MOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL STATLER HILTON — Cecil Lloyd.

INTERNATIONAL — George White's Scandals, Mike Durso Orc.

LATIN QUARTER—Kim Sisters, VenDryes, Marion Conrad, Jeanne Michelle,
Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Olga Guillot, Candido, Elena
Del Cueto, Gloria Ochoa & Nestor, Herman Le Batard Orc., Pancho Cardenas
Orc.

LIVING ROOM—Alan Dale, Renee Taylor, Irene Reid, Bob Ferro Orc.

Orc.

LIVING ROOM—Alan Dale, Renee Taylor, Irene Reid, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stanley Myron Handelman, Anita Scheer

RAT FINK ROOM—Jackie Kannon, Ken Colman, Marge Dodson, Norm Geller 3.

RED ONION—Banjokers,
SAMBRA—"Hora Hootenany" Menasha Baharay Orc., Gavri Ders., Margolit Antory, Batsheva Baron & Eara Zahavi, Leo Fuld.

SQUARE EAST—"When The Owl Screams," Bob Dishy, Severn Darden, Dick Schall, Dana Elcar, Barbara Harris, THE MOST—Joe Mooney, Carol Sloane, Jorge Morel.

TOWN & COUNTRY—Allen & Rossi, Brascia & Tybee, Mauri Leighton, Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyra Divon, Paul Dooley, Richard Liber, Liber UPSTAIRS a DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIn-tyre Dixon, Paul Dooley, Richard Liber-tini, Mary Louise Wilson. VIENNESE LANTERN—Vicky Autier,

VIENNESE LANTERN—Vicky Autier, Feriha, Ernest Schoen Orc.
VILLAGE BARN—Ivy Marker, Roy Calhoune, Jim Ray James, Astronotes.
VILLAGE GATE—Leon Bibb, Modern Folk Quartet, Roland Kirk Quartet.
VILLAGE VANGUARD—Herbie Mann

CHICAGO

BLUE ANGEL—"International Calypso Revue." Mitsou, Maurishka, The Calyp-sonians, Al D'lacey Orr CONRAD HILTON—"Hats Off!" Black-stone Jr., Helga Neff & Theo Ernst, Bar-clay Shaw, Sherry Stevens, Ernie McLean, Boulevar-Dears (5), Boulevar-Dons (5), Jimmy Palmer Ore

Palmer Orc.

STAL PALACE—Amanda Ambrose
PRADO HOTEL—"Hits of Broad

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Bonnie Murray, Jimmy Blade Orc.

EDGEWATER BEACH—Gretchen Wyler, Edgewater Beach Guys & Dolls, Don Davisorc.

GATE OF HORN—Ron Eliran.

LONDON HOUSE—Ramsey Lewis Trio, Jose Bethancourf Trio, Larry Novak Trio, MISTER KELLY'S — Dick Gregory, Vicki Frazier, Marty Rubenstein Trio.

PALMER HOUSE—Phyllis Diller, Ben Arden Orc.

PALMER HOUSE—Phyllis Diller, Ben Arden Orc.
PLAYBOY—Sonny Sands, Wayne Roland, Jackie Carol, Russ Arno, Judy Curtis, Brothers Cain.
SECOND CITY—"13 Minotaurs," Ann Elder, Sally Hart, Avery Schreiber, John Brent, Jack Burns, Del Close, Omar Shapli, David Steinberg, Gene Kadish, Bill Mathieu
SHERATON BLACKSTONE—VI Velasco, Frank York Orc.

LOS ANGELES

COCONUT GROVE—Tex Benecke Ray Eberle, The Modernaires. CRESCENDO-Judy Henske, Mike Clif-

DINO'S Jack Elton, Louise Vienna, Steve LaFever. ICE HOUSE—Paul Sykes, Richard & Jim, Bill Willoughby.

Jim, Bill Willoughby.

INTERLUDE—Pat Collins
JERRY LEWIS—Lionel Ames.
MELODY ROOM—Rita Moss.
PURPLE ONION—Jimmy Witherspoon.
Hampton Hawes, Teddy Edwards.
SLATE BROS.—Kay Stevens.
STATLER MOTEL—George Liberace
TOWN HOUSE—Red Nichols & Five
Pennies.

Pennies.
TROUBADOR—Sonny Terry, Brownie
McGee, Hoyt Axton.
YE LITTLE CLUB—Marc Douglas,
Patty Kim.

LAS VEGAS

BOURSON STREET-Lyn Keath. CASTAWAYS—Barry Ashton's "Playmates of '64," Marsh and Adams, Pearl Williams, Peter Anthony, Don Randi 3. DESERT INN—Ben Blue, Guy Lombardo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Springs. DUNES—Rusty Warren, "Vive Les Girls!"

Girls:"

FLAMINGO—Bobby Darin, Pat Cooper,
Russ Black Orc. Leunge: Fats Domino.
Cleopatra's Nymphs of Nile. Rene Paule
4, Bob Sims.

FREMONT—Joe King, Zaniels, 4 Fables,
Emblems, Bill Britton.
GOLDEN NUGGET—Rose Maddox. Deplomats, Cut.Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT — Pat Moreno's "Artists & Models of '63," Sheb Wooley. NEVADA—Carol Jean Thompson, Jerl ynne Fraser, King of Limbo.

RIVIERA—Edie Adams, Rowan & Mar-tin, Joyce Roberts, Humphreys Dancers. Lounge: Shecky Greene.

SAMARA—Senators, Peter & Hank, Russ Cantor, Louis Prima, Gia Maione, Sam Butera, Characters.

SANDS — Sammy Davis Jr., Corbett Monica, Copa Girls, Antonio Morelli Orc. Lounge, Jackie Heller, Vacubian Co., Red. Norvo, Morry King, Strings, Ernie Stewart.

Stewart.

SHOWBOAT—Pat Cons. Johnny Paul.

SILVER SLIPPER—Bo Belinsky, Taffy
O'Neill, Donna Theodore, Sparky Kaye,
Danny Jacobs, Eddie Innes, Viennas, Sliperettes, Geo Redman Orc. Lounge: Fantastics, Beverly-Marshal, Skeets Minton,
Johnny La Monte,

STARBUST — "Lido de Paris," Eddie
O'Neal Orc. Lounge: Novelites, Bernard
Bros., Nalani Kele, Esquivel, Andrini
Bros.

Bros.
THUNDERSIRD—Lounge: Belle Barth,
Buddy Rich, Vicki Lynn.
TROPICANA—Folies Bergere '63, Ray
Sinatra Orc. Lounge: Perez Prado, Denis
& Rogers, Al DePaulis 4, BuBonnet 3,

MIAMI-MIAMI BEACH

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice."

BALMORAL—London Lee, Brown & Dann, Gaslight Singers, Turtles.

CARILLON—"Ooh La La." Barry Sis., Lynda Gloria, Jerry Newby, Pierre Jacques, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3.

CASABLANCA—Buck Buckley, Marie & Flora, Bob Regent Orc.

CASTAWAYS—Ring-A-Ding Six. Peridots, Preacher Rollo Orc, M. B. Symphony Orc.

CASTAWAYS—Ring-A-Ding Six. Peridots, Preacher Rollo Orc, M. B. Symphony Orc.

DEAUVILLE—Sammy Davis Jr.,

DEPLOMAT — Allen Sherman, Molly Bee, Van Smith Orc.

DORAL BEACH—Damita Jo, Allegro A, Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers.

EDEN ROC—Belle Barth, Morry King.
Sonny Kendis Orc., Mongoe Kasse Orc.

FONTAINEBLEAU—"Vive Les Girls."

MURRAY FRANKLIN'S — Murray

Franklin, Kay Carole & Tommy, Eddle Bernard, Dick Havilland Tommy, Eddle Bernard, Dick Havilland Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

RENO-TAHOE

GOLDEN—Davis & Reese, Paris Playmates Revue, John Carleton Orc.

HAROLD'S—Vivienne della Chiesa, Gene Sheldon, Don Conn Orc.

HARRAM'S (Reno)—Jack Ross, Victorians, Tunesters, Hi Lada, Red Coty, HARRAM'S (Tahoe)—George Jessel Varlety Show, Moro-Landis Dancers, Leighton Noble Orc. Lounge: Tommy Dorsey Orc., Mary Kaye Trio, Marksmen, HOLIDAY—Sue Thompson, Coronados, Esquires, Charles Gould.

MAPES—Dorothy Shay, King's IV, Joe Karnes.

Karnes,
NEVADA LODGE (Tahee)—Apollos,
Joe Sante Quartet,
NEW CHINA CLUB—Skip O'Connell,
RIVERSIDE—Jimmy Dorsey Orc., Riverside Varieties, Cariton MacBeth Orc.,
Travelers 3.
5PARKS NUGGET—Ray Bolger, Ponce
Ponce, Muriel Landis, George Arnold
Singers and Dancers, Foster Edwards
Orc.

Orc. WAGON WHEEL (Tahoe) — Towa Pipers, Rene Paulo Quartet, Nelson & Palmer, Ron Rose,

SAN JUAN

AMERICANA—"Magnifico" Ice Revue, Betty Kean & Lou Parker, Lounges: Billy Williams Revue, Ralph Fond, Abel Call, Eduardo, Sasson Williams Revue, Ralph Fond, Abel Cali, Eduardo, Sasson.

CARIBE HILTON—Red Buttons, Miguetito Miranda Orc., Luis Benjamin 5, Lounges: Los Rubios 3, Renee Barrios, Alba Rosa.

CONDADO BEACH—Mimil Benzell, Pepito Torres Orc., Lopez Vidal 5, Lounger, Lolita Vargas, Paul Dillinger.

EL SAN JUAN—Sophie Tucker, Anselmo Sacasas Orc., Damiron & Chapuseaux 3, Lounges: Julio Gutierrez 5, Red Caps, Jesus del Jerez, Cress, Junes.

sus del Jerez, Gregg Jones. OCHO PUERTAS—Mari Pacheco, Luis

& Soledad.

SHERATON—Holiday for Strings Revue, Bobby Capo Orc., Hector Narvaez 5.—PONCE DE LEON—Nilda Terrace, Benjamin Ocasio, Jaime Rogers Dancers, Pepe Lara Orc, Bobby Cruz 5. Louinger, Jose Aponte, Paio Diaz, Luia Rivera, Johnny, Barney, Pepito Arvelo Modera Latin 5.

Latin 5.

EL CONVENTO—Lori Wilson, Scholy

Lisabel, Mastida Orc.

LA CONCHA—Lilia Guizar, Noro Merales Orc. Lounges: Carbia Bros. Los

Brillantes 3.

B'WAY'S 'ICE.' KICKBACK BLUES

Charge Playhouse Mismanagement; Philly Stock Spot Up for Grabs

N. Y. Attorney General Louis J Lefkowitz isn't the only one who's been probing business irregulari-ties in legit. Arthur Hemphill, coniroller of the City of Philadelphia, has been doing the same in connection with that town's municipallyoperated Playhouse in the Park.

What the official described as an unsavory situation involving the producer of that stock operation was divulged, as a gesture of municipal cooperation, at the con-cluding session last Wednesday (11) of the two days of public hearings on the theatre conducted

in Manhattan by Lefkowitz. Hemphill, who took the stand Wednesday as a witness, did not identify the producer during his testimony. But he subequently distributed an interim special audit report on the Playhouse in which the producer was identified by

He revealed that in 1962, the producer formed a separate production company in New York, but did not notify the Fairmount Park Commission, which operates the

Playhouse. The producer, according to Hemphill, admits having personally acquired Broadway options in advance on plays tried out at the Playhouse. These arrangements, he said, were not disclosed to the Commission, nor did the producer receive approval for such activi-

ties.
"It should be noted," he added,
"that the producer expended sub-stantially more Playhouse funds for weekly advertising than in other Playhouse productions. Four shows in which the producer admits having had a personal interest caused a loss to the Playhouse of some \$34,000."

The producer, it was also revealed by Hemphill, used Playhouse funds and facilities for the personal production firm. Furthermore, he said, the production company was the producer and owner of certain plays presented (Continued on page 60)

Shuberts Warn B.O. Men Against Accepting 'Ice'; **Caution Ticket Brokers**

One immediate result of the public hearings held last week in connection with the N. Y. Attorney General's probe of the theatrical industry was the action taken by Lawrence Shubert Lawrence, head of the Shubert enterprises, in no-tifying all personnel of the theatre chain, as well as brokers, that scalping will not be tolerated. Lawrence did so after Alvin

Cooperman, booker for the Shubert interests, appeared as a witness in the investigation and declared that if the Shubert organization were shown evidence of overcharging for tickets, those responsible would be immediately discharged.

The seriousness of the interrogation when Cooperman was on the stand was relieved somewhat when he said in reply to a ques-tion, that he had been a television producer prior to joining the Shubert org last February and that his last ty show was "The Untouchables."

All Shubert theatre boxoffice personnel, all Shubert theatre managers and all employees of the Shubert Central Ticket Office were informed by Lawrence, "If any Shubert employee is here-after engaged directly or indirectly in accepting or demanding a price in excess of boxoffice prices in connection with the sale or dis-tribution of theatre tickets he will be summarily dismissed."

In a dispatch to all brokers rereace declared, "Any broker found making any payment in excess of boxoffice prices in connection with the receipt of such tickets or allo-cations will thereafter receive no further tickets or allocations from any Shubert boxoffice."

'MFL' Cuts Run in Vienna: Slated to Close Jan. 11

Vienna, Dec. 17. Despite rave reviews and expec-tations of a long run here, "My Fair Lady" will curtail its Vienna engagement by nearly three months, closing Jan. 11. The Berlin production opened last September at the Theatre an der Wien and was figured to do capacity through the end of next March. It has been doing about 80% capacity.

The next American musical to be done here will be "Brigadoon." The Volksopera, recently modernjzed during a closing of some months, will produce the Cole Por-ter-Sam and Bella Spewack tuner for an opening in January a year

If Albee OKs Cuts, **Woolf' Can Tour** S. Africa Again

Johannesburg, Dec. 17.
Taubie Kushlick, under whose management Edward Albee's "Who's Afraid Of Virginia Woolf?" was presented in South Africa before its suspension at the beginning of October, has been informed by the recently-appointed Publica-tions Control Board-replacing the former Board of Censors—that amendments to the play script made by the special subcommittee delegated to deal with the matter, and by the Kushlick management, have been accepted by the board and suspension on the play has

been lifted.

If Albee approves the cuts, the play will open in Johannesburg—

HEARINGS BARE

By JESSE GROSS

"It's a Scandal, It's an Outrage." That "Oklahoma" song title song title seemed to express much of the reaction to the public disclosure last week of widespread business irregularities in the Broadway theatre.

Abuses ranging from misuse by producers of investment coin to producers of investment coin to treasurer-broker complicity in an estimated "ice" take of \$10,000,-000 annually, were divulged in two days of public hearings con-ducted in New York by State At-torney General Louis J. Lefko-witz. Testifying at the hearings were prominent theatrical figures, were prominent theatrical figures, as well as attorney and accountant members of the Attorney Gen-eral's office.

The hearings were preceded by eight months of investigation under the supervision of Lefkowitz's Real Estate Syndication Bureau, headed by Asst. Attorney General headed by Asst. Attorney General David Clurman. Lefkowitz has declared that the purpose of the probe, which was triggered by complaints from legit investors, is to seek corrective legislation for conditions considered in need of reform. It was evident at the hearings, which were conducted somewhat informally, that Clurman and his aides had secured.

Got 10G a Year documentation of unethical practices.

The impression exists, in fact, that the documentation may be more extensive than would be con-sidered comfortable. Richard Rodgers, composer-producer-lyricist; Russel Crouse, playwright; Angus Duncan, executive secretary of Actors Equity, and others who were called to the witness stand during the hearings urged that those culpable be named.

However, the position taken by Lefkowitz from the start of the proceedings was that "the names of malefactors which are in our possession have been eliminated

Holdover 'Succeed' Also Big Ticket **Events in 3 Cities For**

Great Britain Arts Fest

See Here's Love' Top Scalper Item;

Glasgow, Dec. 17. Glasgow is one of three cities outside London chosen to be a national center for the Commonwealth Arts Festival scheduled for September, 1965. The others are Cardiff and Liverpool.

Many artists and groups will Many artists and groups will perform here after appearing in London. Most of the local performances will be organised on a local basis. No clash is anticipated between the Glasgow end of the junket and the Edinburgh Festival, which will be ending in September, just as the Commonwealth Festival starts.

Lord Harewood, the Edinburgh Festival's artistic boss is a mem-

Festival's artistic boss, is a mem-ber of the Commonwealth Arts Festival advisory council, and considerable liaison is expected to take place, so that there will be no overlapping.

Got 10G a Year For House Seats

An unspecified femme star in a Broadway hit sold her two house seats a night to a broker for \$10,-000 annually. That was recounted by Marguerite Cullman, a theatrical backer, at last week's public hearings about business irregular-ities in legit. The witness said that she and her husband, Howard Cullman, have invested in some 300 productions over a period of 26

Mrs. Cullman deplored the "inordinate" distribution of house seats and especially rapped the practice of some "40" seats nightly where it was being staged with great success when the banning order came into operation—early of the Penal Law and the stat- (Continued on page 56)

possession nave been eliminated ordinate distribution of house as a matter of fairness because of seats and especially rapped the possibility of serious violations practice of some "40" seats nightly of the Penal Law and the stat- (Continued on page 56)

(Continued on page 56)

Of the new shows on Broadway so far this season "Here's Love at the Shubert Theatre, appears to be doing the biggest scalper busi-ness. That was indicated by a sampling of scalping transactions disclosed last week at the opening session of the public hearings into business methods and practices.

The black market action, culled from overpayments on tickets purchased from brokers in Manhattan and Union City, N. J. by their clients, was reported by Edward F. Reuter, a certified public account-ant with the N.Y. Attorney General's office. The auditor revealed that in the investigation of scalping, which included purchases by fextile companies, 1,219 transactions were studied, of which 962 represented overcharges. represented overcharges.

On the basis of the long list of transactions rattled off by Reuter, "Here's Love" ranked first with a minimum count of 90 tickets sold at prices ranging from \$18.30 a ticket to \$24 a ticket. The samplings were confined mostly to the three months preceding the hear-

In the case of the longrunning "How to Succeed in Business Without Really Trying," among others, examples of 1962 dealings were included, however. A minimum of about 80 transactions were recorded for the latter musical, with in-dividual tickets ranging from \$16.50 to \$30.

The average ticket tab among the shows listed by Reuter was \$20. Productions he named, new \$20. Productions he named, new to Broadway this season, include, besides "Here's Love," "Barefoot in the Park," "Jennie" and "110 in the Shade." Among holdover entries mentioned, besides "Succeed," were "A Funny Thing Happened on the Way to the Forum," "She Loves Me," "Never Too Late" and "Oliver." There were also reports of scalping for such shows. ports of scalping for such shows,

ports of scalping for such shows, no longer on Broadway, as "No Strings," "Tovarich" "Mr. President" and "Little Me."

"Tovarich," "President" and "Little Me" all had unsuccessful Broadway runs. Of the three, "President" was co-produced by Leland Hayward who was a wit-Leland Hayward, who was a witness at the hearings. He testified, in returning to the stand for a second time, that the disclosure of the amount of "ice" for shows that are not hits was "the terrifying thing" to him. In one instance cited, four tickets for "President" were sold at \$22.50 each when the b.o. price was \$9.60, exclusive of the \$1.50 (plus 10% tax) per ticket

premium permitted brokers.
Hayward presumably was thinking that if the overpayment on that transaction and others during the musical's run been reflected in its boxoffice take the estimated \$100,-000 deficit on the venture might have been reduced substantially, if not entirely eliminated.

LET THE EXCITEMENT SHINE ON YOU

Once a year, in the spirit of holiday inventory, pausing to look backward over the year just closing, and ahead to the year just beginning, roll is called of the persons and organizations who make the business there is none like significant, colorful, creative and exciting. The story is told in perspective and panorama, with insight and wit, decorated with useful data and enriched with knowing The special text is months in preparation, weeks in digestion, and a veritable seed-bed of trade prestige.

Advertising is always an intelligent investment in career, in image, in good will but there are special reasons of self-interest to include yourself and your advertising copy in

The 58th Anniversary Edition of



Place Your Copy Immediately at Nearest Variety Office

NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street

HOLLYWOOD 90028

PARIS 80 Ave. le Neulity **CHICAGO 60611** 400 N. Michigan Ave.

> ROME 3 Via Sardegna 43 .

Naples Ha-Ha to Milan; Presents Touring Russian Work Ahead of La Scala

Milan, Dec. 17.
Italian opera houses operate in splendid independence. Within two days of La Scala here revealing its intention to present "the Italian premiere" next March of the Russian work, "Katerina Ismailova" by Shostakovitch, the San Carlo Opera at Naples beast it was offering the same work "for the first time in Italy" as early, as January

Although La Scala still has the first Italian-produced version of the work since San Carlo is only giving house room to the traveling Zagreb Opera from Yugoslavia, there is shock and chagrin enough. La Scala likes to have its leadership respected. The Russian opera was one of only two innovations this season here in Milan, the other event being the staging of Kurt Welll's "Mahoganny" with the American Negro soprano Gloria

Shows Out of Town

Dylan

New Haven, Dec. 17.

George W. George & Frank Gramat presentation of drama is two acts by Sidney Michaels, based on the books. "Dylan Themas in America." by John Malcolin Brinnin, and "Leftover Life to Kill," by Caittin Thomas. Staged by Peter Glonville: scenery, Oliver Smith; costumes. Ruth Morley; music, Laurence Rosenthal; lighting, Okiver Smith and Jack Brown. Stars Alec Guinness; features Kate Reid, James Ray, Barbara Berjer, Martin Garner, Jenny O'Hara, Gordon B. Calrke, Ernest Graves, Margaret Braidwood, Opened Dec. 16, 63, at the Shubert Theatre, New Haven; 55.40 top.

Dylan Thomas Alec Guinness Caittin Thomas Kate Reid John Malcolm Brinnin James Ray Angus Marius Martin Garner Meg Stwart Barbara Berjer, Annabelle Grabam-Pike Jenny O'Hara Robert Mattock Gordon B. Clarke Bartender Paul Larsom Stage Manager Jonathan Moore Katherine Anne Porter Carol Gustafson Thelms Wonderland Louisa Cabot Rev. Breathwhite Grant Code Elena Antone Margaret Braidwood Jay Henry Margaret Braidwood Jay Henry Antone Margaret Braidwood Jay Henry Margaret Braidwood Jay Henry Margaret Braidwood Jay Henry Margaret

A notable performance by Alec Guinness is on its way to Broadway. Given fine writing as a foundation and abetted by tremendously imaginative staging, the actor-presents a stellar interpretation of a sometimes boorish, sometimes pitiful, but always interesting character whose literary — and mortal-life was smuffed out at a comparatively early age.

This presumably authentic chronicle of the career of Welsh poet Dylan Thomas, based on material contained in volumes by his spouse and his American friend and manager, strikes a wide variety of chords in the makeup of an individual blessed with the talent of poetic expression but never able to reconcile erratic behavior with a pattern of living that fos-tered real fulfillment.

Individual scenes range from outright hawdiness to touching genius of deep warmth which seemed to be typical of the poet's life. A mixture of forceful, raucous, sentimental, frustrating, humorous, wistful and pensive dialog touches on a variety of emotions and makes the character absorbing.

Guinness has the role well in hand and builds his delineation with compelling skill.

Also on the highly favorable side is the work of Kate Reid as his sorely beset wife, James Ray as the manager of his American tours, Barbara Berjer, his eventual mistress and Martin Garner as the American publisher of the poet's works. There are also good minor portrayals by Gordon B. Clarke as a college professor, Ernest Graves as a financial wizard, Margaret Braidwood as a preda-tory wife and Jenny O'Hara as a youthful exponent of warped

romantic values.

Peter Glenville's staging must
be rated as exceptionally imaginative. He has utilized an extremely unorthodox scenic design by Oliver Smith in a telling manner to emphasize an interesting flow of action. As an initial presenta-tion of the George W. George & "Dylan" Frank Granat team, shapes up as a quality produc-tion. It should find a ready re-sponse at Broadway ticket windows. Bone.

Mr. Screege Toronto, Dec. 10.

Toronto, Dec. 10.

Theatre Foundation presentation of a musical comedy in two acts (13 seemen), with book and lyrics by Richard Morris, Dolores Claman, Ted Wood; music by Dolores Claman, Stayed by Murray Davis; choreography, Harding Dorn; musical arrangements, Howard Cable; sets and lighting, Tom Spaulding; costumes, Marie Day, Stars Chris Wiggins; features Will Clover, Opened Dec. 9, '83, at the Crest, Toronto; \$4.50 top.

Cast: Michael Dodds, Barbara Gryffe, Mary Janes Saunders, Michael Hamilton, Deckie Burroughs, Barbara Franklin, Brian Crabb, Terence Young, Sarah Moffatt, Howard Mawson, Jackie Burroughs, Barbara Franklin, Brian Crabb, Terence Young, Geoffrey Clarifeld, Cliff Collier, Claran O'Rellly, Musical numbers: "Bringing Home the Christmas Tree," "Bah Humbug!" "Geo Up Little Pony," "Pound, Shillings and Pence," "The Fastest Polka in the World," "Very Long Ako," "You're a Bloomin' Rose," "Mister Scrooge," "Ain't It Cold!" "Knocking Off His Knickknacks." "Merry Christmas!" "Tiny Tim's Carol."

Despite the catchiness of some of the tunes by Dolores Claman, plus the sprightly book of Richard Morris and Ted Wood, this new musical is a letdown. "Mr. Scrooge." as based on the Charles Dickens classic. "A Christman

a seasonal musical comedy, but requires too much production for the sort of smalltown presentation apparently contemplated. It may get by as a holiday item at this nabe fegit house.

The tall and scraggy title charac-

terization by Chris Wiggins lacks the poignancy of a man who has given up romance for concentrated money-grubbing. Moreover, the star overacts, presumably with di-rectorial compliance. Thanks to Miss Claman's score, the songs of Bob Cratchit, played by Glover, are outstanding, particularly "You're a Blooming Rose."

The singing of Barbara Frank-lin makes a standout of Scrooge's unrequited love, "Very Long Ago," as does Barbara Bryne's handling of the title-reprise.

Scrooge's songs include "Bah, Humbug" and a very funny "Pounds, Shillings and Pence," the very funny latter with Marley's ghost. But the reformation of Scrooge is entirely glossed over, despite Miss Claman's tuneful repository.

Murray Davis has staged the show to accent musicomely notes to the ghosts of Christmas past, present and future, wisely omitting he cemetery scene. But the flashbacks are episodic and governed by the overly-atmospheric sets of Tom Spaulding, Marie Day's color-ful costumes also contribute, but the Dolores Claman music is diverting, with pleasant singing and dancing by Harding Dorn and musical arrangements by Howard McStay.

5 By Shakespeare For Princeton Drama Series

The 1964 winter-spring drama series at the McCarter Theatre, Princeton, N. J., will be devoted entirely to the works of Shakespeare, in observance of the quadricentennial of his birth. There'll be five productions from mid-February through mid-April. The offerings, which will be performed by the McCarter Theatre Professional Repertory Co., will comprise "Othello," "Much Ado About Noth-ing," "Richard III," "The Taming the Shrew" and "Romeo and Juliet."

In addition to the usual Thursday, Friday and Saturday evening subscription series, there'll also be a Sunday matinee subscription series for the winter-spring season. | at \$2.50 each.

Bring Equity Contract Case vs. Dana Andrews

Chicago, Dec. 17. Carl Stahn Jr., producer of the Drury Lane Theatre, has filed charges against Dana Andrews with Actors Equity. He charges that the film star broke a contract to ap-pear at the local stock house in "Calculated Risk" for four weeks in January.

It's claimed that Andrews, through his agents, notified Stohn that he wouldn't keep the stock date because it conflicted with the shooting schedule of a picture for which he was committed. Under the pay-or-play clause of the Equity contract, the theatre management claims it is entitled to an amount equal to one week's pay from the actor in settlement.

Andrews was to have opened Drury Lane's new season on Jan. 15 in the Joseph Hayes melodrama. John Payne will replace him in the same play.

Off-B'way Trying \$2 Pre-Xmas B.O.

Off-Broadway is on a \$2 kick Three separate productions announced such a policy recently, presumably to combat the pre-Christmas boxoffice slump.

"Crime and Crime," opened Monday night (16) at the Cricket Theatre, N.Y., has a permanent policy of student discounts under which any pupil, upon presentation of a school identification card, may purchase seats to the offering at \$2 for any evening performance. "Riverwind," which celebrated its first anniversary last Thursday (12) at the Actors Playhouse, N. Y., has initiated a special pre-holiday offer (through Dec. 22) for Tuesday, Wednesday, Thursday and Sunday evenings of 100 seats at \$2 entation of a school identification 100 seats at \$2.

"The Plot Against the Chase Manhattan Bank," the revue which closed Dec. 8 at Theatre East, N.Y., was unable to prolong its brief stay at the house by reducing all seats to \$2 for Tuesday, Wednesday and Thursday evenings.
"The Burning," at the York The-

atre, N. Y., is pursuing a similar policy with all tickets for the Sunday - Thursday evening performances and Sunday matinees priced

Inside Stuff—Legit

During last 10 years and more there has grown up in Manhattan a number of companies or groups specializing in the presentation, usually on a subscription audience plan, of obscure, unknown or neglected operatic works. The newest of these is Thomas Scherman's Concert Opera Assn., which has Herbert Barrett as manager and Marks Levine, once head of National Concerts, as consultant.

During the present season there will be four works offered to the education of lovers of lyric drama. Wagner's "Rienzi" heard Nov. 29 had not been presented in N.Y. for 40 years. Verdi's "I Vesperi Siciliani" will be given the evening dress treatment Jan. 13. Records indicate that there has been no performance of this opera here in 100 years.

A world premiere comes Feb. 17 of "Athaliah," by Hugo Weisgall, and on March 16 the Concert Opera Assn. has a musical coup, the American first for Richard Strauss' "Die Frau Ohne Schattan."

Mattlyn Gavers, formerly ballet mistress of the Metropolitan Opera Ballet School, has accopted the same position at the Vienna Opera Ballet School under Aurel von Milloss' direction. She will be in charge of girl dancers. Rene Bon, a former member of the Paris Opera Ballet, and the Marquis de Cuevas company will be in charge of male stars will be engaged during the fortcoming se son. The first ballet evening takes place before Christmas an all-Milloss-choreography night, the second one in May when the ballets shown will include Balanchine's "Four Temperaments" (Hindemith), Tudor's "Lilac Garden" (Chausson) and a ballet by Massine as yet untitled.

Dorothy Caldwell Beach, sister of Mary Hay, Ziegfeld Iuminary of The Great Broadway Period, has compiled a group of 35 poems written by her sister, and had them issued in book form. The poems were found this past summer in old trunks in the Beach country place in Farmington, Conn. A few are dedicated to her parents, illustrated with pencil sketches by the actress. One is also dedicated to Marilyn Miller with whom she shared the spotlight in the memorably "Sally" and "Sunny." Only 100 copies were run off. The book is titled "In Preservation."

Andrew Wyeth's painting, "The Cloisters," given as an anonymous donation, will be auctioned the evening of Dec. 29 for benefit of the planned National Cultural Center, Washington, and the American Shakespeare Festival, Stratford, Conn. The auction will take place at the American Pageant of Fashion & the Arts dinner to be held in the Grand Ballroom of the Waldor-Astoria Hotel, N.Y. It's anticipated that the painting, which will be exhibited at the Knoedlier Galleries, N.Y., for two weeks starting next Monday (16), may bring over \$65,000.

Visiting showman spotted Henri Varna's production of the perennial "Rose Marie" advertised at the Mogador, Paris, and noted that R. Ferreol and Saint-Granier are billed as "creators" of the "grand spectacle," and that everybody in the cast, headed by Marcel Merkes and Dickens classic, "A Christmas Paulette Merval, gets billed, but nary a line to composer Rudolf Friml Carol," is commendably written as nor librettists Otto Harbach and Oscar Hammerstein 2d.

HOT AIR ON ICE'

Outcries against Broadway legit theatre "ice" are familiar. The present investigation is digging deeper, turning up more specifics than has been true heretofore. It is hardly a pretty story, though, as is so often true, the bribe-taker is made to seem more villainous than the bribe-giver, one of those peculiarities of popular ethical thinking.

With the investigation itself, and the undercover deals as exposed, these comments are not concerned. But one typically overlooked reality of the marketplace might usefully be noted. Every effort to regulate ticket resale profit, to arbitrarily decide what is a "fair" markup, runs squarely against the logic of "the favor" which big business and tax deductibility has established as an American folkway. Nobody ever seems to propose a cure of the expectation of the visiting firemen and the eagerness of the business interests to oblige.

Dubious ethics turn out to be a natural by-product of the obligatory gift. Show business never invented that. Rather, it harvests as others insist upon sowing. The premium being created by business demand to service business favors, there is an inherent hypocrisy in supposing that interference with supply and demand can be compelled by pious resolutions which contradict the realities of the marketplace.

Nobody is likely to argue that the legitimate theatre is, or should be, a public utility subject to price regulation. The public will not buy shows which are less-than-hits and has demonstrated a willingness to pay almost unbelievable premiums for the smashes. The public, and big business, make "ice."

If tickets to the big demand shows were allowed to find their honest value over the counter, instead of maintaining the myth of the printed price, the under-the-counter stuff would surely be greatly discouraged. But nobody dares suggest that traffic in tickets be fully responsive to supply economics. Is there not a certain basic inconsistency in expecting a commodity to sell below its natural value?

It is not possible to repeal the law of supply and demand. The public is willing to pay what it does pay. To argue otherwise is nonsense. Moreover, boasting of how much tickets cost is a symbol of status. If tickets were sold openly at their market value they would not be cheaper than they now are. But the money would more likely find its way into those entitled to the rewards rather than to the intermediaries who now conduct cozy corner.

Legit Followups

Camelot (HER MAJESTY'S, ADELAIDE)

Adelaide, Dec. 4.
The Australian production of 'Camelot' has made a fine start at Her Majesty's in Adelaide. It has been done with Arthurian flavor by Raymond Westwell, accentuated by the portrayal of Paul Daneman, from the Old Vic, as the legendary king.

There is colorful rageantry and dazzling sets and costumes specially designed by John Truscott. The production is reputed to have cost over \$225,000, the most expensive show ever staged Down Under, and no other such musical has ever been staged here.

Even although Westwell apparently has deviated frequently from the Broadway version, the storyline still seems thin, muddley and sometimes almost dreary. But sheer theatre magic on the part of director, designer and choreogra-

pher make that easy to overlook. Westwell uses an apron stage with towered turrets at each side, plus a golden grill occasionally covering the stage. Scrims eliminate any front cloth.

The rousing "Fie on Goodness" number is back in the show to start off the second half at a peak, and there's a fantastic spider web bal-let for the Morgan Le Fey se-quence. Daneman's king towers above everyone. It's a performance of majesty and authority, giving rein to the moments of comedy and pathos and treating some of the lines like Shakespearean verse.

The actor is not yet entirely at home in the singing, however.

Jacquelyn McKeever radiates. charm as Guenevere, but possibly the role offers less stature than Arthur. Tom Larson disappoints as Lancelot. He is vocally okay, but his acting is forced and lacks the aura that might expalin why Guenevere should prefer this knight to the king.

Desmond Walter-Ellis succeeds in getting every pointed pharse out of the role of Pellinore, making him first cousin to Shaw's Britan nus. Jon Ewing is a standout as the evil Mordered and is nicely paired with the bizarre portaryal of Bet-

tina Welch as Morgan Le Fey.

Overall this production of "Camelot" is a credit to J. C. Williamson Theatres, which is present-ing it Down Under, and thereby attracting more attention than any show since "My Fair Lady."

Stan.

Mary, Mary (GLOBE THEATRE, LONDON)

London, Dec. 6. Carole Shelley has left the cast of "Boeing-Boeing" at the adjoin-ing Apollo Theatre, to take over the title role in "Mary, Mary," succeeding Maggie Smith, who has now joined the National Theatre. That may well prove to be one of the toughest assignments in her career.

When the Jean Kerr comedy opened last February at the Queen's Theatre (it transferred to the Globe in September) most of the critical plaudits went to Miss Smith. Also, just about that time, she had been named actress of the year and had developed marquee stature.

To some extent, Miss Shelley's interpretation must have been influenced by Miss Smith's portrayal, and though some of the subtleties may be missing, the newcomer, in a feverish and frenetic way, gets a healthy yock response from the audience. This is probably an almost foolproof comedy part, but Miss Shelley knows how to play for laughs.

The production, which has been a sturdy moneymaker since its opening, looks set to continue its successful run for several months. The rest of the cast remains unchanged, though Ron Randell, suavely plays the Hollywood star, is due to leave by the end of the

Donald Harron gives a nervous study of the divorced husband, the divorced husband, Lockwood West smoothly plays the lawyer and Jemma Hyde makes a neat job as the fiance with the tact to make her exit at the right moment.

Scheduled B'way Preems

Leve & Kisses, Music Box (12-18-63), Albetress, Lyceum (12-19-63), Marathen '33, ANTA (12-22-63) Double Dublin, Little (12-28-63). Marathen '33. ANTA (12-22-63).
Double Dublin, Little (12-26-63).
Milk Train, Atkinson (1-1-64).
Chinese, Boyale (1-2-64).
Chinese, Boyale (1-2-64).
Chinese, Boyale (1-2-64).
Helie, Delly, St. James (1-16-64).
Dylen, Plymouth (1-18-64).
Atter Fall, ANTA-Wash. Sq. (1-2-64).
Atter Fall, ANTA-Wash. Sq. (1-2-64).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Abraham Cochran, Hudson (2-5-64).
Fair Game, Lyceum (2-10-64).
Passion Jesef, Barrymore (2-11-64).
Fary, Ziegfeld (2-15-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Fonny Girl, Winter Garden (2-27-64).
High Spirits, Alvin (3-31-64).
Hamlef, Lunt-Fontanne (4-2-64).
Royal Shakespeare, State (5-18-64).
Girl to Remember, Hellinger (5-28-64).
King and I, State (7-6-64).
Merry Widew, State (8-17-64). Cops as B.O. Men?

B'way Dives; Only 'Park,' '110' SRO; 'Girl' 92G for 9. 'Succeed' \$54,567. Nest' \$16,595, 'Irregular' \$12,856

eline became acute. Substantial drops were registered by most shows, the most notable being "How to Succeed in Business Without Really Trying." That two-yearold musical's sellout pace came to an abrupt halt with a sag of \$12,-245, worse than recorded by any of the other shows on tap.

The top-grosser last week was the newcomer, "The Girl Who Came to Supper." Of the previous frame's sellouts, the only two to hold at capacity last week were "Barefoot in the Park" and "110 in the Shade." As usual for this time of year, a parade of closings is starting to take shape. Slated to fold Dec. 28 are "Man and Boy" and "Rehearsal," while "Spoon River" will call it quits Jan. 4.

Several shows are altering their performance schedules to permit Sunday showings. Those currently giving Sabbath performances are "Man and Boy," "Spoon River" "The Irregular Verb to Love." Scheduled to join the list are Beyond the Fringe," "Oliver" and "Stop the World—I Want to Get

Estimates for Last Week

Keys: C (Comedy), D (Drama). CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Music cal-Drama), O (Opera), OP (Operatia), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: exclusive of taxes.

Asterisk denotes show had cutrate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned

Ballad of the Sad Cafe, Beck (D) (7th wk; 51 p) (\$6.90-\$7.50; 1,280; \$50,898) (Coleen Dewhurst, Wil-liam Prince). Previous week,

Last week, \$22,406 with parties. Barefoot in the Park, Biltmore (C) (8th wk; 59 p) (\$6.90-\$7.50; 994; \$38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, \$37,571. Last week, \$37,817 with parties.

Beyond the Fringe, Golden (R) (60th wk; 475 p) (\$7.50; 799; \$34,-874). Previous week, \$17,016. Last week, \$12,395.

Case of Libel, Longacre (D) (10th wk; 74 p) (\$6.90-\$7.50; 1,101; \$40,-986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, \$30,-190 with parties

Last week, \$23,263 with parties. Chips With Everything, Plymouth (D) (11th wk; 85 p) (\$6.90-\$7.50; 1,084; \$43,865). Previous week, \$19,763. Scheduled to move Jan. 6 to the Booth theatre. Last week, \$14,255.

Enter Laughing, Miller's (C) (40th wk; 315 p) (\$6.90-\$7.50; 940; \$30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$19,505. Last week, \$15,612.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (84th wk; 669 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$50,911. Scheduled to move March 9 to an undesignated thea-

Last week, \$38,814.

Girl Who Came to Supper, Broadway (MC) (1st wk; 9 p) (\$9.90; 1.785; \$97,000) (Jose Ferrer, Florence Henderson). Previous week, \$37,170 for four previews. Last week, \$92,001 for nine per-

formances with parties.

Here's Leve, Shubert (MC) (11th wk; 82 p) (\$9.60; 1,453; \$71,205). Previous week, \$67,289 with par-

Last week, \$62,180 with parties.

Broalway was battered last week Without Really Trying, 46th St. as the perennial pre-Christmas de (MC) (114th wk; 903 p) (\$9.60; \$66,812.

Last week, \$54,567.

Irregular Verb to Love, Barry-more (C) (13th wk; 99 p) \$6.90-\$7.50; 1,079; \$44,124) (Claudette Colbert, Cyril Ritchard). Previous week, \$19,250.

Last week, \$12,856. Jennie, Majestic (MC) (9th wk; 66 p) (\$9.60; 1,655; \$91,714) (Mary Martin). Previous week, \$70,790

with parties. Last week, \$64,197 with parties.

Luther, St. James (D) (12th wk; 91 p) (\$6.90-\$7.50; 1,609; \$61,095) (Albert Finney, Kenneth J. War-ren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, \$53,766. Has to vacate the atre Jan. 11 and may move to the Lunt-Fontanne Theatre. Last week, \$47,053,

Man and Boy, Atkinson (D) (5th wk; 38 p) (\$6.90-\$7.50; 1,088; \$44,-430) (Charles Boyer) Previous week, \$21,593 with parties.
Last week, \$14,907. Closes Dec.

Mary, Mary, Hayes (C) (145th wk; 1,154 p) (\$6.90-\$7.50; 1,164; \$43,380) (Patricia Smith, Murray Hamilton Michael Evans). Previous week, \$19,334.

Last week, \$12,357.

Never Too Late, Playhouse (C) (55th wk; 437 p) (\$6.90-\$7.50; 994; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,004.

Last week, \$35,629.

Oliver, Imperial (MD) (49th wk; 391 p) (\$9.30; 1,450; \$71,977) (Clive Revill, Georgia Brown). Previous week, \$47,047

Last week, \$38,758.

One Flew Over the Cuckoo's Nest, Cort (D) (5th wk; 34 p) (\$6.90-\$7.50; 1,100; \$41,482) (Kirk Douglas). Previous week, \$19,289 for seven performances. Last week, \$16,595.

110 In the Shade, Broadhurst (MC) (8th wk; 58 p) (\$8:60-\$9.40; 1,186; \$58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, \$57,970 with parties.

Last week, \$57,513 with parties. Horton missed four performances last week because of illness. He was spelled by Seth Riggs.

Private Ear and Public Eye, Morosco (D) (10th wk; 75 p) (\$6.90-\$7.50; 1,009; \$41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, \$29,624 with parties. Last week, \$18,244 with parties.

Rehearsal, Royale (D) (12th wk; 94 p) (\$6.90-\$7.50; 1,050; \$43,908) (Keith Michell, Coral Baowne, Alan Badel Adrienne Cori, Jennifer Hilary). Previous week, \$20,983. Last week, \$12,994. Closes Dec. 28.

She Loves Me, O'Neill (MC) (34th wk; 269 p) (\$8.60; 1,047; \$53,-700) (Barbara Cook, Daniel Mas-sey, Barbara Baxley). Previous week, \$35,396.

Last week, \$27,216.

Spoon River, Belasco (DR) (11th wk; 87 p) (\$6.90-\$7.50; 1,008; \$34,-277) (Betty Garrett, Robert Elston, Joyce Van Patten Charles Aidman). Previous week, \$15,031.

Last week, \$14,321 with Play of the Month Guild patronage. Closes

*Stop the World-I Want to Get Off, Ambassador (MC) (63d wk; 499 p) (\$8.60; 1,121; \$51,795) (Joel Grey). Previous week, \$26,986.
Last week, \$20,963:

Who's Afraid of Virgina Woolf? Rose (D) (62d. wk; 488 p) (\$6.90-\$7.50; 1,162; \$46,485) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week,

Last week, \$18,988.

OPENING THIS WEEK

Love and Kisses, Music Box (C) (\$6.90-\$7.50; 1,010; \$40,000) (Larry Parks, Mary Fickett). Dore Schary, Last week, \$62,180 with parties with Walter Reilly, presentation of How to Succeed in Business play by Anita Rowe Block; opens

Peggy Wood, legit-t.v. star and president of the American National Theatre & Academy, described herself as "amazed at the affluence of certain people connected with the boxoffice." The actress made the statement as a witness last week at the public hearings into the business ethics of

legit. In connection with alleged treasurer participation in the scalping of tickets, Miss Wood testified that it had occurred to her the police might dis-guise themselves as treasurers. But, she then figured that wouldn't work because it's too difficult to get into the b.o.

tonight (Wed.) Last week, \$20,956, Walnut, Philadelphia.

Nobody Loves an Albatress Lyceum (C) (\$6.90-\$7.50; 995; \$33,-000) (Robert Preston). Philip Rose and Elliot Martin presentation of play by Ronald Alexander; opens tomorrow night (Thurs.). Laweek, \$12,423, Wilbur, Boston.

OTHER THEATRES

ANTA, Booth, 54th St., Hellinger, Hudson, Little, Lunt-Fontanne, Winter Garden, Ziegfeld.

CONVERT OLD FILMER AS REHEARSAL HALLS

A new rehearsal site for legit has opened up in New York with the conversion of the Japanese Gardens Theatre, a onetime film showcase which had been dark for almost 30 years. It's located on upper Broadway above an opera-tional picture house, the Riverside Theatre. Skouras Theatres, which runs the Riverside and the Riviera Theatre, another film house on the same block, also controls the Japanese Gardens.

The upcoming Broadway musical, "Foxy," is currently using the rehearsal space at the Japanese Gardens. When in operation as film house, the spot, which closed in 1934, had 1,800 seats. The roof above the Japanese Gardens was used for an open-air theatre which played the same picture as the Gardens and on a similar time schedule so that in the days before air-conditioning if a patron was uncomfortable in the Gardens he could move to the roof.

Prior to booking films, the Riverside and Riviera theatres had played live entertainment, vaude and legit. The Japanese Gardens, which has a full stage, opened in 1913. It's been converted into three separate rehearsal areas, one util-izing the stage itself and the other two for principals and chorus. Barry Yellin represents the Skouras operation on legit ties for film houses.

Legit Cues

White House Story, starring Helen Hayes, is scheduled to open May 13 at an undesignated Broadway theatre, following a twoand-a-half-week out-of-town tryout.

David Merrick is no longer connected with the forthcoming Broadway production of "Funny Girl" having sold his interest as coproducer to Ray Stark for a substantial amount, understood to be less than the reported \$150,000.

Walter Fried and Helen Jacobson are producing John Sherry's Abraham Cochran" for a Feb. 5 opening at the Hudson Theatre, N.Y., to be preceded by a series of previews in lieu of an out-of-town tryout. The producers are leasing the the-atre, which is awaiting demolition, on a four-wall deal.

The Actors'll Win

The producers now outnumber the actors in "Any Wednesday." There are five producers and only four parts in the Muriel Resnik comedy, which is due Feb. 12 at an undesignated Broadway theatre.

Partnered in the presenta-tion of the show are George W. George and Frank Granat, who first planned the venture; Peter Katz and Howard Ers-kine, who subsequently became associated, and finally Edward Spector, who joined the project last week.

Sandy Dennis will play the leading role in the show, which will have a pre-Broadway tour starting Jan. 22 at the Shubert Theatre, New Haven.

Lady' \$65,003 in Final Road Week, 'Chinese' \$17,948, Both in Toronto; **Dolly' \$61,555, Det.; NRT \$22,347, D.C.**

"My Fair Lady" closed on the road last week, with business for the final fortnight in Toronto reminiscent of its better days. The tuner ranked as the third highest-grosser last week, running behind "Camelot" and "How to Succeed in Business Without Really Trying," both in Chicago.

Also continuing in the big money was the Broadway-bound "Hello, Dolly" in Detroit. "Beyond the Fringe" had another good stanza in Philadelphia and "Man for All Seasons" in Pittsburgh was again the top-grossing straight play on the road. Last week's sole newcomer was the pre-Broadway "The Chinese Prime Minister." which didn't fare too well in

Estimates for Last Week

Parenthetic designations for outof-town shows are the same as for Broadway, except that hyphenated I' with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is men-tioned, the gross is the net after the deductions of commissions Grosses for split weeks are pro-fected when shows play guaranteed

BOSTON

Nobody Leyes an Albatress, Wilbur (C-T) (2d wk) (\$4.95-\$5.50; 1,241; \$36,699) (Robert Preston). Previous week, \$14,161. Last week, \$12,423.

Black Nativity, Civic (MD-RS) (2d wk) (\$5.50-\$6; 904; \$27,500). Previous week, \$7,233 for seven performances

CHICAGO

Last week, \$7,060.

Camelet, Opera House (MC-RS) (2d wk) (\$6-\$6.75; 3,600; \$120,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$81,115 with Theatre Guild-American Theatre Society subscription. Last week, \$83,424 with TG-ATS subscription.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (5th wk) (\$5,95-\$6,95; 2,-100; \$74,000). Previous week, \$71,-353 with TG-ATS subscription.

Last week, \$69,633. Never Too Late, Blackstone (C-RS) (6th wk) (\$5-\$5.50; 1,447; \$42,-000) (William Bendix, Nancy Carroll, Will Hutchins). Previous

week. **\$22.6**13. Last week, \$18,042.

Seidman and Son. Studebaker (C-RS) (2d wk) (\$5.50-\$6; 1,200; \$35,000) (Sam Levene), Previous week, \$17,093 with TG-ATS subscription.

Last week, \$19,487 with TG-ATS subscription.

CINCINNATI

Thousand Clowns, Shubert (C-RS) (\$4.55-\$5.10; 2,028; \$59,645) (Dane Clark, Margaret O'Brien). Previous week, \$16,115 with TG-ATS subscription, Nixon, Pitts-

Last week, \$23,941 with TG-ATS

subscription.

COLUMBUS

Camelot, Ohio Theatre (MC-BT)
(Biff McGuire, Jeannie Carson,
Melville Cooper). Previous week, unreported.

Last week, about \$31,500. DETROIT

Hello, Dolly, Fisher (MC-T) (4th wk) (\$6.50-\$7; 2,081; \$72,000) (Carol Channing). Previous week, \$59,-762 with Fisher Playgoer subscrip-

Last week, \$61,555 with Fisher Playgoer subscription.

NEW ORLEANS

How to Succeed in Business With Really Trying, Civic (MC-RS-3d Co.). Previous week, \$48,-929, Dade County Auditorium, Miami.

Last week, \$38,286.

PHILADELPHIA

Beyond the Fringe, Forrest (R-RS) (2d wk) (\$5.40-\$6; 1,760; \$50,-000). Previous week, \$31,006 with TG-ATS subscription.

Last week, \$33,787 with TG-ATS subscription.

Love and Kisses, Walnut (C-T) (2d wk) (\$4.80-\$5.40; 1,340; \$41,000) (Larry Parks, Mary Fickett). Previous week, \$18,043. Last week, \$20,956.

PITTSBURGH

Man for All Seasons, Nixon (D-RS) (\$5-\$5,50; 1,760; \$48,000) (William Roderick, George Rose, Bruce Gordon). Previous week, \$40,975 with TG-ATS subscription, Hanna, Cleveland.

Opened here Dec. 9 to two raves (Fanning, Post-Gazette; Monahan,

Last week, \$32,899 with TG-ATS subscription. Rose withdraws from the cast the end of this week. His part will be taken over by William

SAN FRANCISCO
No Strings, Curran (MC-RS) (3d wk) (\$6.50-\$7.05; 1,758; \$60,000) (Howard Keel, Barbara McNair).
Previous week, \$46,696 with TG-ATS subscription.

Last week, \$31,827.

Who's Afraid of Virginia Woolf? Geary (D-RS) (1st wk) (\$5.95-\$6.50; 1,483; \$48,500) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, \$56,310 for nine performances, Biltmore, Los Angeles.

Last week, \$24,002 with TG-ATS subscription.

TORONTO

Chinese Prime Minister, Royal Alexandra (CD-T) (\$5-\$6; 1,497; \$42,429) (Margaret Leighton, Alan Webb, John Williams).

Opened here Dec. 9 to two qualified approvals (Evans, Telegram; Whittaker, Globe and mail) and one thumb-down (Cohen, Star). Joan-na Pettet has joined the cast as replacement for Tish Sterling.

Last week, \$17,948. My Fair Lady, O'Keefe (MC-BT) (3d wk) (\$5; 3,211; \$84,710) (Le-land Howard, Gaylea Byrne). Pre-

vious week, \$66,698. Last week, \$65,003. Ended tour

here Saturday (14). WASHINGTON

National Repertory Theatre, National (Rep-RS) (3d wk) (\$5.50-\$6; 1,673; \$52,469) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, \$16,794 for repertory of "The Seagull," "Ring Round the Moon" and

"The Crucible Last week, \$22,347 for same repertory.

UNREPORTED

Included below are productions with guaranteed dates on which grosses cannot be accurately fig-

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neill), split-

Pajama Tops (C-RS) (June Wil-Step the World—I Want to Get Off (MC-RS) (Kenneth Nelson, Lesley Stewart), split-week.

Theusand Clewns (C-BT) (John Ireland), split-week.

Bits of London

London, Dec. 17. Wally Thomas has taken over the role of Alfred Doolittle in the touring "My Fair Lady," currently in Manchester. He is substituting for James Hayte, who is hospita-

lized for minor surgery.
"Around The World In Eighty Days," this year's Tom Arnold ice

show at Wembley, starts off with a \$168,000 ticket agency deal. Joan Greenwood will play the title part in "Hedda Gabler" at the New Arts, opening Feb. 11.
Lionel Bart will appear in Jean

Littlewood's Christmas pantomime at Wyndham's, "Merry Roosters" Panto."

John Hewer went on for three performances last week in "Six of One," at the Adelphi, as substitute for Richard Wattis, who had strained his back.

Shows Abroad

The Recruiting Officer

London, Dec. 11.

National Theatre revival of a comedy in two acts, by George Farquhar. Staged by William Gaskill, assisted by Desmond O'Donovan; decor and costumes. Rene Allio; musical arrangements, Richard Hampton; lighting, Richard Pilhrow. Stars Maggie Smith. Laurence Olivier. Robert Stephens; Max Adrian; features Derek. Jacobi, Colin Blakely, John Stride, Keith Marsh, Mary Miller, Lynn Redgrave. Opened Dec. 10, '63, at the National Theatre (Old Vic), London; \$3,95 top. Mr. Balance Max Adrian Mr. Scale Peter Cellier Mr. Scruple Michael Turner Mr., Worthy Derek Jacabi Capt. Plume Robert Stephens. Capt. Brazen Laurence Olivier Kite Colin Blakely Bullock James Mellor Costar Pearmain John Stride Thomas Appletree Keith Marsh Bridewell Michael Rothwell Pluck Trevor Martin. Thomas Dan Meaden Poacher Clive fust Collier Richard Hampton Drummer Alan Ridgway Boy with whistle Christopher Chittell Balance's steward Rod Beacham Mellinda's servant Mike Gambon Melinda Mary Miller Silvia Maggie Smith Lucy Jeanne Hepple Rose Lynn Redgrave Poacher's wife Elizabeth Burger With the revival of "The Re-

With the revival of "The Re-cruiting Officer" as the fourth production of its initial season, National Theatre provides a stimulating change of pace from the previous dramatic presentations of "Hamlet," "Saint Joan" and "Uncle Vanya." This bawdy Restoration comedy by George Farquhar, last staged in London some 20 years ago, is lively and perceptive entertainment that should have a wide audience.

Beautifully directed by William Gaskill, with imaginatively mobile decor designed by Rene Allio, "The Recruiting Officer" is a richly inventive work, with serious social content. It is expertly balanced and magnificently acted by an outstanding cast

Recruiting soldiers to serve the Queen was, apparently, an art in which trickery and wenching played a major part. The principal recruiting officer and his sergeant are masters of the trade, and while one is busy rounding up the illiterates, the other is occupied with enlisting compliant femmes. There is also a dual-pronged romantic theme which comes to a happy and cosy conclusion.

As with the previous National Theatre productions, there is impeccable casting right down to the bit roles. Laurence Olivier, the National Theatre's director, this time plays a comparatively minor part, but gives a richly observed comic performance as a name-dropping recruiting officer with a pen-chant for kissing his fellow officers.

The principal recruiting officer is smoothly played by Robert Stephens, but the standout comic performance comes from Colin Blakely as the sergeant. Max Adrian again shows his polished artistry as one of three justices.

Maggie Smith, making her debut with the company, sparkles as the latter's daughter. Throughout the second act she is dressed as a man; and that is the inspiration for some of the bawdiest passages. Lynn Redgrave delights as a country wench eager to be seduced, Mary Miller is attractive as an heiress and John Stride and Keith Marsh are firstrate as reluctant recruits.

A Cheery Soul

Melbourne, Nov. 20.
Union Theatre Repertory Co. (in assoiation with the Australian Elizabethan
heatre Trust) presentation of a comedyrama in three acts. by Patrick White,
taged by John Sumper: settings are Theatre Trust presentation of a comedydrama in three acts, by Patrick White.
Staged by John Sumner: settings and
costumes. Desmond Digby. Stars Nita
Pannell. Opened Nov. 19. 62. at the
Union Theatre, Melboutne: \$2.28 top.
Mrs. Custance Doreen Warburton
Mr. Custance Sydney Conabere
Miss Docker Nita Pannell
Hire Car Man Simon Chilvers
Removal Men. Eric Hoek. Paul Eddey
Maid Elspeth Ballantyne
Mrs. Lillie Shella Florance
Miss Dando Dorothy Bradley
Maiton Bettina Smeaton
Mr. Wakeman Brian James
Mrs. Hibble Moira Carleton
Mrs. Tole Jame Casson
Mrs. Watmuff Louise Homfrey
Mrs. Anstruther Christine Calcutt
Miss Perry Wyn Cunningham
Mrs. Jebb Helene Jacoby
Young Mrs. Lillie Jane Bertelsen
Tom Lillie Simon Chilvers
Mrs. Penfold Bettina Smeaton
Violet Portéous Gerda Nicolson
Raby Porteous Elspeth Ballantyne
Mrs. Lickiss Eric Hoek
Children Dawn Wright. Crerie Martini.
Paul Float, Henry Drazak (Heather
Charles. Renee Martini.
Paul Float, Henry Drazak (Heather
Charles. Renee Martini.
Mrs. Furze Simon Chilvers
Mrs. Furze Simon Calvers
Mrs. Furze Simon Conbere
Patrick White, an Australian

"ovelist whose first play, "Season mentality.

at Sarsaparilla," was regarded as a promising work in a new medium, has written a palpably inferior, if less filthy, comedy-drama called "A Cheery Soul," which has been produced by the Union Theatre Repertory Co., with the support of the Australian Elizabeth Theatre Trust. It's a puzzle and, what's worse, a bore.

The nearly three-hour piece, re quiring a cast of 35, opens simply enough but becomes progressively more formless, expressionistic and obscure. It involves a seemingly cheerful, helpful old woman who, seeminkly with the best intentions, invariably brings trouble to every one with whom she is associated.

When a married couple take her into their home, she creates friction between them, and they send her to an old people's institution, where she aggravates the other inmates and eventually, during a re-ligious service, causes the clergyman to die of a heart attack. Just to confound the confusion, there are seemingly significant bits of symbolism like a plant that grows tomatoes the size of pumpkins.

The author has almost no sense of dramatic construction, and there are abruptly curtailer scenes, fade-outs, unexplained offstage voices and purple prose that's too literary for the stage. The leading char-acter is unsympathetic and Nita Parnell's marathon performance doesn't quite come off.

John Sumner has made a remarkable job of the almost impossible staging, but a number of the actors are plainly out of their depth, and resort to sheer hokum. However, there are good portrayals by Brian James as the clergyman and Sheila Florence and Moira Carleton as old ladies. Stan. Carleton as old ladies.

A Sunset Touch Dublin, Nov. 25.

Abbey Theatre Co. presentation of three-act drama by Michael Mulwihill. Staged by Frank Dermody; setting. Thomas MacAnna Stass Geoffrey Golden, Patrick Layde, Vincent Dowling, Liam Foley, Opened Nov. 11, 63, at the Abbey Queen's) Theatre, Dublin; \$1.26 top. Maurice Tobin Geoffrey Golden Martin Brett Patrick Layde Jim Coleman Vincent Dowling Charlie Doolin Liam Foley Larry Dalton Patrick Laffan Dismal Dan Philip O'Flynn Nurse Bella Coakley Geraldine Plunkett Nurse Penelope O'Flaberty.

Kathleen Barron Ward Sister Angela Newman Matron Maire O'Donnell Medical Superintendent Michael Hennesey.

Matron Medical Superintendent Michael Hennescy Michael Golden Dr. Curran Edward Golden
Shella Doolin Aldeen O'Kelly
Noreen Tobin Elleen Lemass
Night Supervisor Ciara O'Sullivan
Hospital Orderly Eoin O'Sullivan
Grocer's Curate Michael O'Brien

Set in a five-man ward of a tuberculosis hospital, "A Sunset Touch" has been developed from radio play and bears the transition well. It carries all the melodrama of a hospital story with the contrasting characters of the patients, but steers well away from romance. Each of the patients is a clearly defined type, the nurses run true to form with the ward sister a martinet and the matron an even sterner one.

The patients are on the eve of their periodic checkups when play starts, and suspense is well developed, but the author has felt the need to give everybody something to say at every stage of the development, and gives the audience full details of their lives. Cutting would sharpen the impact.

Geoffrey Golden is a standout as the most amiable of the group, the strong man on whom all depend. His performance, almost entirely from the bed, is first class. Matching him for comedy is Liam Foley, the typical Dublin dock-sider, lively and ready to outwit authority for the hell of it.

The quieter roles are played effectively by Patrick Layde, Vincent Dowling and Patrick Laffan, with Philip O'Flynn as the long-term patient from another ward contributing to the lighter side of the piece with his morose opinions on his occasional visits.

Although there is a suggesiton of cariacature in ome of the parts, particularly the doctors, the air of particularly the doctors, me air of mind, since cuts have been de-realism is preserved and with trimming this piece should have possibilities outside the Abbey repertoire. "A Sunset Touch" sions, "Woolf" will be presented doesn't say anything new about throughout the Republic, as before, been the presented throughout the Republic, as before, as wellhospitals or patients, but is a well-

Publishing Stocks

(As of Dec. 17, closing) Allyn & Bacon (OC)...241/4-American Book (AS))...411/2 Amer. Book Strat.(AS).. 5½-American Heritage (OC) 9 Book of Month (N.Y.) . . 17 Conde Nast (N.Y.) 125%-Cowles (OC) 1234-Crowell Collier (N.Y.) 191/6-.123/4+ Ginn & Cr. (N.Y.) 28 Grolier (OC) 5014+ 14
Grosset & Dunlap (OC) 9 - 14
Harcourt Brace (N.Y.) 3134+ 56 Hayden Pub. (OC) Holt R & W (N.Y.) 251/2+ LA Times-Mirror (OC) 3 + Macfadden Bartell (AS) 53/8-McCall (N.Y.) 337/8-1 McGraw-H'll (N.Y.) 33%+ 38 Meredith P. 305%+15% Meredith Pub. Co. (OC) 26 +2 Nat'l Per. Pub. (OC) 10

 New Yorker (OC)
 108

 Pocket Books (OC)
 434—36

 Popular Library (OC)
 2½

 Prentice Hall (AS)
 33—2

 Random House (N.Y.)
 9¼—½

 Scott Foresman (OC)
 25¼—¼

 W W. Seess (OC)
 22

 H. W. Sams (OC) 32 — 34 Times Inc. (OC) 89 + 1/2 Universal Pub. Co. (OC) 434 Western Pub. Co. (OC) 203/8 World Pub. .

-Over the Counter. NY-N.Y. Stock Exchange. AS-American Stock Exchange. (Supplied by Bache & Co.)

Star's House Seats

Continued from page 53 =

referred to a condition some years ago when even the then N. Y. Comnissioner of Licenses (name withheld) was among those to whom house seats were allocated. She indicated that her testimony about the star having sold her seats was hearsay, and as with other evidence presented at the hearings, she did not mention the name of the in-dividual allegedly involved.

In the course of the testimony about featherbedding and other restrictive and costly union reg-ulations in legit, Mrs. Cullman re-called that "Mister Roberts" had to employ four musicians because the play was booked into a musi-cal house and, even though there was no need for the tooters, they had to be on the payroll. She re-marked that the men were paid to sit in the cellar and play pinochle, but eventually were asked to go home because they were using the services of usherettes to get them cigarettes and other things.

In addition, she testified, the musicians were paid double overtime for holidays, even though they didn't play then. "Roberts," which ran from 1948-51, played the Alvin Theatre, N. Y., which was operated at that time by Cullman and Leland Hayward, the play's producer, in partnership with others. They were also in-volved in the operation for a while of the Hudson Theatre, N. Y.

Subsequent to the hearings, it was learned that the N. Y. Licenses Commissioner's office does not at present have house seat allocations. However, the Commissioner been for some years and still is on the first-night press list, and thus regularly receives free seats for openings.

'Woolf' in Africa

Continued from page 53 in the New Year, and will then tour the Repblic and Rhodesia.

With Jerome Kilty, Cavada Humphrey, Fred Sadoff and British actress Karel Gardner in the four roles, "Woolf?" originally played Port Elizabeth and Durban before coming to Johannesburg. It was during the second week of its run at the University Great Hall that protects lad to the Windstein that protests led to the Minister for the Interior closing the play pending investigation.

Most of the protests were made on the score of blasphemy, and the amendments suggested both by the subcommittee and by Mrs. Kushlick obviously had this in mind, since cuts have been de-signed to eliminate possible of-

in nonsegregated houses, as orig-Patrick. White, an Australian observed study that avoids senti-inally stipulated in his contract with mentality.

Mac. Mrs. Kushlick.

Literati

Bishop's JFK Book

Hearst syndicated columnist Jim Bishop, author of "The Day Lincoln Was Shot" and "The Day Christ Died", had turned in his mss. on Crowell Collier (N.Y.). 1916—16 A Day in the Life of President Curtis Pub. (N.Y.). 816—14 Kennedy" when, in the early after-graphic Inc. (AS). 8—14 noon of Friday, Nov. 22, a Random House editor going over the script, got the tragic news of the assas

Bishop's book had been completed just one week before the tragic event and will be published as is, save for the author's foreword, which was written afterwards.

RH prez Bennett Cerf regards the book as an historic documenta-tion of the human side of the martyred President. The 17 chap-ters describe each hour of a typical White House day starting from 7 a.m., when President Kennedy was soon to be awakened. Bishop lived in the White House four full days. Among the minute details is the ironic testing by the Secret Service of every object in the Chief Executive's office with a Geiger counter when it was learned that political assassination had occurred abroad through the secretion of radioactive material near the vic-tim. Book will be published next

Levinson's Dictionary Humorist Leonard L. Levinson, ex-Variety—he took exception to being called a "quondam Variety stringer" because of his now occasional off-Broadway and longhair reviews—has authored a bright "Left Handed Dictionary" (Collier Books; 95c). As title indicates these are offbeat definitions culled from divers sources, with credits that range from Anon to Jack Benny etc. although half of the 5,000 definitions in the author's 'Left Handed Dictionary' are obviously original with the author.

Levinson, in turn, may have a problem with eagerbeaver pressagents and the like "borrowing" the more original nifties and hanging them onto some client. ready, in turn, it is evident that Levinson's quotes of some "witty" dancehall proprietors, salonkeep-ers et al. are the result of this selfsame flackery adulation—so long as it got the client's name into some column. But separate and apart from this, Levinson has produced a fun book, in size and format of the Penguin school of paperbacks.

2 'News' Editors Upped

Robert G. Shand, managing editor of the N.Y. Daily News, is the new executive editor, per pub-lisher F. M. Flynn's announce-ment, and William A. Casselman, who was night m.e., succeeds to Shand's post.

Richard W. Clarke continues as editor-in-chief.

Curtis' Refinancing Stockholders of Curtis Pub. Co. approved a new \$35,000,000 financing plan at a special meeting last week as developed by management with Serge Semenenko, vicechair-man of First National Bank of

Participating in the financing plan besides First National of Boston are First Pennsylvania Banking & Trust, Philadelphia National Bank, Franklin National Bank, N.Y., Bank of the Southwest N.A., Houston, and Union Bank, Los Angeles.

The financing plan will convert \$22,000,000 of existing demand debt of Curtis and its whollyowned subsidiary, Curtis Circulation, into term debt and will extend the maturity of \$8,500,000 of debt of New York & Pennsylvania Co. Inc., a Curtis subsidiary. It also will provide \$4,500,000 to Curtis and its subsidiaries for working capital.

Reissue Ramsaye Book "When "A Million and One Nights" was first published in 1926, in a two-volume limited edition, with each copy signed by Thomas A. Edison, it was hailed as "the first complete source book on the motion picture," and its author, Terry Ramsaye, as "the first authentic film historian." Long unavailable, Simon & Schuster will reissue it as a paperback at \$3.95 and in hard cover for \$10. It is illustrated with numerous photographs from the early days of the movies.

in 1915 and produced some early Chaplin comedies. He founded "Screen Telegram," a newsreel which achieved success during World War I, and later became editor of The Motion Picture Herald. Book is a history of motion pictures through 1925.

NLRB Compaint Vs. 'Mirror'

The New York regional office of the National Labor Relations Board issued a complaint Friday (6) which charged the Hearst Corp.'s N.Y. Mirror with violating the Taft-Hartley Act by discontinuing publication without consulting unions affected by such a closure.

Public hearings on charges filed by three unions are slated to start Jan. 20 in New York. The complaint stems from Hearst's abrupt move on Oct. 16 in selling the 39year-old Mirror's name, goodwill and other assets to the N.Y. Daily News.

NLRB regional director Ivan C. McLeod disclosed that the hearings would be held before a trial examiner with the ultimate de-cision to come from the NLRB in Washington. Case could also wind up in a Federal court. A ruling favorable to the unions, McLeod hinted, may help ex-Mirror employes regain financial losses due to the paper's fold.

Sale of the second largest daily in the U.S. in point of circulation threw 1,600 persons out of work. Pressing the charges are the N.Y. Newspaper Printing Pressmen's Union No. 2, International Printing Pressmen & Assistants Union of North America, N.Y. Stereotypers Union No. 1. International Stereotypers & Electrotypers Union, and the Newspaper Guild of N.Y., Local No. 3.

Homage To Denmark

Harold Flender's "Rescue In Denmark" (Simon & Schuster), book developed from his NBC-TV spectacular, has inspired a number of tributes to Denmark by Jewish organizations. The saga of the Danes' heroism is smuggling almost all of its entire Jewish population to Sweden in October, 1943 was the basis of tv scripter Flender's teleshow and subsequent tome.

Chi's Michael Reese Hospital and the St. Louis Jewish Hospital have established scholarships for young Danish physicians at these American hospitals, Legit producer Herman Shumlin is heading a fundraising committee for chil-dren's camps in Demark as a token of appreciation.

Curtis-Grosset Deal

Forerunner to Curtis Pub. Co. entering its long Loped for hardcover book publishing enterprise is seen in its sellout of a 30% interest in Grosset & Dunlao.

Through its affiliated Curtis Circulation Co., it has been handling distribution of Bantam, Wonder and Treasure books. Bantam will now be distributed via Select Magazines, which is jointly owned by McCall, Popular Science, Meredith, Reader's Digest and Time Inc.

Under present contract with the paperbacks, Curtis cannot engage in hardcover publishing in the U.S. and Canada.

CHATTER

Southern Illinois Univ. (Carbon-dale, Ill.) Press holding a reception at Chi's Palmer House on Dec. 28 for the editors of "The London Stage, 1660-1800" during the Modern Language Assn.'s annual meeting there. Reception will honor the late William B. Van Lennep and his collaborators, Emmett L. Avery and Arthur H. Scouten, who have carried on editing Part I of the work. Because of Mr. Van Lennep's death, publication had been delayed but it's now in production and is scheduled for publication next spring.

Alan C. Collins, head of Curtis

Brown Ltd., literary agents, sailed for London last week on the Queen Mary accompanied by Mrs. Collins.

\$1600 CONTEST for WRITERS

Send for contest rules and free Brechure on publishing your book in case of the duplicate prizes awar Ramsaye joined Mutual Film Co. Pageont Press, 101 Fifth Ave. N. Y. 3

Legit Probe Highlights

As reported in Variety last week, the Tuesday (10) opener of the public hearings into irregular business practices in legit, conducted for two days last week by N.Y. Attorney General Louis J. Lefkowitz at the State Dept. of Law in downtown Manhattan, revealed wide-spread ticket scalping on Broadway with an estimated "ice" yield of \$10,000,000 annually. ("Ice" is the amount of money charged for a ticket in excess of its legal price.) Testimony as to the existence in the Broadway theatre of kickbacks

to managers, resulting in increased production costs, plus such irregularities as the pocketing by producers of rebates from newspapers for legit advertising and the diversion of production funds for personal purposes, as well as poorly defined accounting standards was given in the concluding Wednesday (11) session, highlights (generally verba-tim) of which follow:

From testimony of Aaron M. Schreiber, an attorney with the Attorney General's Bureau for Syndications & Cooperatives:

A study of the financial affairs of some 60 Broadway productions disclosed evidence of kickbacks, particularly in regard to set suppliers. A president of a major outfit said, when examined under oath, that he paid \$10,000-\$11,000 a year in "commissions" to oath, that he paid \$10,000-\$11,000 a year in "commanagers in amounts ranging from \$1,000 to \$5,000.

This and the giving of gifts such as furniture to those in authority in production companies was cited by him as constituting a regular practice with suppliers of scenery. He also declared he was required to make so-called loans to producers under conditions where it was apparent that no repayment was to be made.

Another major scenery supplier reported payments to a general manager and various persons of authority in production companies of \$7,500, \$2,300, \$1,400 and \$1,500. Evidence was also uncovered of kickbacks by costume designers in order to seek employment

Kickbacks have resulted in production companies paying higher

prices for supplies that would otherwise be necessary.

It is customary for newspapers to make rebates for advertising after a specified volume of advertising space has been taken in a newspaper by a producer for one or more plays. Such rebates are paid on the basis of the producer's volume rather than upon the basis of the advertising placed for each particular play.

Numerous instances were found of producers pocketing the money without the backer being informed of the rebate. For a recent two-year period, the pocketed rebate coin aggregated over \$200,000. Allocation and remittance of the rebate checks among the various shows for it applied was done in a small minority of the cases and is feasible.

Other instances have also been found where production company funds were used personally by producers. In one situation, producer made repeated loans from productions which were financed by public investors. On one show the producer borrowed an aggregate of \$61,000, not fully repaid until a year later, and with another presentation, still running, he borrowed an aggregate of \$78,400, a portion of which was still owing as of the date of the latest figures available. There was no interest paid on the loans nor were the investors made aware of the situation.

Producers Paid for Services Not Performed
From testimony of Stephen Schulman, another attorney with the
Attorney General's Bureau for Syndications & Cooperatives:

Other instances of borrowing by producers included various sums, aggregating \$10,000, advanced to a producer during the run of a play and \$5,000 paid a producer as an advance on his producer's fee and office charge. In both cases there was apparent authority in the limited partnership agreement for such advances and the actions were not disclosed to backers.

As an example of producers receiving payment from the production company for services never performed, it was found in one instance, that the producer received several thousand dollars in fees for his work as stage director. Investigation disclosed that the production, which had been imported after a long run abroad, was basically set upon its arrival in this country.

The only directorial service provided by the producer was an occasional admonition to the actors during the brief American rehearsal that their accents might be difficult to understand. Similar admonitions were also made by various stagehands present.

during this rehearsal, though they received no directorial fees.

Many instances were found, in which producers received payments from the production company where such payments were not disclosed to the public investors, the most common being the situation where the producer had a financial interest in the theatre in which the play was produced. One producer, for example, has Interests in companies which manage or control several theatres, some of which were used for the performance of plays he produced. In such cases, the producer negotiated with himself in determin-

ing the terms under which the theatre was to be used. This could work to the detriment of the public, as in one instance where the production company made a deposit with the theatre of a sum which appears to be twice the customary amount. Since the play only ran for a few performances, the entire amount of the advance was forfeited and was thereby totally lost by the production com-

Other types of undisclosed payments to producers apply to situations where the producer acts as pressagent for the production, and instances involving the furnishing of equipment to the production by companies in which the producers have financial in-

At least five producers were found who have made it a practice to supply or rent sound or electrical equipment to the plays they produce. Again, in these cases, the producer is actually dealing with himself in establishing prices as both the party controlling the production company and the supplier. Similar practices by producers in the area of souvenir booklets have also been found:

There have been instances where producers have made substantial profits from unsuccessful productions. In one case, payments to the producer during the run of the play, through various means, aggregated approximately \$52,000. However, the public investors in the production sustained a loss of about \$35,000. In another situation, total compensation paid to the producer totaled \$11,000, despite the fact that investors sustained a total loss of \$180,000 in the production.

Also in regard to a presentation which represented a substantial loss to investors, the producers stated in correspondence to a European authors' organization, "Confidentially, we now realize that our chances of ever repaying our backers their investment are very slim, but we are determined to somehow get a run out of this important production." This correspondence was written during the run of the play and the continuation of the play thereafter resulted in further loss to the investors. Yet, during the run of this production, the producer received payments of approxi-

mately \$17,000 from the production.

Numerous cases were found where producers, in violation of agreements, expended investor contributions without authorization, before all the backing was in. Such practices have resulted in losses to investors. In several cases monies were expended prior to the completion of the offering and when the producer was unable to raise further funds, the production had to be abandoned,

with a total loss of all funds invested.

Producers have also diverted backer funds to such unrelated purposes as the purchase of a lobster boat, the financing of a real estate syndication and investments in film ventures. The investors WILLIAM HOULTON details how the world's greatest stiet will be benored as

All Hail the Bard On His 400th Anni

another important Editorial Featur in the soon-due 58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Promised Gov't Support **Averts Paris Blackout**

Paris, Dec. 17. A threatened theatre shutdown Dec. 31 has apparently been averted, since the Syndicate of Theatre Directors has been assured of governmental aid by a representa-tive of the Ministry of Culture.

A big tax burden, a dearth of new local talents, and falling attendance, complicated by rising costs, had brought on a varitable crisis, and the Syndicate planned to shutter legit houses to focus attention on the situation. The move has apparently succeeded with the promise of government aid by Jan. 1.

It's planned to have a ticket tax to raise funds for theatrical aid akin to the existing film support. There will also be a cut in taxes. Also promised is elimination of the proposed negation of the tax-free first 40 performances of foreign

At present, all plays get this initial break, but the increase of importance and adaptation of foreign works brought syndicate protest and the consequent change.

Vicaire' ('Deputy') Preems in Paris; E. German TV Pirates It Vs. West

Paris. Dec. 17. "Le Vicaire," Jorge Sentrun's French adaptation of Rolf Hochhuth's controversial German dra-"Der Stellvertretter," opened Dec. 9 at the Theatre Athenee, and on the basis of advance public interest it appears due for a successful run. The critics have not been invited until next week, however, so the reviews will not be out until then. There have been disturbances at the opening and at subsequent performances, and a number of arrests have been made.

London director Peter Brook produced the play for a repertory company, Le Theatre Vivant, headed by Francoise Spira. Brook also designed the scenery, while Francois Darbon was responsible for the staging. The text, said to run more than seven hours in the German original, has been cut to three hours, with 28 characters.

There had been a number of press stories both attacking and defending the play, and members of a Catholic youth group distributed tracts condemning the piece outside the theatre before the opening. Other copies were showered on the audience from the balcony during the performance.
Yelling from the audience in-

terrputed the show several times, in each case requiring the house lights to be turned on while the agitators were ejected. The finale drew applause and isolated whis-tles and booing. Disturbances have continued at subsequent shows, in some instances specta-tors jumping onto the stage to grapple with actors. grapple with actors.

Soviet TV Propaganda Frankfurt, Dec. 17. Rolf Hochhuth's drama "The

were not informed as to the purposes for which their money was being used.

Backers participating in theatrical limited partnerships are normally told that their liability is limited to the amount of their original investment, plus a specified overcall. However, instances been found where there is no such limitation. As a result of business practice in the theatre, many investors permit their funds to be used for production purposes prior to the time when the legal requirements involving the formation of a limited partnership have been met.

These investors would seem to be fully liable personally for all debts of the partnership incurred prior to such time of legal formation of the partnership. No case has been found where investors have been informed of this danger of personal liability.

From the testimony of Julius Rom, accountant with the Attorney General's Bureau for Syndications & Cooperatives:

It has been found that public accountants who audit theatrical ventures furnish unverified, rather than verified, financial statements. No direct verification of assets or liabilities is undertaken, and accountants accordingly render no opinion as to whether the statement fairly presents the financial condition and operations of the venture being reported, in accordance with basic generally accepted accounting principles.

A series of grave abuses is prevalent in the industry's accounting practices. To begin with, the investor can never be assured that he has received a true picture of expenses incurred and income received by the production company, nor can he be sure of the disposition of the funds raised by the offering.

Often the investor is left in the dark as to any future distributions he may receive even after receiving the closing report. The investor thus may not know the true financial situation of the production company at any given time and may be uninformed as to significant transactions of the producer with the production

company, as mentioned in previous testimony.

Casual accounting practices have resulted in the keeping of some extremely haphazard records. In one case, the only records in the partnership's possession were portions of check books and deposit slips. In another instance, the partnership records consisted merely of check books and accounting worksheets. In yet another case, in which \$500,000 was raised from the public, all of the books were kept in pencil with numerous erasures. Many pages are undecipherable because pencil entries have become smeared.

In addition, the entries were made in haphazard and slovenly fashion, making many entries incomprehensible even to trained accountants. It is therefore impossible for an investor in this play to ascertain the operation or financial condition of the com-

So-called closing statements may be misleading in that they often indicate that the entire partnership capitalization has been exhausted and that no further funds are available for distribution to investors. In fact, a substantial portion of production expenses may not have been paid and remain in the form of accounts payable by the partnership. Payment of such accounts are often later waived by suppliers, who expecting further business from the producers do not strenuously press claims involving an unsuccess-

Some accounting statements studied contain false information giving the impression that full capitalization had been raised, when that was not so. Also, the general partners and accountants of a play testified, under oath, that they could not recall the purposes for which "additional expenses incurred by general partners" in the amount of \$21,000 were used. These "additional expenses" were not specified in the statement; nor are there any books or records which explain the purpose for which said monies were

Although many accounting and record-keeping practices were found to be improper, inadequate or omitted entirely, on the other hand, it should be noted that the financial records and accounting reports of some theatrical ventures were carefully maintained and reported even without the limited scope of the accountant's engagement

| Deputy," which has already caused a stir in West Germany, Switzerland, England and America, is be-ing used as anti-western propa-ganda in East Germany.

The playwright forbids presentation of the work in any of the Commie countries, but the Soviet Zone Television, last week aired a two-hour television show titled "In the Matters of the Deputy," and the "co-authors" of the program, the two East German writers Gerhard Jaecekel and Ottomar Lang, inserted four scenes of the drama into the program.

The purpose of the two-hour production was to show that "The Deputy" has caused enmities in the western worlds. The an-nouncer stated that it had resulted "in a battle of the West German stage group to present the play" and had excited "a fascistic lying campaign of the Bonn government against Hochhuth."

The telecast stated that there

had been many protest demonstrations against the presentation of the Hochhuth drama in the western countries and added the false charge that one of the West Ger-man city stages which planned to present the drama had received threats from the local "cultural minister" and had been forced to cancel the project.

The videocast also included com-ments for and against the play, similar to those heard throughout the countries where the lengthy drama has been performed. Both the Rowalt Publishers of West Germany, who have the rights to the publication of the Hochhuth play, and the author himself had objected to the proposed East German tele production.

Due On Broadway An English version of "Der Stellvertretter," titled "The Representative," is being presented in repertory by the Royal Shakespeare Co. at the Aldwych Theatre, London, and a different adaptation is due for Broadway production and direction by Harman duction and direction by Herman Shumlin next spring, with Maxi-millian Schell in the title charac-

The drama, about the alleged failure of the late Pope Pius XII to exert the full power of the Vati-can in an attempt to curb the Nazi persecution of the Jews before and during World War II, has been criticized by Catholics and others, including Jews, and has also been defended by members of various

Utt-Breadway Shows

(Figures denote opening dates) Figures denote opening dates)
Blacks, St. Marks (5-4-41).
Buys Syracuse, Theatre 4 (4-15-63),
Buysing, Yerk (12-3-63).
Buysing, Yerk (12-3-63).
Corruption, Cherry Lane (10-8-63): moves
Dec. 34 to the Village South Theatre.
Crimo and Crimo, Cracket (12-16-63).
Fantestiest, Sullivas St. 63-60).
Ginger Man, Orpheum (11-21-63).
Jin White-America, Sher. Sq. (10-31-63).
Maids, 1 Sher. Sq. (11-14-63).
Jinder Playts, Pocket (11-26-62).
Finder Playts, Pocket (11-26-62).
Blackespeare, Carnerie Hall (12-4-63).
Six Characters, Martinique (3-8-63).
Telemachus Clay, Writers (11-15-63).
Theatre et Peretz, Gate (11-5-63). CLOSED

Ballad Bimshire, Mayfair (10-15-63); closed last Sunday (15) after 74 perclosed law bulliary and the Communication of the Ashes, Jan Hus (11-19-83); closed Dec. 8 after 23 performances. Desire Under Elms, Circle (1-8-83); closed last Sunday (15) after 380 performances. Next I'll Sing, Phoenix (11-27-63); closed last Sunday (15) after 23 performances.

SCHEDULED OPENINGS SCHEDULED OPENINGS
Brig, Midway (12-19-63).
Brontes, Phoenix (12-20-63).
Trempets of Lord, Astor Pl. (12-21-63),
Frojan Woman, Circle in Sq. (12-23-63),
Pimpernel, Gramercy (12-30-63),
Pimpernel, Gramercy (12-30-63),
Play-Lover, Cherry Lane (1-4-64).
Betty-Sponge, East End (1-6-64).
Cable in Sky, Players (1-14-64).
House of Negro, East End (1-16-64).
Too Much Johnsen, Phoenix (1-15-64).
Mother Courage, de Lys (1-15-64).
Je, Orpheum (1-29-64).
Carefakers, Players (1-30-64).
Amoreus Fles, E. 75th St. (2-5-64).

Australian Shows

(Week Ending Dec. 14) ADELAIDE Camelot, Her Majesty's. MELBOURNE
Ages of Men, Comedy.
Billy Llar, Emerald Hill.
Braskisst With Julia, St. Martin's.
Cheery Soul, Union. idermous w 10 Succeed, Her Majesty's.

SYDNEY
Aboriginal Theatre, Elizabethan
Mary, Mary, Royal
Merry Widew, Her Majesty's.
Minstrels, Tivoli,
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.
Rashemen, Independent.

Opera Reviews

Il Trovatore (MET OPERA, N.Y.)

58

When the Met is being very good it arouses the old wonder and amazement that a repertory troupe, with less rehearsal time for a premiere than given the trained seals at Ringling Bros., can attain such shimmer. There was everything splendid and next to nothing at fault with the sea-son's first "Trovatore" last Wednesday (11).

The occasion was a first in the title role for Richard Tucker and bold, authoritive tenoring from a maturing artist and remarkably sensitive, commanding and valueextracting baton work from the Met's youngest naestro. (Interestingly, the town was rumor-rife the next day about a new future status for Schippers at the Met. The performance never lagged

was constantly electric. Jampacked as in the score with diskjockey overplayed arias and melodies, "Trovatore" can be trite,
especially such moments as the
Anvil Chorus in Act II. Not so this time. It had the tension and cre

ative vigor of a fresh production. Nathaniel Merrill's staging on the plan of Herbert Graf shares in the credit. So also chorus master Kurt Adler. But there's no withholding salute to the young mas-ter's touch. It was Schippers all

Contralto Irene Dalis, always on the verge of creating a cult at the Met, had perhaps her finest evening as the fiery gypsy with curses to fling and dark memories of burning human flesh. Baritone Robert Merrill was the fourth of the all-American cast, and to say he was in his recent season's best form will suffice as praise.

form will suffice as praise.

Significantly, the audience remained almost to a man until the final notes of the last scene around 11:30. There was repeated outcryings of enthusiasm from the beginning. It was truly grand grand opera.

Land.

David Graham, of the Ashley-Steiner-Famous Artists office, is in University Hospital, N.Y.

La Traviata (MET OPERA, N.Y.)

Joan Sutherland added another golden leaf to her laurels when she sang her first Violetta at the posh, packed Metoperaguild benefits Saturday evening (14). Sur-rounding cast was excellent, the Alfredo of Sandor Konya and the elder Germont of Mario Sereni bringing almost as many ovations as for Miss Sutherland.

Production has fewer stage waits and less padding than almost any big league opera. Original staging a first in the pit for Thomas Schippers. Each made the case for his specialty. This was firm, score 50% stunning and 50% so-so: score 50% stunning and 50% so-so; the Rolf Gerard costumes are eyedazzlers except for the diva's second act gown; and the gypsy dance in Act 3 has been well-integrated by choreographer Zachary Solov. Leve.

London Shows

Angels Fear Tread, St. Martins (6-8-63).
At Drep Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Bevond Frings. Fortune (5-10-61).
Beeling-Beeling, Apollo (2-20-63).
Beys Syracuse, Drury Lane (11-8-63).
Difference of Opinion, Garrick (11-21-63).
D'Oyly Carle, Savoy (12-16-63).
Funny Jack, Queen's (11-28-63).
Gentle Jack, Queen's (11-28-63).
Gentle Jack, Queen's (11-28-63).
Half a Sixpence, Cambridge (3-21-63).
Half a Sixpence, Cambridge (3-21-63).
Happy Days, Theatre Royal (12-9-63).
How to Succeed, Shafteshury (3-28-63).
John Borkman, Duchess (12-4-63).
Mary, Mary, Queens. (2-27-63).
Mary, Mary, Queens. (2-27-63).
Mary, Mary, Cueens. (2-27-63).
Minstrels, Vic. Palace (5-25-62).
Never Too Late, Prince Wales (9-24-63).
Oh. What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitchall (8-2-61).
Out of Creccodile, Phoenix (10-29-63).
Pickwick, Saville (7-4-63).
Portrait of Murder, Vaudeville (10-24-63).
Severed Head, Criterion (6-27-63).
Transure Island, Mermaid (12-18-63).
Vings of the Dove, Lyric (12-3-63).
CLOSED (Figures denote opening dates) CLOSED

Poor Bitos, Arts (11-12-63); closed last Saturday (14), after 33 performances. Possessed, Mermaid (10-23-63); closed last Saturday, after 61 performances, SCHEDULED OPENINGS

Man in the Moon, Palledium (12-23-63). Cindy-Ella, Arts (12-23-63). No Strings, Her Majesty's (12-30-63). Dialomats, Westminster (12-31-63). Diplomats, Westminster (12-31-63). Poor Bitos, Duke York's (1-6-64).

N.Y. World-Telly Columnist NORTON

MOCKRIDGE

Kelcey Allen-A True **Broadway Character**

another interesting Editorial Feature in the soon-due

58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Mil'w'kee Tunetent Has 30G Advance for 1964

Milwaukee, Dec. 17.
Interest in Milwaukee's Melody
Top theatre, evidenced by the
\$360,000 gross for last summer's 12 week season, continues with a \$30,000 advance sale so far for the 14 week 1964 outing.

The 2,018-seat tent operated at 72% capacity last season, its first, and counted 121,704 cash customers. Last season's advance sale, started in March, racked up only \$13,000 in the first six eeks, less than half of the amount drawn the first six weeks of the current drive, according to Elmer Regner, general manager.

The operators are Chicagoans, Bill Rach, in association with Charles A. Comiskey and Joseph P. Vaughn. Another Melody Top is In Chicago, and a third is in the planning stage for Minneapo-lis. The two theatre circuit oper-ated with two "permanent" casts and guest stars. Presumably a third cast would be added for the Minneapolis venture.

The '64 season opens June 9 with "Pajama Game," followed at two week intervals by "Wildcat," "Roberta," "Anything Goes," "Lit-tle Me," "Paint Your Wagon" and "Mr. President." The only change set for \$185,000 tent layout next. season is the resurfacing of the 600-car parking lot for same \$15,000.

Stark Hesseltine, of the HBS Ltd. Talent Agency, left last Fri-day (20) for a two-week vacation in Antiqua, B.W.L.

Bway's 'Ice,' Kickback Blues

be turned over to the appropriate authorities for prosecution. What we uncovered are a lot of unethi-cal practices, but there are crimes

A salient observation made by Clurman in regard to identifying the "guilty" was that many new-comers to the business adopt long-practiced irregularities as the norm, which makes a black-and-white evaluation of the situation

The point made by Lefkowitz and agreed to by witness Irving Cheskin, executive director of the League of N.Y. Theatres, that in the area of corrective action there is a lot that theatre owners could do on their own, without remedial legislation.

As for legislation, Clurman said that bills relating to ticket distribuion and financing practices are being drawn up by the Attorney General's office for submission in the next few months to the State Legislature.

14 Take Fifth

At the hearings, besides testimony about treasurer-broker dealings in the scalping of tickets, it was also brought out that managers take kickbacks from set and costumes suppliers and that producers have pocketed advertising rebates and diverted production funds for personal purposes. It was divulged last week by the At-torney General's office, which had a staff of 17 working on the investigation, that 14 ticket brokers and scenery and costume suppliers subpoenaed prior to the public hearings took the Fifth Amendment and clammed up.

There's little doubt that the pub licity connected with the Lefkowitz investigation could have a dispiriting effect on present and pros-pective legit backers, in addition to ressurecting cliche attitudes about the stability of show busi-ness. Whether practices in the theatre are shadier than in most other business areas is question-able. On the other hand, no responsible person in legit has condoned unethical methods behavior.

Because of the hit-and-miss nature of the business, a producer can open a show on Broadway and have it close the same evening, leaving him without a source of income and those in his employ without jobs.

Some company managers may not even get a show during a given season, and treasurers could very well be assigned to theatres that are dark more often than not. Moreover, the minimum salaries for treasurers and company managers are obviously too small to cover periods of unemployment.

On Broadway, the treasurer minimum is \$147.50 weekly and for company managers the weekly base pay is \$192.84 (dramatic) and \$199.28 (musical). As for the producer, a great deal of his time and effort is usually expended without remuneration on a show, whether it be a flop or hit. Thus, in a business where the tally on production failures is considerably greater than the number of successes, economic pressure is inducive to grab-while-the-grabbing's-good philosophy.

What the theatre could use at this point, besides the elimination of existing malpractices, is a pubic relations push to gain the confidence of the public. On the matter of "ice," it has been suggested that there should be tickets available to purchasers who are willing to spend more than the b.o. price, providing this money be included as part of the regular b.o. take. As such, it would be subject to division among those who usually share in the gross.

An attorney, testifying to the existence of kickbacks, stated this practice has resulted in production companies paying higher prices for supplies than would otherwise be necessary. Anent advertising rebates pocketed by the producer, it was asserted that backers were sometimes not informed of such rebates, nor were they apprised, of instances where producers tapped production funds for personal loans and unrelated investments.

Payments by producers to themselves for services not performed were also mentioned, and the conclusion in relation to all these conditions was that substantial

utes." Clurman declared, "An sums of money could have been evaluation will be made of the saved and credited to the productions involved. Lack of well defined accounting standards was another area covered.

Internal Revenue agents have evinced interest in the probe, notably in connection with the possibility that taxable coin in the area of scalping and kickbacks may not have been reported. Incidentally, a suggestion repeated during the hearings was that treasurers be licensed.

.There was also criticism of the vast number of tickets kept out of the boxoffice in house seat allocations and broker allotments. How-ever, little mention was made of the huge volume of tickets takes. out of circulation for theatre party benefits.

The ticket distribution setup in the theatre was termed "archaic" by producer Leland Hayward, who appeared as a witness. As for ticket agencies, which are allowed a maximum legal premium of \$1.50 per ticket, he commented that 80 such operations for Broadway was excessive. He also estimated that less than 50% of all Broadway

theatre seats are sold every night.
While on the stand, Angus Duncan, stated, "Equity earnestly hopes this promising beginning will not also be the end." This followed his prior comment, "doubtless there are many touched." "doubtless there are many touched by this investigation who, based on past experience, hopefully anticipate that today's headline will serve only to wrap tomorrow's

Austrian Fest to Preem Barca's 'Duke of Gandia'

Bregenz, Austria, Dec. 17. The annual Bergenz theatre fes-tival will be held next July 24-Aug. 23. The opening performance, by Vienna Burg Theatre ensemble, will be the premiere of "The Big Duke of Gandia," a drama by Cal-

deron de la Barca.
Also scheduled are the Austrian classics, "Habsburg," by Grill-parzer, and "Anatol," by Arthur Schnitzler respectively staged by Ernest Lothar and Kurt Horwitz. Vittorio Gui will direct Gioacchino Rossini's "Cenerentola," while Franz Lehar's "Land of Smiles" will be produced on the Lake Constance stage.

A series of concerts will be held n Bregenz and in nearby Feld-



"HOW TO SUCCEED IN **BUSINESS WITHOUT REALLY TRYING"**

Shaftesbury Theatre London W.C.2. England

SEASON'S GREETINGS AND BEST WISHES FOR THE NEW YEAR TO ALL OUR FRIENDS

Longacre Hardware & Electric Co. 812 8th Ave., New York (Opp. Madison Sq. Garden) Winner of the drawing of electric drill is: ARTIE DIGAM, Bulya, N. Y.

PART-TIME FULL-TIME **BETWEEN JOBS?**

Work your own hours in your own area. Your professional skills can earn you \$\$5. Apply 238 W. 57 St. New York Suite \$22 or call Circle 7-1133.

A PETITION

FROM: George Freedley -- Howard Lindsay -- Edward C. Cole

WE PETITION everyone in the legitimate theatre to give their fullest cooperation in providing biographical material for the first Who's Who in the American Theatre since 1908. We feel that this very important theatre project will provide a permanent historical record of those who have importantly participated in the American theatre during the recent years in which the American theatre blossomed into a truly international theatre.

We have learned that a number of questionnaires sent to members of the theatre by the publisher requesting biographical information for appearance in Who's Who in the American Theatre have not yet been returned to the publisher. We ask those who have received their questionnaires to complete them as early as possible and send them to the publisher as requested. Because of recent changes in addresses, some of you may not have as yet received your questionnaire. If you have not received or have mislaid yours, please get in touch with Mr. Walter Rigdon, Editor of Who's Who in the American Theatre, immediately and he will be happy to send you another questionnaire.

Biographical listings will include not only performers but all those who have participated in the theatre with a substantial degree of importance. These will include everyone from educators to producers, set and costume designers to directors, playwrights to executives and administrators, stage managers to choreographers. Every activity of the theatre will be covered.

We know there is absolutely no financial obligation whatever in any cooperation which we ask you to give to the publisher and the editors of Who's Who in the American Theatre. We appreciate your cooperation.

If you wish to get in touch with the editors of this important book of our theatre, please write or phone collect, Who's Who in the American Theatre, Suite 3908, 60 East 42 Street; phone 212 YUkon 6-3046.

Howard Lindsay



Ed Bondy — Jane Broder — Ken Brown — Deborch Coleman — David De Silva — Net Debin — Mary Delan — Ray Coleman — Marjorie Fields — General Artists Corporation — Milton Goldman — Arthur Henna — Michael Frank Hartig — John Harvey — C. Robert Holloway — Howard Hoyt — Bob Kohler — Tom Korman — Jack Lenny — Mart Malvin — Sue Mengers — Marvin Minoff — William Morris Agency — Fifi Oscard — National Artists Corporation — Judy Parrish — Gloria Safier — Eric Shephard — Gus Schirmer Jr. — Lester Shurr — John Sicara — Monty Silver — Lillian Stein — Michael Thomas — Ruth Webb — Henry William Wiese and Ann Wright.

ALFRED ZEGA MANAGEMENT

200 West 57 St., New York 19, N. Y.
TR 7-1529



Wednesday, December 18, 1963

Seasong-From Allof Us









ECTORE TERROR





0.5





Accepting photos and resumes of general male and female dramatic

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been re-

checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep)
Repertory, (DR) Dramatic Reading, (DB) Double Bill.

address.

be able to do cockney accent. Mail

photos and resumes c/o above

"Cafe Crown" (MC). Producer

femmes at 2 p.m. Equity dancers this Fri. (20): men at 10 a.m. and

"Easy Does It." (C). Produc-

ers, Laurence Feldman & Jack Rollins (c/o Laurence Henry Com-

pany, 1545 Broadway, N.Y.). Avail-

able parts: femme lead, 30, attractive, flippant sense of humor; male

30, zany, uninhibited writer; male,

OFF-BROADWAY

"Plain and Fancy" (MC). Pro-

"Once In a Lifetime" (C). Pro-

dle-aged, German film director, non-Equity femmes 18-21, shapely.

Mail photo & resumes c/o above

STOCK

Coconut Grove Playhouse (3500

Main Highway, Miami, Fla.). Ac-

cepting photos and resumes through

agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Television

"Camera Three" (educational-

dramatic series). Producer, CBS (524 W 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin.

address. Agents may phone.

Legit BROADWAY

"Abraham Cochrane" (D). Producers, Walter Fried & Helen Philip Rose (157 W. 57th St., N.Y.).

Jacobson (119 W. 57th St., N.Y.). Auditions tomorrow (Thurs.) for

Available parts: femme, young parlor maid; male, middle-aged, femmes at 2 p.m. Equity dancers femme, late 20s-early 30s, attractive. Mail photos and resumes femmes at 2 p.m. Open call singers c/o above address. Do not phone next Mon. (23): men at 10 a.m. or visit.

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-age, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance,



DYANNE THORNE

has the apt role of 'Stupefyin' Jones' in 'Li'l Abner,' the current attraction at the Meadowbrook Dinner Theater, Cedar Grove.

FOR SUMMER LEASE

ew England's most beautiful play buse, air-conditioned, excellent stage ressing rooms, seats 556 with balcony dressing rooms, seats 556 with balcony, large summer colonies, Connecticut shore, Colonial Charm, 25 minutes from New Haven.
Call or write Theodore M. Wahle Andrews Memorial Building Clinton, Connecticut MO 9-8657

talent, c/o above address. No duplicates. "Lamp Unto My Feet" (religi-

ous-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Films

"The Sound of Music" (MC). Producer, 20th Century-Fox, (c/o casting Consultants, 444 Madison Ave., N.Y.). Available parts: boys, 4, 7, 9 and 13; girls, 11 and 14; girl, 16, pretty, vivacious, wholesome, must sing and dance well; boy 17, hand-some, must sing, dance and act well; male, late 30s or early 40s, attractive, strong, personable, ro-mantic. All children who apply must be Germanic, Nordic, or Anglo-Savon in appearance (no latin types at all). Must have good English or continental stage dic-tion, no New Yorkese speech acceptable. Musical training would be of value, but not essential. Mail photos and resumes to Michael Shurtleff, Casting Consultants, Room 703 c/o above address. ad femmes at 2 p.m.—all at the Broadway Theatre (53 St., and Broadway, N.Y.).

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Touring Shows

(Figures cover Dec. 16-28)

Beyond the Fringe (2d Co.)—Furrest, Philly (Dec. 16-21); Nixon, Pitt (Dec. 23-28). Black Nativity—Civic. Chi (Dec. 16-28). Camelot (bustruck)—Brown L'ville (Dec. 16-28). Camelot (bustruck)—Brown L'ville (Dec. 16-21); High School, Appleton, Wis. (Dec. 23): Oriental, Milwaukee (Dec. 25-28). Chinese Prime Minister (tryout)—Colonial, Boston (Dec. 16-28). Conversations in the Dark (tryout)—Walnut, Philly (Dec. 23-28). Dylan (tryout)—Shubert, New Haven (Dec. 16-28). O'keefe, Toronto (Dec. 25-28). Hello, Dolly (tryout)—Nationa, Wash. (Dec. 16-28). Funny Thing Happened on the Way to the Forum (2d Co.)—Forrest, Philly (Dec. 25-28). How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi

The Perum (au Co., Co.)

How to Succeed in Business Without Really Trying (2d 'Co.)—Shubert, Chi (Dec. 16-28).

How to Succeed in Business Without Really Trying (3d Co.)—Civic, N.O. (Dec. 16-23); Auditorium, Houston (Dec. 25-28).

Man for All Seasons—Ford's, Balto (Dec. 16-21); Playhouse, Wilmangton (Dec. 25-28).

(Dec. 10-21), (Dec. 25-28), (Man for All Seasons (bus-truck—Split week Dec. 16-21); Civic, N.O. (Dec. 25-28); Milk Train Doesn't Stop Here Anymore (tryout)—Playhouse, Wilmington Dec. 18-21); Ford's, Balto (Dec. 23-28); National Repertory Theatre—Wilbur,

National Reperior,
Boston (Dec. 16-28),
Never Too Late (2d Co.)—Blackstone,
Chi (Dec. 16-28),
No Strings—Curran, S.F. (Dec. 16-28),
Palama Tops—Auditorium, Houston
(Dec. 17-21); Auditorium, Ft. Worth

No Strings—Curran, S.F. (Dec. 16-28).
Pajama Tops—Auditorium, Houston
(Dec. 17-2D; Auditorium, Ft. Worth
(Dec. 25-28).
Seidman and Son—Studebaker, Chi
(Dec. 16-28).
Stop the World—I Want to Get Off
(2d Co.)—Auditorium, Columbus (Dec. 16-18); Auditorium, Dayton (Dec. 19-21);
Missic Hall, K.C. (Dec. 25-28).
Thousand Clowns—Fisher, Det. (Dec. 19-21);
Missic Hall, K.C. (Dec. 25-28).
Thousand Clowns—Fisher, Det. (Dec. 19-28).

16-28).
Thousand Clowns (bus-truck) — Splitweek (Dec. 16-21); Clowes, Indpls. (Dec.

week (Dec. 16-21); Clowes, Huppe, 26-28).
What Makes Sammy Runt (tryout)—
Erlanger, Philly (Dec. 26-28).
Who's Afraid of Virginia Woolf? (2d Co.)—Geary, S.F. (Dec. 16-28).

"The Brontes," Margaret Webster's recreation of the lives and times of the Bronte sisters, a two-time ANTA Matinee Series presentation at the Theatre de Lys, N.Y., will open next Friday (20) at the Phoenix Theatre, N.Y., as an interim regular-run booking.

Charge Playhouse Mismanagement

at the Playhouse last summer and field," he said. Mann is the im-

Philadelphia provided that which furnishes free classical music concerts for six weeks in profit, direct or indirect, from the hot weather, with the Philaproject, except for her compensasion. All proceeds of any nature shall be collected by Commission under such procedures as it may establish."

The producer's booking of her own shows was not disclosed to the Commission, the City official commented. The productions in-cluded "Romanoff and Juliet," "Lord Pengo" and "Calculated Risk," he said. The cost to the Playhouse of "Romanoff," Hemphill explained, was some \$9,100 for one week, about \$2,200 to \$2,800 more than any other for the same

"Pengo," he said, also cost the Playhouse substantially more than any other theatre and although no records were produced for "Risk," the accountant declared that the producer admitted that the production company had executed the contracts and received \$650 for booking the play.

Questionable sums paid to an individual who was employed by the Playhouse as "general manager and press representative," were among other revelations. In addition, it was also pointed out by Hemphill that the producer booked a number of the Playhouse kiddie productions into other theatres, for which payment was re-ceived. These bookings, he de-Commission, nor was any for the income reported or paid to the Commission.

The only explanation given for Hemphill's appearance to give evidence of a Philadelphia operation at hearings on the Broadway theatre was that it represented a "gesture of municipal cooperation." There was no specific indication how it tied in with alleged cor-ruption of New York legit.

Rush for Manager Job Philadelphia, Dec. 17. There's a scramble in local the-

atrical circles over the manage-ment vacancy existing at the John B. Kelly Playhouse for its 13th summer season.

The Fairmount Park Commission, under whose sponsorship the Playhouse operates, failed to renew the contract of Mrs. Ethelyn R. Thrasher as managing director. It expires Dec. 31. Mrs. Thrasher has been associated with the Playhouse from its start and since 1959 has been managing director at \$14,000-a-

Michael Ellis, operator of the Bucks County Theatre, New Hope, Pa,, and various other music tent producers and other stock managements are interest in the air-conditioned theatre-in-the-round, which can gross about \$27,000 at a \$3 top. The house has been used only for summer bookings, and isn't equipped or appropriately located for year-around operation.

Frederic R. Mann, president of the Park Commission, announced the expiration of Mrs. Thrasher's contract and that it was not being

then sold by the firm for other presario responsible for the Robin strawhat engagements. Hood Dell (also in Fairmount Park, Her contract with the City of but across the Schuylkill River) the hot weather, with the Phila-delphia Orchestra as the ensemble

and first-run guest artists.

Mrs. Thrasher revealed that she had already submitted her resignation to Isaac D. Levy, the Park Commissioner who acted as a head of the Playhouse Committee, a post he took over from the late John B. Kelly. Levy has also resigned the committee post and turned it over to Mann.

Mann is not certain that a new managing director will be named. "When ideas crystallize, we'll let the commission know," he commented. Mrs. Thrasher has been the target of the City Controller's office throughout the summer season. Her announcement that the Playhouse had achieved record gross receipts of \$277,259 in 1963 was challenged by that official

The Playhouse showed profits of \$44,364, in 1960, and \$20,661, in 1961, but had a loss of \$8,862 in

Bosley for 'Murderer'

Tom Bosley has been set for a starring role in Jeff Britton's scheduled Broadway production of

"A Murderer Among Us."
The play, an adaptation by
George White of Yves Jamiaque's
"La Queue du Diable," starts rehearsals Dec. 27 under Sam Wanamaker's direction.



WELLS RICHARDSON Hearty congratulations to EARLE HYMAN on an almost overwhelming performance in climactically arranged scenes from "KING LEAR." characterization is of heroic stature and deeply moving.

APPRENTICES

Playhouse on the Mall, Paramus, New Jersey. Year-round star theatre. No fee. No pay. Live in area or commute New York City. Applications: Mr. Flanagan, Playhouse on the Mall, Bergen Mall, Paramus, New Jersey.

SONNY ZAHL

Congratulates the Wonderful

MISS TESSIE O'SHEA

"The Girl Who Came to Supper"

Broadway Theatre, New York

KAVANAGH PRODUCTIONS LTD. 201 Regent Street London, W.1.

American Representative: LIONEL LARNER G.A.C.

Broadway

Fortune mag readying a "pro-**1**le" on Joseph E. Levine.

Gian-Carlo Menotii's "Amahl" will be heard on NBC-TV Dec. 25 for the 14th time.

Creative Cinema Inc., 675 Fifth Ave., producing tv commercials, filed under Assignments in N. Y.

American Talent Associates has retained Ruth Walton to organize a new dance troupe.

Paul Duke, the magician, set for three Caribbean tours from Dec. 19 to Feb. 11 on Greek line Olympia.

RCA exec Frank M. Folsom to Palm Beach for the holidays to be with one of his three daughters who resides there.

James King is an American tenor with the W. Berlin Opera who recently played in Tokyo and has now resumed with his German confreres.

Eddie Miller, now convalescing at Broadlawn Manor, Amityville, L.I., marks his 60th anni in show bîz, having started as a "boy singer" in 1903.

Emerson Radio & Phonograph Corp. prexy Ben Abrams' daughter Cynthia engaged to Nelson Peltz. Bride-to-be is an undergraduate at Finch.

Mayor Wagner and Mrs. Wagner hosting at Gracie Mansion tomorrow (Thurs.) afternoon in honor of the 81st anni of the Actors' Fund of America.

Memorial services for JFK under auspices of the Catholic Actors Guild this Saturday (21) at St. Malachy's at 12:15 p.m. Msgr. Vincent J. Brosnan, chaplain of the CAG, will officiate.

Ellin and Irving Berlin may do the Christmas bit with part of his family here and fly to London for New Year's to be with their recently married youngest daughter Linda and her new British groom.

Little brothers and sisters of deserving talent, the Concert Artists Guild, is offering pianist David J. Yeomans and harpist Nan Gullo at Town Hall on Dec. 21. It's third of the Guild's eight subsidized con-

certs this season.

Claude C. Philippe's pre-Xmas gourmet dinner of the Lucullus Circle transferred this past Mon-day night (16) to Delmonico's. A departure is the invitation to femmes; traditionally the Lucullus is an all-male group.

Concert manager Humphrey Doulens checked into St. Mary's Hospital, Mayo Clinic, Rochester, Minn., for heart surgery. He'd been in the Veterans Hospital, following his cardiac attack, until the surgery became mandatory

Pablo Casals who conducted "El Pesebre" at Carnegie, N.Y. has since been repeating in many faroff spots. In Berlin last week he John F. Kennedy. had Canadian mezzo Maureen Forrester, U.S. Negro bass William Warfield, Spanish soprano Olga Igleasias and Swiss tenor Ernst Haeflinger.

Five-day restaurant waiters' strike, settled last weekend, cost all concerned some \$200,000 not counting the lost revenues which, in the case of posheries like "21," the Colony, Sardi's, Brussels, etc., ran into considerably more Many pre-Xmas "dos" at the tonier eateries were especially costly.

Bonnie (Mrs. Ben L.) Silberstein, wife of the BevHills Hoter owner, cast supervising the Gotham debutante ball at which her 17½year-old daughter Kathy (Kathleen) Beigel by a previous marriage is making her debut. Dave Beigel was a onetime Metro exec. The hotelier is coming east later this week to join in the festivities

Restaurant Associates will match its cuisine with the Balinese Dancers (imported) in the Indonesia Pavilion at the N. Y. World's Fair next spring. RA also will have a "Festival '64" culinary show in the Gas Bldg. at the Fair, and not far away, at LaGuardia Airport, the posh culinary restaurant chain, under prexy Joe Baum, will also operate the new Rooftop Restaurant.

Deal for Rome publicist Sam'l Steinman to come over with Alexander H. Cohen's "Rugantino" troupe and act as Italo-American special press relations has been cancelled out by the American producer as an economy move, shunting it over to an already esshutting it over to an already es-tablished agency which specializes in Italo-U.S. publicity. Meantime Steinman had sublet his Rome apartment, etc.

Tragic death of 22-year old

Karyn Kupcinet, daughter of the world.

Chicago columnist, as reported by telegraphese, implied that survi-yors were only the father and uncle. Other survivors included her mother, Esther (Essee), a younger brother Jerry, and two grandmothers, one of whom, Doris Doris Solomon is socially prominent. The mother was too prostrated by grief to make trip to Hollywood, being strictly ordered not to attempt it by her doctor.

Las Vegas

By Forrest Duke (DUdley 4-4141)

Line Renaud, star of the Dunes' Casino de Paris," will do a weekly radio show for a French net-

Ray Fine, prexy of Don the Beachcomber restaurants, picked up option of the Starlighters, now playing for dancing at the Sahara Beachcomber.

Lionel Hampton's closing night at the Riviera lounge brought out such celebs as Edie Adams, Sammy Davis Jr., Dan Rowan, Dick Mar-tin, Belle Barth, Corbett Monica, Temple Drake and Dick Shawn.

Buddy Rich, now appearing at the Thunderbird lounge with his jazz group, has an ex-drummer as his personal manager, Maynard Sloate, who sat in one night with the Ron Randi Trio at the Castaways.

Na: Brandwynne, Thunderbird maestro, has added to his ASCAP rating by songsmithing "Queen of Queens" as the theme song for the hotel's Queen of Queens beauty contest. Warner Bros, has picked it up for publication.

Two longtime fiddling groups fly the coop: Morry King, who worked with his violinists in the Sands lounge for four years, opens this month at the Eden Roc in Miami Beach; Michael Kent, whose strings did a four-year gig in Des-ert Ion lounge, opens Feb. 15 at Hanabasha Club in Tokyo.

Cleveland

By Glenn C. Pullen (MAin 1-4500)

Damita Jo current at Americana Supper Club on first local nitery

Treniers set for week of Dec. 21 at Chateau where Gene Riddle's combo launched afternoon cocktail dansants.

Mark Feder, director of Jewish Community Drama Center, staging 'First Born," "Gideon," "J.B." and 'Tobias and 'Angel" for his winter schedule.

George Szell conducted Cleve land Symphony in Beethoven's "Missa Solemnis" last week (12-14-15) in dedication to memory of

"U.S.A." can-John Dos Passos' celled by Cleveland Playhouse by President Kennedy's death because show contained ill-timed references to assassination.

David and Oistrakh appearing with Moscow Chamber Orchestra at Public Music Hall Dec. 22 for G. Bernardi, head of Cleveland Opera Assn. Joan Sutherland also booked by him for Jan. 14.

Jack Silverthorne, manager of Hippodrome Theatre, named chairman of Greenberger Memorial Committee which is arranging

pointed Syd Friedman as its rep in this area. Friedman seeks acts to entertain American GI's in West Germany. First signed for over-seas tours include DeJohn Sisters, Nico Covaro, Sunny Day, Sloan & Sloan, Penny & Saxie, Jimmy Barrie and Paul Kohler.

Boston

By Guy Livingston
(50 Little Bldg.; 338-7560)
Otto Preminger, Carol Lynley,
Tom Tryon and Ossie Davis in for world preem of "The Cardinal" at Saxon Theatre.

Arnold Childhouse, prexy Call-fornia Crusade for Free Tele, planed in to buzz Boston exhibs.

Biggest guessing game here is over who portrays who in the Robert Preston satire "Nobody Loves an Albatross," trying out at the Wilbur Play's author, Ron Alexander, trots out some wild characters purportedly from the tv

London

(HYde Park 4561/2/3)

Ivan Tors, producer of Metro's Flipper," met the press last week. Chan Canasta back from New York last week on the Queen Elizabeth.

The Variety Club feted press, radio and to at a Savoy luncheon yesterday (Tues.).

Ernest Pearl, chairman of Pearl and Dean group, re-elected prex of Screen Advertising Assn.

Cyril Ornadel, composer of the "Pickwick" score, vacationing in Israel, where he intends buying a home

World preem of Joseph E. Le-22, will aid the Army Benevolent Fund. vine's "Zulu," at the Plaza on Jan.

Peter Brook and Alexander (Sandy) MacKendrick joined the Federation of British Film Makers as associate members.

Among the U.S. showbiz bunch visiting London are Harold Prince, Lou Wilson, Erskin Johnson, Mike Nichols and Flo-Bell Moore. Otto Preminger lunched the

critics after press screening of "The Cardinal" on Monday (16). Film starts a hardticket run at the Astoria, Friday (20).

Ron Randell due to leave the "Mary Mary" out to the order.

"Mary, Mary" cast at the end of December to star in an Anglo-French - Austrian coproduction which starts filming in Trieste next month.

Harry H. Corbett and Wilfred Brambell, the "Steptoe and Sons" stars, among the artists who entertained at a Windsor Castle cabaret last Friday (13), Also in the show were Vic Perry and Peter

Mpls.-St. Paul

By Bob Rees (2208 Kenwood Parkway: 374-4015)

Moppet Players' production of "Shoo Fly Pie for Christmas" bows out this weekend.

"How To Succeed" will replace
"No Strings" on St. Paul Theatre
Guild slate, it opens Feb. 3.
Theatre-in-Round Players to
preem smallfry offering, "Old
King Cole," Saturday (21).
St. Paul Chamber orch will wax
St. Paul composer Gene Gutche's

St. Paul composer Gene Gutche's "Bongo Divertimento" in Febru-

Minneapolis Star drama editor John Sherman on his annual N. Y. safari last frame reviewing Broad-

way plays.

Harold Atkinson, Minneapolis merchant, named to head Minneapolis Aquatennial, annual summer carnival, next year.

Bob Keeshan due in this chap-ter for annual Captain Kangaroo appearance with Minneapolis Symphony Saturday (21).

Minnesota Amus. Co. awarded weekend of wining and dining in downtown Minneapolis to 100,000th customer attending "Cleopatra"

(20th) at MAC's Century Theatre.
Tom Tryon, star of "The Cardinal" (Col), which opens at State in Minneapolis Friday (20), preceded film here for ty and radio appearances plus newspaper. appearances plus newspaper inter-

Paris

By Gene Moskowitz (80 Ave. Neuilly; Sab. 0712)

Yank actor Paul Wallace, who was in "Gypsy" (WB), here before

tured her foot rehearsing a Balanchine ballet and will be out for a month.

Tino Rossi and the Little Singers of the Wooden Cross will sing before the gala preem presenta-tion of "The Cardinal" (Col) at the Opera Thursday (19).

Legiter Comedie De Paris having 7:30 and 9:30 evening shows every night for early and late risers. Show is Noel Coward's"Weekend. If it catches on, this idea could spread.

A new Francoise Sagan play, "Love, Odd and Even," now re-hearsing for a late December opening at Edouard VII Theatre, Juliette Greco stars with Miss Sagan directing for first time.

Laurent Terzieff will produce, direct and star in French versions of Murray Schisgal's two off-Broadway hit one-acters, "The Tiger" and "The Typists." He will mount them this month at the Theatre Lutece.

Singer Colette Renard giving a month of recitals at legiter Theatre month.

Montparnasse before Maria Schell comes in with Pol Quentin's version of Somerset Maugham's "Caroline." This will be Miss Schell's first legiter in French though she has made pix here.

Old Cirque Medrano, taken over by the Bouglione Bros., will reopen Christmas under the title of the Cirque De Montmartre. It will be a regular one-ringer during the winter and a vauder in the summer. Bougliones also own the other one-ring circus in town, Cirque D'Hiver.

Municipal theatres Sarah Bernhardt, Gaite Lyrique and Marigny all shuttered as decisions on new directors are being discussed. Sarah Bernhardt was run by A. M. Julien who may again operate the house which also headquarters his creation, the Theatre Des Nations, which runs there for four months every year from April to July.

Philadelphia

By Jerry Gaghan

(319 N. 18th St.; Locust 4-4848) Eddie Suez celebrated 25 years

as a theatrical booker.

Eddie Horn, owner of the Rendezvous (Upper Darby), in hospital.

Henry Dissin, owner of Cherry Hill restaurant, to the Coast, scouting new ideas in cafe management.
Pianist Bob O'Neill, who just wound up 10 weeks at Alpine Inn, returned to Drexelbrook Country Club.

The Sportsmen's Club of the City of Hope brings in the Harlem Globetrotters for a Convention Hall date (29).

Bandleader Bernie Berle to play the benefit for Wills Eye Hospital at the "It's a Mad World" preem,

at the Boyd Dec. 19.
Trans-Lux Theatre has given a \$100,000 guarantee for its Christ-mas booking of "Charade," its highest film rental in 10 years.

Local film producer Lou Kell-man took off for the Coast to visit Henry Miller and negotiate for some of his literary properties. Bill Cosby coming up from Washington where he is performing to speak before the Temple University Downtown Club, in Hotel Sylvania this week (16).

Milt Shapiro, press agent for the Palumbo chain and other clubs, who was felled by a stroke, in

action again. He has been given liberty at the Naval Hospital. Al Fisher and Lou Marks were due at Sciolla's last week, but owner Tony Sciolla released them because of their date on the Coast for the Joey Bishop Show. They play their local engagement this week (16).

Berlin By Hans Hoehn (760264)

American writer John Steinbeck iere on a short visit. Giuseppe di Stefano will give a

concert here on Jan. 25. Paul Hindemiti had to cancel his local concerts because

of Rolf Henniger will stage Buech-ner's "Woyzeck" here, his second staging after Wedekind's "Marquis

von Keith." Heinz Hilpert, director of Deutsches Theatre Goettingen, will play the male lead in Peter Ustinov's "Photo Finish."

"Mary, Mary" is currently the most popular boulevard piece in town. Harry Meyen staged it with Gisela Peltzer and himself in the

leads. Actor Emil Feldmar, of Tel Aviv, has a role in Artur Brauner's "Phantom of Soho" which cur-rently being shot at local CCC Studios.

Soviet pianist Swjatoslav Richter will guest here in February.

He's currently guesting in East Germany. His mother lives in Stuttgart, West Germany.

Uttawa

Singer-guitarist Bernie Early in Cameo Lounge of Standishall Hotel.

Thrush Skippy Renaud back in Riverside Hotel lounge for two frames.

Harvey Glatt brought the first full-length Hootenanny here at 2,357-seat Capitol Theatre.

Cara Malcolm, onetime pro di-rector, piloted Frederick Knott's "Write Me a Murder" for Ottawa

Hellywood

Corinne Calvet on four-week

Ellington & Co. will handle Dot Records' ad-promotional planning.
David Niven hopped to Switzer-land after winding "Rogues" pilot

at Four Star.

Technicolor tossed luncheon for 19 employees who completed 25 years of service.

Doc Merman, former studio manager at 20th-Fox, returned to lot as executive production rep. Metro changed tag of "Viva Las

Vegas" to "Love in Las Vegas" for European release of Elvis Presley

Litton Industries, electronic outthin industries, electronic out-fit, will set up corporate head-quarters in old MCA building in Beverly Hills, Jan. 1.

Vera Caspary, vet film writer, finally accepted a tv assignment and is doing pilot on "Apartment."

3G" for Gene Barry's Barbety Prods.

George Gobel to emcee Tennessee Ernie Ford's ABC daytimer during week of March 16 thence to Roosevelt Hotel, New Orleans, for

Hollywood Press Club and Hollywood Women's Press Club pairing up to co-sponsor Christmas party Saturday (21 for Exceptional Chil-dren's Foundation youngsters.

Directors Guild of America changed date of annual awards ceremonies from Feb. 8 to Feb. 22 to avoid conflict with 40th annia affair, skedded by IATSE Local 52

in N.Y. Lola Albright and Austrian producer Sepp Benedikter formed Alsepp Productions to produce half-hour color teledocumentary series tabbed "Another Man's Castle."

Chicago

(DElaware 7-4984)

Chez Paree went dark temporarily at the close of the Vagabonds gig on Friday (13); re-lights Dec. 27

with Kay Stevens.
Allied Theatres of Illinois holding its annual Film Row Christmas Party next Monday (23) in its

south Wabash Ave. offices. Goodman Theatre filled in its last open date for its '63-'64 season with Morris Carnovsky playing the title role in "King Lear" on April 3.

The Downstage Room of the Happy Medium is going to a multiact policy for the next four weeks. Singer-planist Dave Green will perform on Sundays and Mondays, and Claude Jones and the Mark V. Quintet will alternate sets during remainder of week.

Jay Thompson, co-author of the book for the Broadway musical comedy, "Once Upon A Mattress," named musical director of "Three Cheers for the Tired Business-man," new revue which opens Dec. 26 at Happy Medium, cabaret theatre. Show is having a shakedown run this week.

More than 100 former members of the chorus leves produced by Merriel Abbott from 1933 to 1957 for Empire Room of the Palmer House reunion there last Wednesday (11). Miss Abbott, now 70, is talent consultant for the Palmer House, Conrad Hilton, Edgewater Beach and Sahara Inn hotels.

Kome

By Robert F. Hawkins (Via Sardegna, 43; Tel. 479 316) Jean Pierre Aumont off to Paris. Thesp slated for Broadway rehear-

sals on new play. Walter Chiari wound "Il Giovedi," and drew raves in Rome debut in stage musical, "Goodnight Bet-Rina Morelli and Paolo Stoppa costar in RAI-TV tape of Jerome

Kilty's "Dear Liar" due in Christmas week. Omar Sharif and wife Fatem Hamama appearing in color tele series shot for RAI-TV and Free-

mantle; being made in Egypt.
Ingrid Bergman and Anthony
Quinn awarded "Gold Trapeze"
awards at Rome-based Orfei Circus in between "The Visit" chores.

Valentina Cortese slated for Franco Zeffirelli's staging of "An-tony and Cleopatra" at Milan's Pic-colo Teatro, with Raf Vallone op-

posite. In-and-out: Jacques Dufilho skies to Bruxelles after winding his "Visit" stint for tele tape ses-Little Theatre.

Another pro, Gilles Provost, who directs cabaret-legit at Motel de Ville, rehearsing Gratien Gelinas "Bousille and the Just" for next month.

Brad Harris due back here in January; Leo Ross plays nightly at Exville, rehearsing Gratien Gelinas celsior's Rendez-Vous Room; Leon-tyne Price to States for Metopera annearsnes. appearance.

Most Valuable Popular Song

publishing business all by itself" ferent languages and replenishes itself year after year with increasingly new versions, as witness this year's crop". (The foreign language adaptations are German, French, Spanish, Mexican, Italian, Cuban, Hawaiian, Polish and Dutch).

Berlin then pointed to the following licenses for the '63 semester: Andy Williams (also in French, Italian and Spanish versions), Robert Goulet and Andre Kostelanetz, all on Columbia; Living Voices, Jim Reeves and Richard Benson-Dick Liebert, RCA Victor; Wayne King and Bert Kaempfert, Decca; Harry Simeone and The Platters, Mercury; Jackie Wilson, Brunswick; Bobby Vinton, Wilson, Brunswick; Bobby Vinton,
Epic; Robert Rheins, Liberty; The
Miracles, Tamla; Paul & Paula,
Philips; Bobby Christian Orch,
Malla; "Xmas Gift For You,"
Philles label Eddie Dunstedter,
Capital; Pat LaBelle, Newtown

Based on prior years' sales, Ber-lin flures that 3,500,00 sales can be anticipated which, added to the 40,449,535 platters accounted for through 1962, projects 44,000,000

Decca's royalty returns to Berlin as of June 30 last was for 21,234,-279 recordings, of which approximately 95%, or 20,000,000, is the Bing Crosby version.

"White Christmas" is not licensed for any toys, music boxes or novelties.

When Berlin contracted for "Holiday Inn", a 1942 Paramount filmus-ical costarring Crosby and Fred Astaire, he wrote a series of numbers for a series of American holi-days but none expected this one to take off, any more than is true of almost any pop song since there has never been devised any show

copyright which is virtually a he demonstrated "White Christmas" to Crosby, latter removed his publishing business all by itself" has to Crossy, latter removed his because (2) "it is a standard of is one you don't have to worry seemingly such unique calibre that it has been translated in nine dif-

Berlin is proud of his "God Bless America" as No. 2 to "The Star Spangled Banner" and he is equally proud of being the No. 2 Christly proud of being the No. 2 Christmas song, per a Gallup poll in 1949, on "What is your favorite Christmas carol (song)?" The 10 chosen were "Silent Night, Holy Night", "White Christmas", "Little Town of Bethlehem", "The First Noel", "Jingle Bells", "O, Come All Ye Faithful", "Hark, Herald Angels Sing" and "Joy To The World".

An economic footnote to the song is Par's decision to make a subsequent film, "White Christmas," of which Berlin owns 30% and which, he opines, will prob-ably not be sold to television for some time in light of its boxoffice potency when reissued nationally. Up until June 30, 1963, his share from the Paramount picture (which of course included many other Berlin songs), according to the books, is \$993,147.97. As and when it's sold to tv Berlin, of course, gets 30% of whatever may be-the price.

Among other highlight incidents attendant to the song, Berlin re-calls, "I arrived in Hollandia, New. Guinea, Christmas eve 1944, to join the member of the 'This Is The Army' cast who were to arrive the following day. They billeted me with the American correspondents. I was to make an appearance at a non-com Christmas party. While waiting to be picked up, I heard a group outside of the tent singing 'White Christmas' in a language I didn't understand. I thought someone was do not the tent was the control this control the man as the control this control the c ing this as a tribute to me or as a gag. When I went outside, there was a trio of natives with one of their instruments that looked like an oversized ukulele. They turned and saw me. It was obvious that biz entity which dictates the pubthey did not know me, nor did they lic's preferences—the public always care. They were just singing a song decides. But, Berlin recalls, when they had picked up from the G.I.'s"

MCA, which numbers Uniersal Pictures among its subsids, is making some legit investments. This, along with UA's proposed legit activities and those of such as Paramount, Embassy, Seven Arts and others, evidences a great-er interest in legit by the film companies than ever before, film rights seemingly the major concern as well as the development of new talent for

MCA is putting \$8,000 into "What Makes Sammy Run? musical budgeted at \$400,000. The company is also investing \$2,000 in "The Chinese Prime Minister," for which the budget is \$100,000. MCA is also moving into the off-Broadway arena, investing an undetermined amount in theatre '64, a unit established by playwright Edward Albee, Richard Barr and Clinton Wilder.

project is the idea of trying out the properties on the strawhat circuit rather than taking the major capital risk of around \$150,000 to produce directly for Broadway. Garrick partner Langer, a Theatre Guild officer, is also the owner of the Westport (Conn.) County Playhouse and so this will presumably be one of the prime tryout spots. In this connection, Languer stressed that the projects would receive "first class productions," involving name players and directors, to fully test their playing strength.

Picker commented that the material selected will not be neces-sarily of the traditional Broadway and film nature. "It is the unusual piece of material that is the hope of the (picture) industry," he said. Schenker also noted that properties which originated in arena stages but which may be applicable to the conventional procenium theatre will be examined.

This deal between Garrick and UA has no relation to the six properties which the indie outfit is presently developing for film production. These, as with other properties which various members of the Garrick unit may pick up on their own, will be made separately. At the present time, Lewis, former UA publicity-exploitation v.p., and Languer are producing the "Pawnbroker" for Ely A. Landau, for example, having nothing to do with either UA or Garrick.

Clay-Liston's \$5,000,000 Gate throw distance of up to 200 feet for, alone, the "live" rights. He is

upon screens measuring up to 55by-40 feet. Manhattan's Madison Square Garden is a possibility as one of the outlets but there would have to be some rescheduling because of a double-header basketball game booked for Feb. 25.

Whether there's sellout or not, the facts are that this fight doubtless will break all records for a single sports event and certainly will surpass the previous record-holder (money-wise) which was the over \$3,000,000 gate raked in by the Liston-Floyd Patterson fight of September, 1962.

Pre-electronic fighters such as Jack Dempsey and Gene Tunney, who thought of the \$1,000,000 gate as being the apex, surely will think of this new encounter as being in

Miami promoter of the Liston-Clay num of Boxing. exchange is guaranteeing \$625,000! Could be quite a show

William MacDonald, who also happens to be the key stockholder of the Tropical Park racetrack.

specified. Doubtless, however, there has never been such a price tag on a single sports event. In terms of a single sports outing, it by far goes beyond the \$25,000,000 which has been projected for free tv rights to all of next years' foot-ball games played under the aegis of the National Football League and the National Collegiate Athletic Assn. Inside observers say are being guided by logical logistics in predicting the \$5,000,-000-plus b.o. take. They claim 000-plus b.o. take. They claim standup quality in the projectors.

match between champ Liston, the Peck's Bad Boy of Boxing, who is But that things go up and up is deadly, and challenger Clay, the attested to in the fact that the blabbermouth and so-called Bar-

TNT's guarantees have not been

this being something recognizable to the exhibitors. As for the public, there's a

United Artists' Legit Bankroll

Continued from page 1

over a 12-week period this summer. What these plays would be wasn't revealed, despite heavy questioning at a press conference last Monday (16).

The showcasing of three properties to Broadway, UA will participate in the financing of the legit version and will do the same for its filmitation. In both cases, Garrick will produce.

Aim of the project is to despite to Broadway.

will be produced will be made by theatrical operations and foreign Garrick execs Joel Schenker, Roger H. Lewis, Philip Langner and Max A. Cohen and a UA committee headed by v.p. David Picker who set up the deal from the film company's side. Complete flexibility will be maintained in these tial in legit. The overall intention decisions so that if UA doesn't like is to develop new playwrites a property but Garriek does then and/or screenwriters and, in the the indie can have it or vice versa. process, come up with some legit In the case that both dig some- and film productions.

Decision as to which properties the creative resources of regional sources, along with the traditional Gotham product suppliers. Additionally, film scripts which have never made it to the screen may be tried out as stage vehicles to

thing and it is decided to bring it An interesting aspect of the

MCA's Bankrolling

JFK Xmas Disks

Continued from page 1

Kennedy speeches.) A spokesman for Decca estimates that 250,000 copies will be sold by the first of the year. He also mentioned that there are 500,000 album covers ready if the demand forces the pressing of more disks.

There is also a hefty diskery push on "In The Summer Of Years," song from the BBC show. Records are already out by Millicent Martin (ABC-Paramount), Mahalia Jackson (Columbia), Toni

Arden (Decca), Connie Francis. (MGM), and Kate Smith (RCA Victor).

In Minneapolis Too

Minneapolis, Dec. 17. "Documentaries Unlimited" Records, comprising highlights from some of the late President Kennedy's most notable speeches, an eyewitness account of the assassination and comments by such national figures as Senator Barry

Salutes to JFK

Washington, Dec. 17. NBC correspondent Sander Vanocur and White House press secretary Pierre Salinger press secretary Pierre Salinger are coediting a book of salutes to the late President John F. Kennedy, the profits of which will go to the National Cultural Center in Washington. Published by Encyclopaedia Britannica, it's expected to be released next. expected to be released next spring under the title, "A Tribute to John F. Kennedy."

It will be a compilation gleaned from newspapers, magazines, tv and radio and letters to the Kennedy family. Goldwater and former President Eisenhower, is a runaway best seller here.

Jather also asserts it has been swamped with orders for another album, "Profiles in Courage," excerpts from the late President's book of that title.

Bernstein's Symph

Continued from page 2

composer to "the beloved memory of John F. Kennedy." is a work lasting 43 minutes, in praise of God and his Creation, and had been commissioned by the Serge and Natalie Koussevitzky Fund, of the Boston Symphony Orches-tra, over seven years ago. As Bernstein had been completing the orchestration of the last bars of the final Amens, in New York, the news of the hideous murder of the late U.S. President reached him and, after receiving Mrs. Olga Koussevitzky's permission, he decided to dedicate it to the memory of the great American and Bos-

Bernstein got the Boston Symphony's permission to premiere it in Israel, due to the nature of the piece, which is a direct philosophieal continuation to his first two symphonies, "Jeremiah" (the first) bemoaning the inhumanities of the holocaust in Europe, during World War II, and "The Age of Anxiety," his second symphony. Because of his commitments to his orchestra, the New York Philharmonic, he could work on this symphony only during summers and completed final drafts of parts of it as recently as a week ago. Bernstein regards it, though, as a piece of theatrical nature, therefore in-tending to correct, polish and nake changes, as if it were an outof-town tryout, before it gets its American premiere in January, by the Boston Symphony Orchestra, under Charles Munch, and gets to the N. Y. Philharmonic, under the composer's baton, in March 1964.

Local choirs had been rehears-ing their parts a month in advance, under Abraham Kaplan. Bern-stein's assistant Jack Gottlieb, arrived 10 days ago with the final score for the orchestra. Yet the first concert had to be postponed one day, to allow 10 more rehearsal-hours and beat the huge work into shape.

Miss Tourel would sing the Kaddish (in the original Aramaeic He brew in which it is usually recited in synagogues) in Tel Aviv, Boston and New York. The original English narration would be recited in Boston and New York by the maestro's wife, Felicia Montea-legre. Bernstein refused to submit the text he wrote for publication in the programs, wishing it to have full impact, as in the theatre. It had been dubbed, though, by members of the orchestra in Tel Aviv, "The Dialogues of Lenny With God."

The reverence and pregnant silence with which the work had been listened to by the firstnighters seems to prove, beyond doubt, that this is the most important composition, to date, by the com-poser of "West Side Story."

Beethoven's Second Symphony and Tchaikowsky's "Fracesca Da Rimini," also received outstanding ovations by the grateful audience.

Franco Govi.

a federal case that was ultimately taken before the Government's Council of Ministers, where approval was voted in support of the Information Minister's order to the Spanish co-producer that every film image of the garrote be eliminated. According to the director, the ministerial attitude would destroy every major story point in the film.

Since "Verdugo" was a co-production with Italy, the Government edict will not apply to Italian prints; however, word here is that informal diplomatic pressure was successful in postponing the Roman

"Verdugo" premiere.
Another Berlanga pix, "Jueves:
Milagro" (Miracle Next Thursday) also suffered elaborate mutilation several years ago. Action at that time was taken in concert by the Spanish and Italian co-producers when the finished film satire, dealing with the patron saint of the thieves, was regarded as sacrilegious.

JFK's Family

Rep. William Cramer (R-Fla.). Saltonstall, a member of Center Board of Trustees, averred a \$25,-000,000 Federal donation would be adequate. Later Cramer, in a series of

questions to Stevens and Center general counsel Ralph Becker, pinned the Center toppers to the \$15,500,000 figure. 'Fitting and Proper'

Cramer said he wasn't interested "in having the memorial proposal used as a gimmick to get matching funds for the Center."
"I don't say that's what this is

but I want to make sure, if this becomes a memorial to President Kennedy, that it be a fitting and proper memorial," Cramer con-

A string of witnesses testified in favor of the legislation.

Among them, Sen. J. William Fulbright (D-Ark.) also suggested the "Performing Arts," monicker for the Center.

Fulbright said he thought this was the preference of the Kennedy family and "many of those most intimately connected with the Center.'

Fulbright, Saltonstall and Rep. Frank Thompson (D-N.J.) said the Center would be a fitting and "living memorial" to the assassinated President.

One major theme struck by the varied witnesses was that the Cen-ter would be "the" major national memorial to Kennedy. President Johnson's letter ap-

parently put to rest suggestions that the Center be placed in some area other than the planned spot on the Potomac

Numerous architectural and other critics have claimed the Potomac site would put the Center within a maze of freeways. They have also advised the Center would be more suitable if it were built closer to downtown Washington.

The President's letter said, "It seems to me that a Center for the performing arts on the beautiful site selected would be one of the most appropriate memorials that a grateful nation could establish to honor a man who had such deep and abiding convictions about the importance of cultural activities in our national life."

'MFL' in Tel Aviv

Continued from page 2 =

tour of the U.S.A., "My Fair Lady" would run at the Habimah Theatre there during the absence of half that troupe overseas. According to contract signed with CBS, Godik is presenting the Frederick Loewe and Alan Jay Lerner musical version of Shaw's "Pygmalion" "under the artistic supervision of the Habimah National Theatre" which had relinquished the services of its actor-director Shraga Fridman, he could codirect it with Samuel (Biff) Liff, who directed the national U.S. tour, the State Department's company that went on tour to Russia, and the Australian production.
Godik, whose previous enter-

orises include some of the biggest international artists who have toured this country, had also produced (with foreign talent) the other Broadway musical ever presented here. "West Side Story." with a cast including members of the New York and London pro-ductions. This time he had also enlisted the services of Hanya musical numbers, which she had done for the original and for the London productions. The produc-tion would also benefit from cos-tumes and sets that would be brought from Europe, where they had served the Lars Schmidt productions in the Netherlands and the Scandinavian countries. Godik had made first contacts with Ingrid Bergman's producer-husband while he took his "West Side Story" production through West-ern Europe and a most successful

tour in Paris and Italy.

The Hebrew translation is by
Dan Almagor, a leading young
lyricist, and Shraga Friedman,
while the musical direction is entrusted to conductor Izhak Grazianni. The local cast is headed by a new discovery of last season, actress-singer Rivka Raz, in the part of Eliza Doolittle. Shay Kay Ophir, Israeli mime and actor remem-bered from his appearances on Broadway and with Marlene Die-trich, plays Henry Higgins.

Obituaries

her husband, Jodie (Butterbeans) tv writer, died of a heart attack anniversary next Feb. 9.

It had originated in Atlanta and

eventually played the major circuits, plus the Plantation and Cotton Club in New York and, from 1926-29, Jimmy Cooper's "Black and White Revue." The couple were also featured in Ethel Waters' "Cabin In the Sky" and later in the drama, "Mamba's Daughter."

More recently they appeared in Larry Steele's "Smart Affairs" in Las Vegas. Husband intends to keep the act going as Butterbeans & Dixie, with new partner Dixie Gibson who had worked with the Edwards and learned the routines.

Development of Denver University died in Denver Dec. 7, following a long illness and a series of operations at 58. Daughter and sister also survive.

after vaudeville's demise, playing film assignment was on indieclub dates and fairs out of Chicago until the time of her death. The act was to have celebrated its 50th anniversary next Feb. 9.

It had originated in Atlanta and the control of the "Missile from Hell," in England. He also coscripted "The One" for Eros Films in London.

TV credits include episodes in such series as "Big Town," Wyman's anthology and Millionaire."

His wife survives.

of operations at 58.
It was Bell who almost singlehanded built the Denver U. de-Peter Avelar, 57, an orchestra partment to worldwide prominence. He brought directors and

Bill Grauer

The staff, officers and directors of Broadcast Music, Inc. express deep sorrow over the untimely passing of their esteemed friend and associate. His devotion to music and his activities as head of Jazz Standard Music Publishing Company were an inspiration to all who knew him. To his family we extend our heartfelt sympathy.

leader who worked under the name artists from all over the world to Don Pedro and reached the height work with his students; and in of his popularity in the '30s, died 1961, performed the coup no other Dec. 10 in Chicago. A professional college head had achieved, of perviolinist with the San Antonio suading Moss Hart to teach a sum-Symphony Orchestra at the age of mer seminar at Denver.

10, he came to Chi in the early death precluded the event.

20s and formed his first band in 1929, which opened at the Morrison Hotel.

His band played most of the major ballrooms in the Midwest, had a regular musical program on radio station WGN, played a stint at the Chicago World's Fair in 1933 and made a number of records on the Decca label.

Wife, two brothers and a sister

BILL CUNNINGHAM

Bill Cunningham, 60, longtime film publicist, died of a heart attack Dec. 13 in Hollywood. He was stricken in the office of Howard

Strickling, Metro v.p.
Cunningham, a onetime staffer with The Columbus Citizen, now The Citizen-Journal, was the paper's drama editor prior to becoming head of the Office of War FRANK E. SAVAGE Information's Los Angeles bureau.
Frank E. Savage, 64, probably during World War II. For the last

in Memory of

Fred Holzwarth

JOHN HOLZWARTH AND HOLZWARTH FAMILY

died of cancer Dec. 9 in Youngstown, O. He entered the exhibition field in 1920 as assistant manager of Youngstown's old Dome Theatre which was acquired by Warner Bros in 1924.

In 1931, when Warners moved from the Dome and opened its present Warner Theatre in Youngstown, Savage continued as assistant manager. He was upped to manager | Hamilton a suicide. in 1941. He also managed the Bishop, who was an attorney

the oldest manager in the Stanley four years, he was a Metro pub-Warner chain in point of service, licist. Before that he was with

His wife survives.

ROBERT H. BISHOP Robert Hamilton Bishop, 47, president of the Musicarnival summer theatre tent, Cleveland, was found shot to death Dec. 11 in his home near Hunting Valley, O. Coroner indicated he would rule

Harry D. Squires

Dec. 19, 1960

We miss you, Dad

Warner Bros. varied properties in

Surviving are his wife, two sons and two daughters.

CHARLES ZAGRANS

Charles Zagrans, 61, district manager and distributor for Embassy Pictures Corp., died Dec. 7 in Philadelphia. Long associated with 20th-Fox in Philly exchange area, he was chief barker of Va-

riety Club, Tent 13.

Zagrans was a past president of
Motion Picture Associates. His
death marks the second successive chief barker of Variety Tent 13 to die in office. Lester Wurtele, for-mer Columbia branch manager, was similarly stricken last winter.

Zagrans was to have been guest of honor at the annual Variety banquet, Jan. 13. His wife, two daughters and son survive.

JACK HANLEY

Jack Hanley, 58, author of some

had been a witness before a House Education and Labor subcommittee on rackets connected with illegal premiums for purchase of theatre tickets on Broadway. Survived by mother.

ELMER ECKAM

Elmer Eckam, 72, magician, died of a heart attack Dec. 6 in Rochester, N.Y. Aside from appearing in the U.S., he had also toured in France and Britain.

Following his marriage to a London widow, Florence Kingston. in 1954, Eckam formed an act tagged the Imperial Eckam Family. In recent years his wife was partnered with him in a Chinese magic

Surviving, besides his wife, are three stepchildren, a brother and five sisters.

KARL A. HARTMANN

Karl Amadeus Hartmann, 58, German composer and founder of 30 novels before turning film and the Musica Viva, an organization

surgery. His Sixth Symphony had been performed by the Philadelphia Orchestra under Eugene Ormandy in 1959. His Concerto for Percus-Juilliard in 1957. Among other works, he wrote eight symphonies.

Survived by wife and son.

GUSTAV MACHATY

Gustay Machaty, 63, who dicted Hedy Lamarr in "Ecstacy" which brought the actress to prominence, died in Munich, Dec. 14 after a lengthy illness. Machaty as a result of his work in this film. went to Hollywood from Czechoslovakia where his pictures in-cluded "Anna Karenina" which starred Greta Garbo.

Machaty returned to Europe in 1951 where he wrote stage and radio plays.

EDWARD CROOK

Edward J. Crook, 73, longtime cinema manager, died recently in Glasgow. His industry career spanned 55 years. It dated from 1906 when, at the age of 16, he worked the projector for his uncle in the Empire Theatre, Greenock. He became manager of La Scala, Dundee, in 1921, and managed other houses there as well as in

Survived by his wife.

RALPH BINGE

Ralph Binge, 59, one of Detroit's top radio personalities, died of a heart attack Dec. 7 in Grosse Pointe Woods, Mich.

With Joe Gentile, Binge was noted for his ability to ad lib. The pair once had a three-hour morn-ing fun show, before splitting up in 1958. They appeared first in Detroit radio in 1932 on WJBK and in later years, on CKLW.

ARTHUR P. KELLY

Arthur P. Kelly, 75, retired publicist and onetime director of publicity for Rochester's Eastman Theatre and its School of Music, died of coronary thrombosis Dec. 12 in Rochester. He was among the few surviving associates of George Eastman, founder of the famed Kodak company.

Surviving are his wife and a son.

ELMO COURTNEY

Elmo Courtney, 50, president of the New Mexico Theatre Assn. and one of the state's longtime exhibi-tors, died of carcer Dec. 12 in Clovis, N.M. He was city manager for Frontier Theatres Inc. of their two indoor houses at Clovis, and had been employed by the chain in that city since 1938.

Wife and a daughter survive.

HERMAN K. KUMBERA Herman K. Kumbera, 54, a concert violinist and teacher, died in Chicago Dec. 11. He made his debut at Carnegie Hall in New York in 1928 and played a com-

In Loving Memory .

HAZEL JACOBSON

Dec. 20, 1957

mand performance before King George VI of England during World War II. Wife, three daughters and a

brother survive.

BEN LEVY

velt. United Artists and Nortown

Wife, daughter and son survive.

ROGER LUDGIN

Roger Ludgin, 31, account exec with Leo Burnett advertising agency and son of Earle Ludgin, board chairman of the agency bearing his name, died of a heart attack Dec. 12 in Chicago.

Wife, two daughters, a sister and three brothers also survive.

EMANUEL M. GARFUNKEL Emanuel M. Garfunkel; 72, a brother of legit actor Harold Gary and vaude-cabaret performer Sid Gary, died last week in New York.

He was a stock broker, but had been a partner of Joseph Justman, former owner of the Motion Picture Center, Hollywood, and currently a film producer in Italy.

GEORGE H. LOVING Johns, but George H. Loving, 56, general casualty.

devoted to contemporary music, manager of the Du Pont Photo died in Munich Dec. 8 following Products Dept., died in the Pan Products Dept., died in the Pan Am plane crash near Elkton, Md., Dec. 8. He had been with Du Pont for 32 years.
Survived by wife, son and

CHARLES S. WOOD

Charles S. Wood, 87, inventor of 33 dances, died recently in Musselburgh, Scotland. His dances in-cluded "The Pride of Erin Waltz" and "Waverley Two-Step."

He devised the "Cavendish Two-Step" when he was 75.

Oliver B. Thomas Sr., 63 who managed the old State, San Antonio, for 25 years, died Dec. 10 in that city. Surviving are his wife, son, brother and a sister.

Mether, 72, of David A. (Sonny) Werblin, vicepresident of MCA Inc., died in New York, Dec. 16, of a heart attack. Another son and a sister survive.

Thomas B. Barron, husband of Loew's Theatres homeoffice cashier, Mrs. Mae Barron, died Dec. 6 in Jackson Heights, N.Y.

John Hagris, 51, 20th-Fox Birmingham, Eng., branch manager, died there Dec. 7. His wife and two children survive.

Mother, 80, of comedian Harvey Stone, died Dec. 8 in Los Angeles, after a brief illness.

Mother, 87, of William Dozier, Screen Gems senior v.p., died Dec 2 in Hollywood.

Kenneth T. MacLeod, 68, film actor, died Dec. 6 in Hollywood. Sister survives.

Stanley Morelle, magician and puppeteer, died recently in Birmingham, Eng.

Lether of Ivan Mogull, music publisher, died in New York Dec. 12.

Desilu & Thomas

Continued from page 1 that the current talks are being handled by lawyers and bankers, that when and if agreement is reached by them, there will be a meeting of the principals—Miss Ball, Thomas and Leonard.

A merger such as that contem-plated and being discussed would to all intents and purposes be an ideal marriage, because Desilu with its three studios—Desilu Gower, Desilu Cahuenga and Desilu Culver—has the facilities for mass production, while the Thomas Leonard combine not only has but much creative talent and is considered the most successful comedy factory in the world. If the obviously, complex business problems associated with any such merger can be whipped or resolved,

it would seem to be an ideal union. Thomas said he didn't know the details of current negotiations since his reps are handling the matter. However, it's no secret he and his partner have for some time seriously considered such a step. some years ago Thomas-Leonard talked merger with Desilu, whose prexy was then Desi Arnaz, and Four Star, whose prexy at that time was the late Dick Powell. This

attempt failed for various reasons.

Paramount and 20th-Fox have approached the Thomas-Leonard combine anent affiliation. More re-Ben Levy, 59, a theatre manager cently, the comedy entrepeneurs for the Balaban & Katz chain since were interested in buying the Hal 1942, died Dec. 8 in Chicago. At Roach studio, but backed away bevarious times he had managed the cause of various complications Congress, Riviera, Granada, Roose-stemming principally from that lot being in bankruptcy.

Thomas indicated that neither

he nor Leonard had instigated the present merger discussions.

Thomas is now in the 11th season of his own series, and has said this is his last year with the series, as he seeks to branch out into other areas of show biz, and specifically has mentioned to specials among activities he plans

for next year.

In addition to his own show, the comedian and Leonard own sub-stantial interests in series starring Dick Van Dyke, Andy Griffith, Joey Bishop, Bill Dana and "Ty-coon," latter starring Walter Brennan, and already sold to ABC-TV for next season.

Desilu has in production "The Lucy Show," starring Miss Ball, and "The Greatest Show on Earth." It also had "Glynis," half-hour comedy series starring Glynis Johns, but that was a midse son escuelty.

MARRIAGES

Barbara Adair Foster to John Andreadekis, New York, Dec. 7. Bride is supervisor of the photo division for the ABC network press department.

Carol Grant to Gary Schenkel, Raytown, Mo., Nov. 30. Bride is a Columbia Pictures staffer in Kansas City and WOMPI v.p.

Ruth Elaine Menold Conte to Edward G. Robinson Jr., Dec. 14, Arlington, Va. Both are players. Mrs. Helen Jordan to Ed Begley, Dec. 12, Las Vegas. Bride is sec-retary at her actor-groom's agency. Janice Edgard to Michael Murray, London, Dec. 8. Bride is an actress; he's an actor.

Vyvan Dunbar to Brian Adams, London, Dec. 9. Bride is an actress; he's a member of the Raindrops

Sharon Strauss to George Norman Parker, Dec. 15, Klamesha Lake, N.Y. Bride's father, Michael E. Strauss, is on the N.Y. Times sports staff; groom, who is learning hotel administration, is son of Ray Parker, managing director of Concord Hotel, Kiamesha Lake.

Barbara Walters to Lee Guber, New York, Dec. 8. Bride is a writ-er-reporter for NBC-TV's "Today" and daughter of nitery producer Lou Walters; he's prexy of Guber-Ford & Gross theatrical productions and also head of Music Fair Enterprises.

Sylvia Zimmerman to Roger Johnson Jr., New York, Dec. 9. Bride is a model and actress; he's stage manager of "Dylan."

BIRTHS

Mr. and Mrs. Edwin Sulton, son, New York, Dec. 1. Father is a

former CBS-TV stage manager.

Mr. and Mrs. Steve Binder,
daughter, Hollywood, Dec. 9. Father is "Steve Allen Show" director.

Mr. and Mrs. Steve Wolfson, daughter, Hollywood, Dec. 8. Mother is actress Mitzi Hoag. Mr. and Mrs. Robert Kee, son, London, Dec. 7. Father is a BBC commentator.

Mr. and Mrs. George Rutland,

daughter, London. Dec. 8. Mother is actress Barbara Brown. Mr. and Mrs. Jay Schatz, son, Chicago, Dec. 10. Father is general manager of radio station WYNR

Mr. and Mrs. Roger Mudd, son, Washington, Dec. 6. Father is a

CBS News correspondent there. Mr. and Mrs. Bernie Freeman, daughter, New York, Nov. 27. Father is production manager for Colpix Records.

Mr. and Mrs. Herbert L. Gaines, daughter, Albany, Nov. 30, Father is Warner Bros. banch manager

Mr. and Mrs. Tom Lynch, daughter, Tuckahoe, N. Y., recently. Father is an account exec with WMCA, N.Y. Child is their eighth.

Texaco Gridcast

Continued from page 1

ed exhibition sports events. Sugar Bowl will feature two deep south teams, Ole Miss and Alabama, in spite of the fact that the latter has lost two games during the regular season and negotiations with a northern, integrated university team fell through over the integration issue.

While Texaco was trying to haul out of the Senior Bowl, a spokes-man for Colgate, another participating sponsor, said it was going ahead with its bankrolling on the strength of the network's report that Senior Bowl had no discrimi-

nation against Negro participation.

Latest word is that Texaco will check the Senior Bowl invitations when released. If no Negro players are listed, company will redou-ble efforts to get out.

Liz Garpenter

Continued from page 2 Mrs. Johnson in the selection of talent to perform at White House social functions. There may be more official dinners and luncheons in the White House during the next few months than ever before in history in such a short period. This is because most of the leaders of the world are trying to come to Washington to size up the new President, Each head of state must be entertained

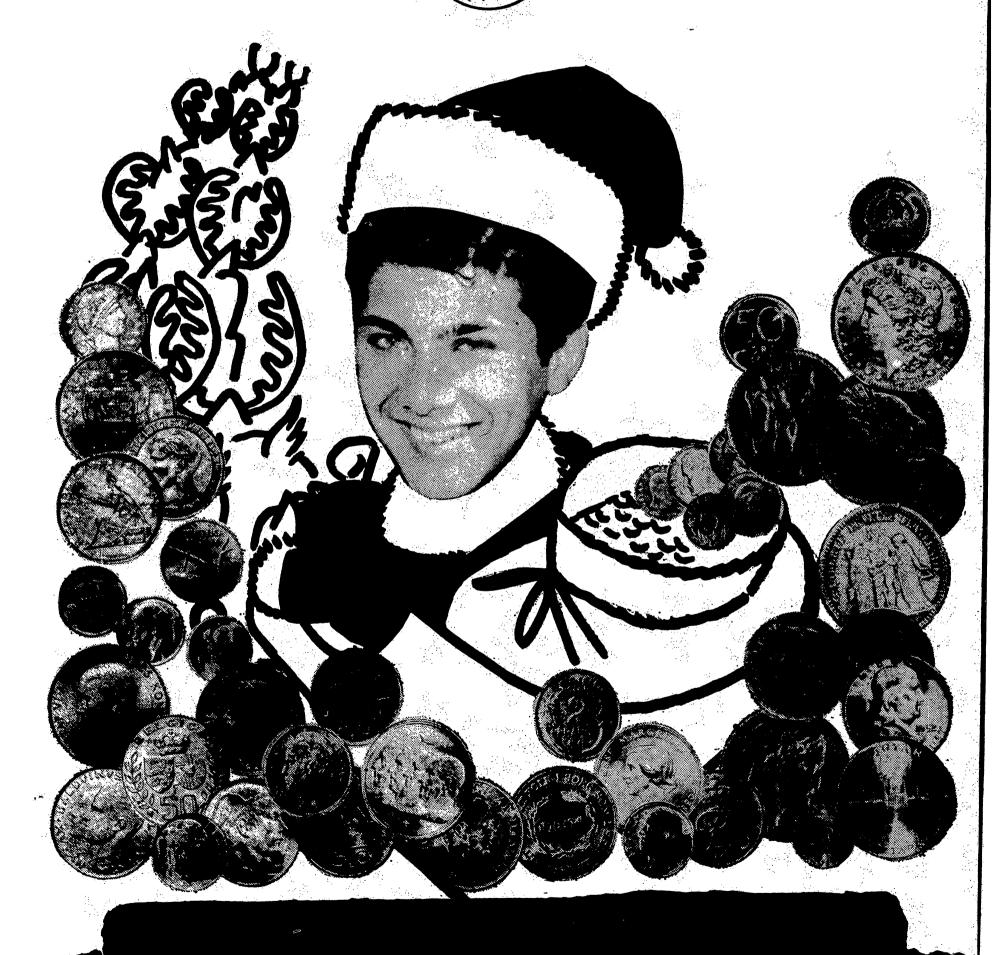
at the White House. Les Carpenter, Mrs. Carpenter's husband, is chief of VARIETY's Washington Bureau.

(Ganta)

AN INTERNATIONAL INSTITUTION

OP GROSSES







Personal Management IRVIN FELD 119 W. 57th Street, New York 19

JUdoon 2-5468

Exclusively: RCA VICTOR Records
Public Relations: SOLTERS, O'ROURKE & SABINSON

Published Weekly at 154 West 46th Street, New York, N. Y. 10036, by Varlety, Inc. Annual subscription, \$15. Second Class Postage at New York, N. Y.

O COPYRIGHT 1963 BY VARIETY, INC. ALL RIGHTS RESERVED.

Vol. 233 No. 5

NEW YORK, WEDNESDAY, DECEMBER 25, 1963

48 PAGES

Kennedy Disk 'Tributes' Sending Dee jays Into Controversial Spin

Chicago, Dec. 23.
In the disk rush to "cover" the Presidential assassination of a month ago there has been the expected waxings of good intentions

Chi radio stations received a disk and this accompanying press

release:
"San Antonio—Jack Ruby, selfstyled patriot who shot and killed
Lee Oswald, suspected slayer of
President Kennedy in Dallas,
Texas, Nov. 22, 1963, was mailed
today the first copy of a controversial phonograph record called
'God's Game of Checkers' (A Tribute to John F. Kennedy)."
The release went on to say that

The release went on to say that the record was recorded "hooten-anny" style, and that attorneys for Jack Ruby are expected to play the record in the courtroom "as the high point of the defense." Nowhere in the disk is there a men-tion of Ruby, and the handout failed to explain who expected Ruby's attorneys to play the disk. Lyrics of the song tell of a cow-boy watching, on television, the grief of the late President's young son at the funeral. The cowboy

composes a letter to the boy in which he encloses a game of checkers, and refers to life as God's Game of Checkers. His consolation to the boy is that "Sometimes a man must be sacrificed so that others in time may win the final

There's a wide disparity of opinion among Chi radio program direc-tors as to how to handle the batch of records eulogizing the late President Kennedy, although one disk last week created quite a stir (Continued on page 34)

RCA's Sales Peak At \$1.780,000,000 for '63; Profits Hit \$65,000,000

For the second consecutive year RCA's sales and profits has hit an all time high, according to a year end statement by board chairman David Sarnoff, Subject to final audit, RCA's 1963 sales will be about \$1,780,000,000, with an operating profit of about \$65,000,000. Profits from operations in 1963 increased 25% while gross income was up 2% over 1962 earnings per common share will be \$3.55 to \$3.60, compared to last year's \$2.84.

Sarnoff said the final quarter will be the single best profit quarter in the 44-year history of the company. Sarnoff cited three principal factors for the growth im-petus: (1) color television which went up by 70% over last year and now accounts for a major share of earnings from all RCA consumer product sales; (2) NBC, which had substantially higher profits than in 1962; and (3) electronic data processing which increased by more than 50%.

Book Value of Vaulties Vaults From \$1 to \$10,000

Time was when alm companies carried on the books their theatrically played out fratures at \$1 per copy but no more seconding to Abe Schneider, president of Columbia Pictures.

He said it's his understanding that because of Government insistence, and in light of television residual values, the back-number pix have got to be entered at a valuation of \$10,000 each, this for

tax purposes.
Schneider said he sees the vaulties for tv as a continuing source of income for Col.

Major TV Studios Unable to Deliver Single '63-'64 Hit

Hollywood, Dec. 23. For the second successive season, major studios in tv have failed to come up with a single hit series, and even production volume is swinging over to the indie telefilmeries. MGM-TV hiked its production this season, starting out with six series and five-and-one-half hours on the six series and five-and-one-half hours on the six second half hours on the air, as compared to three hours and three series last semester, but for the rest it's a different story.

Revue studios, largest telefilm plant in the world, sustained its pace of last season with 10 series, is also shooting one for next semester. At Screen Gems, there are six series following axing of

(Continued on page 28)

Power of the Press Does Not Also Include Parking

Brussels, Dec. 23.

Jacques Stehman, vet critic of
La Lanterne, his his own idea of
"service" which should be tendered to scribblers by theatres. He
got his two on the aisle, as usual,
for opening night of "Merry
Widow" at the National Opera
House, plus program notes. He
called theatre and asked for arrangements to be made for him to
park his car near the theatre since Brussels, Dec. 23. park his car near the theatre, since parking in that area is tough. Theatre sympathized, but said nix.

So Stehman's seats for the opening were not used. Next morning he wrote a rough slam of the show, appending it with a note to the effect "I was not permitted to see the performance, so the above re-marks are based on remarks heard by me from various people as they ern California Theatre Owners left the theatre after perform Assn., Northern Galifornia Theatre

The cry in Broadway cafes is ow "bring back the babes." Showmen are again veering to-ward the wild era of the "butter and egg men" in their quest for shows filled with an abundance of bosoms, buttocks and epidermis. The return to the show business of another era has been brought about by a multifude of factors, the major one of which is the lack of headliners "to bring in a dollar."

The International Theatre Restaurant has set the Freddie Apcarunit, "Vive Les Girls," which has been at the Dunes, Las Vegas, for more than a year. It will go into the largeseater in March for a minimum 10-week run at \$10,000 weekly. The spot currently has another show in a similar genre, "George White's Scandals," but this layout is not drawing a la carte trade and depends largely on pre-booked business.

It's long been held that a Broadway rafe cannot stand solely on

way cafe cannot stand solely on the reduced rates of the banquet business but needs a sizable slice of drop-in trade. The most suc-cessful package show at the International was the Harold Minsky layout played there more than a year ago.

Broadway cafe operators have (Continued on page 46)

Pat Weaver Hits Payvee Foes With

tollvision company headed by Sylvester L. (Pat) Weaver filed a \$117,-000,000 anti-trust suit against five motion picture organizations, 12 film exhibition chains and three individuals. Suit, filed in U.S. Dis-trict Court and seeking treble damages, accuses the defendants of conspiring to restrict competition in violation of Federal and California laws.

Specifically, complaint charged that the defendants had sought to deter the public purchase of stock in Subscription Television Inc. by means of defendants' use of advertisements, publicity and other means. Charge was made that the defendants conspired to prevent STV from securing programming material for its service. Suit additionally seeks a restraining order to enjoin defendants from further engaging in activity against sub-

scriber television.
Film theatre organizations named as codefendants included South (Continued on page 40)

N.Y. Unions' Economic Give-&-Take Impedes Lights, Camera, Action

Moliere 'Not the Type' For a Thermal Clinic Paris, Dec. 23.

Andre Malraux, Minister of Culture, after deciding that the city ture, after deciding that the city of Paris has too many statues, made up a list of about 200 which he will try to distribute to other French cities. One especially effective statue, of Moliere, he offered to the town of Evian. The Mayor accepted with alacrity, a prize spot was found at the entrance of the Evian Thermal Clinic, and a "celebration" was arranged for the inaugural Then the Mayor for the inaugural. Then the Mayor and a committee went to look at the statue—and quickly turned it

It turned out to be the play-wright-actor in the leading role of "Malade Imaginaire."

Think John Birch Whisper Rises In West Vs. 'Victors'

Carl Foreman's production of "The Victors," which bears down on the theme that both victors and vanquished are defeated in war, has created some disturbance in what one source identifies as an "insulated" area in California.

ayvee Foes With

It's believed that enerrilla elements of the John Birch Society and of the Daughters of the American Revolution (DAR) are making with campaign whispers against the picture on grounds that it is unfavorable to America.

This paint of the American province of the American Revolution (DAR) are making with campaign whispers against the picture on grounds that it is unfavorable to American

This point of view was o in an editorial by a California paper named the Valley Times. There has been no suggestion of (Continued on page 40)

Britain Expects Color TV In 1965 on Heels of UHF

London, Dec. 23.

Color tv is expected to come to Britain in 1965, about one year after the launching of the BBC-2 UHF 625-lines service. In the House of Commons last week Postmaster-General Reginald Bevins announced that there is to be a meeting in London next February of the International Radio Consultive Committee, which, it is hoped, will agree to adopting a common system for the whole of Europe. Such agreement would be an invaluable aid to the export industry.

The Minister also announced that the Television Advisory Com-mittee is due to meet in January

(Continued on page 21)

Has New York City and environs any real chance to develop as a film production centre? The question is not new. The detriments to film production in N.Y. are obvious. First, there is no going-concern momentum. Shooting is a some-time thing. While a few so-called avant-garde and experimental films avant-garde and experimental films have attracted notice, moreso in Europe than America, New York is grounded as often as airborne. There remains a general, if clicheridden, theory that the studio eraft unions of the east are feature productions's, and presumably their own self-interest's, own worst opnonent ponent.

That the International Alliance of Theatrical Stage Employes and its East Coast Motion Picture Council might well do much to encour-age production seems everybody else's conviction. But the IATSE seemingly has an inborn skepticism about being "promoted" to grant concessions, let down rules, reduce crew sizes and so on. IA wants to get first, give later, if at all. And this devotion to its own policies and suspicion of showmen keeps the possibility of making N V for the possibility of making N.Y. feature production "easy" pretty un-

Hollywood makes a certain kind of product and nobody thinks New York would compete in kind. But New York has from time to time broken out with promises of being an offbeat production centre. But these upsurges prove brief. The experimental film remains essentially a creation of Europeans.

Economics is stated as the major (Continued on page 46)

Merry Widow With Social Significance Outrages Belgians By JOHN FLORQUIN

Brussels, Dec. 23. Franz Lehar conceived his "Merry Widow" as a frothy concoction of escapism, mirth and melody, and as such this melodious lady has brought pleasure to millions. Not so when, after years of oblivion, she succeeded "Rosen-kavalier" at the Brussels Royal Opera House and got the thumbsdown; she was loudly and generously booed, abuse was shouted, and the memorable first night ended in complete chaos and confusion.

Nothing to do with Lehar, of course, nor with the still palatable Missia Palmieri. What induced local "wonder boy" Maurice Bejart, whose fertile imagination and revolutionary approach to modern ballet helped this antiquated opera house out of the doldrums, to treat the "Widow" a la Bertolt Brecht and distort her almost beyond recognition? What succeeded two sessons ago when Bejart restaged

(Continued on page 13)

Bible, Huston Directing, Sans Stars; Ends With Abraham, Uses 'God's Voice'

Production on "The Bible," which+ John Huston will direct for Italo producer Dino De Laurentiis, is expected to get underway next April, with the ensuing shooting sked to last about a year, Huston reported in New York Saturday (21). The director estimates the budget of the pic, which is to be hot in eighbor aggitive Cinerana. shot in single-negative Cinerama, will come to between \$10,000,000 and \$12,000,000.

According to Huston, the scope of the project has been somewhat narrowed since De Laurentiis first projected it a couple of years ago as a multi-feature with segs to be directed by different directors. Or-iginally, the Genesis filmization was to start with the Creation and go up through the story of Joseph and his brothers.

The Huston pic, which he predicts will run about three hours, starts with the Creation and goes through the story of Abraham which, as Huston puts it, is where prehistory leaves off and history (that which presumably can be authenticated) starts. Included will be the stories of Adam and Eve, Cain and Abel, Noah, the Tower of Babylon and Nimrod. The Christopher Fry script is said to be com-pleted up to the Abraham seg.

The director who has never previously done a so-called spectacle pic, says he wouldn't have undertaken the assignment if he expected it to turn out to be just another religioso spear-and-sandal saga. Also he wants to avoid the tendancy simply to put "A Child's Illustrated Bible" on screen, with the segs resembling living statues tableaux. "It does present a problem," he admits.

The only continuing "character" in the film, if it can be called that, will be the Voice of God. Since all the actors will be used on short term bases, reflecting the episodic (Continued on page 16)

MRS. SCHIFF ON RADIO DENIES 'POST' RUMORS

New York Post publisher Dorothy Schiff went on the air Mon-day (23) morning to emphatically deny persistent weekend rumors that her newspaper was folding. Mrs. Schiff's denial was heard

on the 11 a.m. newscast over RKO General's local independent radio station WOR. There has been increasing momentum to the rumor that the Post, one of New York's three p.m. dailies, was going out

Rumors about the Post were in circulation widely even before the recent folding of the N.Y. Mirror, atter paper was hurt by the long newspaper strike which began in 1962 and spilled even into 1962. 1962 and spilled over into 1963, and it was figured that the Post and began publishing before a general settlement was reached.

154 West 46th Street

CLAUDE BINYON

has written a serdonically humorous treatise on a TV series' quest star I and My Girlfriend

of the many bright Editorial Features in the soon-due

58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Bourbon St.' Motif Cues More Epidermis Display at N. Y. Fair

The first crack in the anti-nude ront promulgated by New York World's Fair toppers is planned for the major show at the Louisi-ana Exhibit, according to Michael Novel, in charge of the exhib's en-tertainment policies. Novel says that Fair officials have told him that it would be okay to have a show under formats okayed by the N. Y. City Police regulations and which would also be indigenous to

the area being depicted.

This, says Noel, gives him an extremely wide lattitude. He pointed out that Bourbon St., in New Orleans, is a haven of exotic dancers and jazz spots. What's more he already has an option on a cutie named Little Linda (Laa cutie named Little Linda (Lamarque) who is a longtermer at the Gunga Din on Bourbon St. He will install her in one of the lounges along the Bourbon St. section of the exhibit, probably with a little more clothes than she is wearing in N.O.

Novel feels that he will utimately wind up with a Latin Quarter

ly wind up with a Latin Quarter type revue in his main showshop. The LQ shows, he points out, are quite generous in the epidermis department and the costumes hide enough to make nudity legal.

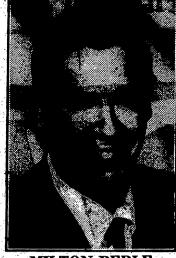
Fire Island Proposal

Washington, Dec. 23. U.S. Interior Dept. has endorsed legislation to create a 5,700-acre National Seashore on Fire Island, off Long Island.

The proposal advocated by Un-der Secretary of Interior James Carr is almost identical with legislation introduced by N.Y. Republican Senators Jacob K. Javits and Kenneth P. Keating.

Carrs testimony before the Senalso suffered badly during the shutdown. The Post, in fact, walked out of the N.Y. Publishers Assns. scalled for a seashore substantially smaller than the 52-mile area orginally requested.

New York, N. Y. 10036



VARIETY

MILTON BERLE

About to fulfill engagements in the Tropics, says:

"To paraphrase Shaw—Youth is priceless—unfortunately it's wasted on the young." But with PAUL ANKA it's a big plus wherever he amnears

"The unique talents of PAUL ANKA and his versatile skills appeal to all ages—all languages—all countries."

Footballers & TNT Delay Negotiating, 'Trust Each Other'

Chicago, Dec. 23. Neither side is sure whether there will be any surplus to divide, but if there are any new profits left over after the local closed-circuit telecast of the National Football I e a g u e championship game this Sunday (29) the players pool will get 75% of the net re-ceipts and Theatre Network Tele-vision the other 25% Although vision the other 25%. Although all 25,500 theatre tv seats are expected to be sold for the game (the NBC-TV free telecast is blacked out locally), the hall rentals and installation costs of TNT's Eido-phor projectors are so high that there's some question as of now whether there will be much surplus to divide.

According to a spokesman for TNT, the attitude is "we trust each other," and all details of who-gets-how-much-of-a-cut will be worked out when all the costs are tallied and the receipts are in.

NFL commissioner Pete Rozelle see the Chicago closed-circuit telecast as a pilot, a kind of experi-(Continued on page 15)

CROSBY'S NEW TERRAIN

Golf and Exclusivity Figure in His Move to Frisco Environs

San Francisco, Dec. 23. Bing Crosby and family will become permanent residents of the San Francisco Bay Area (with commute privileges to Hollywood) about Jan. 15. His \$175,000 bid for purchase of a home in swank Hillsborough was approved by San Mateo County Superior Court. Singer's business manager, Basil Grillo, had entered the bid some time ago with the estate of the late Phoebe Carter Alexander, but approval of the court was required because Mrs. Alexander's estate is

The 25-room Tudor style house, invisible from the street, is a Robin Drive, Hillsborough, and is about a mile from the Gurlingame Country Club, top-echelon of this area, of which the Groaner is a member (and where he frequently golfs). Other show biz figures who move in Burlingame Club circles include the Joseph Cottens, the Ray Bolgers and the junior Charles

Blacks (Shirley Temple).

Bing and Kathryn Crosby and their decorator, bandleader John Scott Trotter, drank a champagne toast in their new home when here on a trip up from Hollywood. They were welcomed with the bubbly by Mr. and Mrs. George Dyer and Mrs. Howard Hickingbotham (the

Hollywood, Dec. 23.
"Move Over, Darling" has been picked as 1964 Royal Command Picture at London. It's been 20th-

Date undecided as yet.

National Board of Review, which has been selecting annual "bests" pictures for 43 years, has made the following picks for 1963: 1. "Tom Jones" (British)

"Lilies of the Field" (UA)
"All The Way Home" (Par)
"Hud" (Par)

"This Sporting Life" (British)
"Lord Of The Flies" (Cont)
"L-Shaped Room" (Col)

"The Great Escape" (UA)

9. "How The West Was Won" (Metro-C'Rama)
10. "The Cardinal" (Col)

(Separately the Board, whose selection committee was chaired by Henry Hart, picked as "Best Foreign-Language Pictures" the following: "8½," "Four Days of Naples," "Winter Light," "The Leopard "and "Any Number Can Win.")

Best Director: Tony Richardson for "Tom Jones" (British)

Best Actor— Rex Harrison in "Cleopatra" (20th)

Best Supporting Actors Manuary Pathorford in "The VID's"

Best Supporting Actress Margaret Rutherford in "The V.I.P.'s" (Metro)

Best Supporting Actor-Melyvn Douglas in "Hud" (Par)

'Putty Doesn't Make an Actor'—Peck

Star Faces 250 Teenage Editors—Touts Writers as Key To Good Films Always—Like Older Thesps Best

Novelist

MEYER LEVIN

who now resides in Israel details

How Israel Relaxes-Develops Its Own **Brand of Night Life**

another Informative Feature in the upcoming

58th Anniversary Number

VARIETY her statistical and data-filled charts and articles

New Year's Eve Cafe Tabs Holding Steady But B.O. **Needs Last-Minute Surge**

New York presents a mixed picture as New Year's Eve draws nigh. The niteries are confident of selling out, although reservations are still light. The major part of the Eve business will come in the last few days at the time when boni-faces are on the anxious seat. They normally breathe easier the last day or so.

Nightclub ops and hotelmen have been predicting for sometime that the Eve will one day be just another night. They point out that many prospective patrons just sit back and wait for party invitations and if none develops to their liking then they'll make up a small party for nitery going.

Whether that prediction will come true isn't known as yet. How-ever, some important chinks on the New Year's Eve Scene have

Volume 233

Bills 40

(Continued on page 47)

By ROBERT B. FREDERICK

Hollywood, Dec. 23. More than 250 high school teenmore than 250 high school teenage editors of the L.A. area took
on actor Gregory Peck in a "We'll
ask, you answer" bout following
a screening at the Directors Guild
of Universal's "Captain Newman,
M.D." Questions covered everything from Communism in films to favorite leading ladies, most were of a serious nature and almost none were personal other than touching on his acting career. For the most part, they got as good. as they gave,

Group included several foreign exchange students who were as cur-ious as the Americans. Teens were well-mannered and patiently waited their turn to be recognized by the

One laugh-getter was query to Peck; what he thought of "gossip columnists like Hedda Hopper?" Peck replied, "I don't think she does any harm."

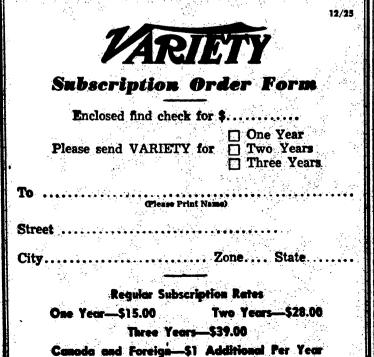
On the subject of "permitting writers who have been connected with Communism to continue working," Peck said, "We don't have to be afraid of ideas. If a man is a good writer and he is at large, if the government hasn't taken him out of circulation, producers are within their rights to hire him." Specific writer and film asked about were Dalton Trumbo and "Sparta-cus." Peck remarked "Anything that smacks of vigilante justice in any form is a bad thing. I don't know Dalton Trumbo or anything about his past, but he is a good screen-writer and should not be denied a job or the right to say what he thinks."

On "trashy films," Peck said, "It's a matter of talent. You don't just stamp out a movie like a cookie. It's a very difficult art. We can use many more good writers." (Actor repeatedly praised screen-

(Continued on page 15)

JUdson 2-2700

Music 32



VARIETY Inc.

(Continued on page 47) It's Royal Move Over'

New Acts
Night Club Reviews Casting 44 Chatter 46 Obituaries Film Reviews 6 Pictures House Reviews 40 Inside Legit
Inside Music Television Inside Radio-TV International Television Reviews . Vaudeville Wall Street Legitimate Literati ... Published in Hollywood by Dolly Variety, Etd.)
520 s year, \$25 Foreign.

Trade Mark Registered FOUNDED 1905 by SIME SILVERMAN, Published Weekly by VARIETY, INC.

Hellywood, Calif. 90028 6404 Sunset Boulevard, HOllywood 9-1141

Chicago, III. 60611 400 No. Michigan Aves, DElaware 7-4984

London, S.W.1 49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents

ABEL GREEN, Editor 120

MERRY CHRISTMAS

INDEX

Syd Silverman, President 154 West 46th St., New York, N. Y. 10036

CASH WE GOT BUT GOTTA USE

Cannes to Curb 'Unworthy' Films, If Nation Small; Curtail Prizes; But Big Industries a Question

By GENE MOSKOWITZ

New rulings to govern the 17th Cannes Film Festival, April 29-May 13, 1964, have been instituted mainly to keep out "unrewarding" product. Fewer but better feature films is the goal.

Henceforth Cannes will have the right to refuse any film not up to the level it considers required. This may, after long conversation about the need, exclude smaller producing nations and Johnny-come-latelies. Until now Cannes, for reasons of France's diplomatic relations, could not refuse ordinary or outright unworthy films though it could recommend they not be

National vanity repeatedly overruled showmanship. Presumably no

Actually small nations with worthy films will still be more than welcome. Meanwhile can Cannes stand off the bigger na-

tions, too? Cannes runs only 14 days this year. It is to be remembered that in 1963 there were three French entries, three Italo and three American. If these big producing countries try again to favor them-selves it will alter the original tone.

Cannes will accept all films from participating countries chosen by recognized private or governmental selection committees plus one short. It will also have the right to invite others, preferably with the acceptances of the committees in-

But here contention rises. Will the fest dare reject a film it does not deem worthy from a big producing country?

Jury will now give the top award as the Grand Prix De Festival De Cannes. Ended is the former Golden Palm. Jury will also bestow a special jury prize, plus female and male best acting awards. No other extra prizes will be allowed. Last year special kudos were invented on the spot to give the U.S. and U.S.S.R. something

SIZE OF TYPE VITAL ISSUE IN SPAIN, TOO

Madrid, Dec. 23. In a court action that is almost without precedent in Spanish film annals, Mara Cruz sued Espartico Santoni, film star and producer, for damages incurred when the producer reduced her billing to a percentage inferior to his own in charged violation of her contract.

She charged that her contract to star in "El Escandalo" (The Scandal) contained an advertising and publicity clause entitling her to second star billing and first femrie billing in letters equal in the court for damages amount of \$2,500 and a verdict ordering the producer to modify the ad-pub campaign as well as the

press book for "Escandalo."

Defending Attorney Vizcaino
Casas recognized the right of film stars to safeguard their public image in a world of "jus vanitatis." But he felt the suit was premature since his client Santoni was merely indulging in personal pub-licity and had not yet launched a pub-ad campaign for the film. Judgment is pending.

Audio Devices Div

Audio Devices last week declared a 2% stock dividend, pay-able Jan. 17 to stockholders of

record on Jan. 7. This company also reported sales of \$6,373,945 and earnings of 39c per share for the nine months ended Sept. 30. Sales were about 6% ahead of the same period of last year. An earnings comparison was not given.

Mag Writer **JULES ARCHER** who has interviewed many a

celeb receils Some Things the Stars Forgot But I Didn't

another Interesting Feature in the upcoming 58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

See Spain Lifting **Ban on Columbia** Over 'Pale Horse'

Spanish injunction against the distribution of new Columbia pictures in Spain likely will be lifted within the next 30 days-the next 30 days being as of last week. So stated Abe Schneider, president of the company.

Ban was imposed several months ago because of the Columbia-Fred Zinnemann production (shot in France) of "Behold a Pale Horse," which certain Spanish governmental authorities felt might imply bias against the Franco regime. As a result, such Col releases for Spain as "L-Shaped Room," "81/2," "Sunday and Cybele" and "Law-rence of Arabia" were barred from the nation.

Despite its curbs on admission prices, Spain is regarded as an important European-country money source for Yank film companies and its indefinite exclusion from the market obviously would have been damaging to Col.

Schneider now reports that "Pale Horse" has been screened and shows no anti-Franco sentiment and as a result the injunction against Col will be removed.

Film depicts Gregory Peck and Anthony Quinn as representative of the Franco and anti-Franco forces of the Spanish Civil War of 1939, but now taking place in modern times with one in pursuit

Abe Schneider, president Columbia Pictures, company is "looking forward to a great year" but he could promise nothing in the way of cash dividends. Leo Jaffe, exec v.p., then provided chapter and verse about the Col future, detailing important talent and properties.

John J. Gilbert, who is a company meeting gadfly buzzed back: We have been hearing for years about our marvelous pictures and we never get any cash return on them.'

This was the dual-pronged nub of the annual meeting of Columbia stockholders in New York last week. Earnings are improving and, as a matter of fact, this year likely will be the best in five years, said Schneider. Gilbert, who was joined by other minority stock-holders in expressing the same agitating impatience, said a cash melon to the stockholders ought to be in order.

Schneider's rejoinder was that cash reserves are to be used for building a bigger and better future.
It was a lively meeting in which

Schneider in effect shared the gavel with Jaffe, counsel-secretary Charles Schwartz and v.p.-treasurer S. H. Malamed.

Industrial Democracy

All four took on the questions, some of which were unfriendly, and, as usual in stockholder meet ings in any industry, the minority people, practicing what they term "industrial democracy," got no place except to have had a plat-form for their viewpoints. Gilbert who appears at many such stock-holder conclaves, one of two crusading brothers, invariably gets an attentive ear. Such is not the case with an Evelyn Davis, who sometimes draws boos from her own confreres on the "owners" side because she uses time with questions about matters not regarded as time-worthy. At one point, Miss Davis had the floor and another party in the auditorium suggested that she shut up Miss Davis commented, "You're just jealous."

Meeting took place at the studios of Elliott, Unger & Elliott, a division of Screen Gems, which in turn is a Columbia subsidiary, located between 10th and 11th Avenues on Manhattan's 54th Street, Schneider lost no friends among the 150-odd audience when he announced the availablity of a box lunch and buses back to the Columbia homeoffice on Fifth Avenue for a screening of "The

As for the business at hand, the (Continued on page 16)

So What Nationality Is the Picture? 'Night of the Iguana' \$3-Mil. Cost; Mexican Crew, No Guild Pensions

HERBERT G. LUFT recalls an interesting and unique interview with

Dreyer: Dean Of Denmark's Producers

Editorial Foature in the apcoming 58th Anniversary Number

another interesting

VARIETY

Plus other statistical and data-filled charts and articles

General Release **One Day to Mean** Television?-Graetz

Looking into his crystal ball, producer Paul Graetz predicts that in a few years, 90% of the kind of product now in general release will be made expressly for television. The films which do get theatrical release will be primarily big spectacles and action dramas, plus a few penetrating artie pix on subjects still considered too esoteric for video.

Theatrical outlets, says Graetz, will be confined to a few, big, centrally located firstruns, with most of the others located in the hearts of residential districts.

If he believes that big specs and actioners are the future of the industry, why has Graetz himself just made a simple situation comedy, "L'Appartment des Filles" (Girls' Apartment)? Answers the pro-ducer: the big-scale films in the American style are still out of reach for French filmmakers, so it's wiser to make low budget playoff items while awaiting the necessary readjustments in local production conditions.

Because arty pix are not getting the prestige or boxoffice reception they did a few years ago, Graetz feels that French producers must try their hand at spees, but spees-with-a-difference. By this he means films set against a large panorama of life, but whose stories reflect smaller, more intimate situations. With this in mind, he himself is prepping "Epitaph for an Enemy," a love story set against the back-ground of the D-Day aftermath.

With the question of nationality of feature films becoming of increasing importance these days, especially overseas where flag-of-origin must be defined for subsidy, quota and festival purposes, director John Huston can't rightly remember what colors his just completed "Night of The Iguana" is sailing

He is sure, however, that the Seven Arts-Metro production isn't qualifying as an American pic, since the Screen Directors Guild has been unsuccessful in attempts to obtain certain pension considera-tions. Also, he is quite certain that although the entire film was lensed in Mexico, and although all but three key technicians were Mexican, it is not being considered as of Mex origin. Is it Liberian or Panamanian? Huston only smiled. In New York briefly Saturday

(21), en route from Mexico City to his home in Ireland, Huston was quite positive, however, that his film version of the Tennessee Wil-liams play "was one of the easiest films I ever made." Everything and everyone—just seemed to work right. Pic came in on budget—estimated at about \$3,000,000—and, if not ahead of sked, then right

on time.

His Mexican crew, he thinks, was one of the best he's ever worked with. "They won't let you pash them around, but they work with all their hearts—in fact they have the same interest in the picture as the director, if not the producer (Ray Stark)." Director had only one brief brush with Mexico's rigid script censorship procedures. They asked him to eliminate a shot of a drunken Indian lying in a road. It was the stereotype of indolence they objected to, and Huston, un-derstanding their sensitivity, re-moved it, though he did try to fight

Rumors to the effect that playwright Williams was unhappy about changes made in his original play are totally untrue, per Huston. Wil-liams was on hand for much of the shooting and, according to the director, remarked finally that he wished he had done the play after the screenplay, since he felt now his conception was fully realized. During shooting, there were "discussions," says Huston, but they were to clarify some aspects of the play which went beyond "dark mystery." "In Tennessee's work," he contin-ues, "the characters have a way of taking over," so that even their creator must stand back, from time to time, and try to analyze them

more fully.

Director expects to edit "Iguana" either in Ireland or England.

femrie billing in letters equal in size to those of producer-star Santoni, Attorney Fernandez Gallardo, select the court for demarks in the court It's Another Element of

veloping a more aggressive style in recent months. Its latest move in this regard was a special screening and product presentation held last week for Wall Streeters at the Paramount Theatre, N.Y.

A hefty turnout responded to invitations by the company to see "Seven Days in May." Before the film was screened, ad-pub director Martin Davis delivered a little talk to the gathered financial commu-nity reps and also showed them the company's product reel which had been prepared for showing at the Theatre Owners of America convention a couple of months ago Exec v.p. George Weltner narrates the film made of clips and stills of

Streeters. Par has rarely made sible tie up with the Mirisch Corp. metropo much of a play. There has been in time to come. Par is working al-

Paramount Pictures has been deeloping a more aggressive style in
ecent months. Its latest move in
his regard was a special screening
nd product presentation held last
veek for Wall Streeters at the Parmount Theatre, N.Y.

A hefty turnout responded to inclusive special showing, sans street customers.

In seting up the screening, it was the first time that Par actually conducted any kind of a Wall St. survey. The company sent out let-ters and a special mailing consisting of a special trade paper issue de-voted entirely to the company. The reaction downtown to this bit of aggression was substantial, as attendance at the showing indicated.

Paramount has also been showing upcoming Par product.

Although other companies occasionally hold screenings for Wall other indies. Also, pends a posStreeters. Par has rarely made sible tie up with the Mirisch Corp.

mount is likewise pondering syndicating its post-1948 features to tv itself, using Paramount Productions tv subsid which has been unproductive of late.)

Factor in Par's aggressive stance relates to concentration on pic tures. It has dropped some of its "diversified" operations per Fairchild and Ampex. It still owns Dot Records and has major interest in Planute Productions and Talant As Plautus Productions and Talent Associates for tv. But these are more in keeping with the entertainment scheme. On the distribution side, the company is considering breaking with its tradition and going to a "showcase" release pattern in metropolitan New York and else-

SECRET SETTLEMENT IN WB-BAKER SUITS

A suit filed by Warner Bros. against Carroll Baker, and a countersuit filed by the star against the film company, have been discontinued with prejudice, according to papers filed in New York Supreme Court. No settlement was disclosed.

Warners had sued Miss Baker for \$66,377, the balance of a \$200,-000 settlement which in 1959 she agreed to pay the company in order to terminate her contract. She had paid all but \$66.377 when she al-legedly breached the cancellation agreement.
When WB sued her, Miss Baker

etaliated by asking for the return of the monies she had already paid the company, plus \$250,000 in

Harold Lloyd in Manila

Manila, Dec. 23. Harold Lloyd spent four days in Manila to promote his "Funny Side of Life" which was shown at first Roxan Theatre, Columbia's exclusive first run outlet. Lloyd made three video appearances, received the press and was given a police escort from the airport to the hotel

Hesitant Is the Word on Showcase; Distribs & Exhibs Okay Mentally **But Scary of Actual Adoption**

How does a company minded that way go showcase in New York? A major company citizen of top caliber, who is familiar with both the distribution and ad-pub scheme of things remarked to Variety that the film companies as well as the leading theatremen in the N. Y. exchange area are frankly puzzled.

In line with this it is widely acknowledged that United Artists came close to the jackpot with its showcase pioneering. And 20th-Fox, too, got for itself a bundle of boxoffice which it might not otherwise have reaped.

But what now if all film companies follow suit?

Independent producers who have a large stake in the manner of playoff of their pictures have been clamoring for a repitition of the UA system for some time.

But certain distribution and marketing-savvy execs in Gotham have turned to wondering about possible pitfalls.

There's indeed lots to be said about the advantages of getting product pronto to suburbia and the neighborhood runs. But, contrast, an abundance of market-place is to be dwindled if the Broadway firstruns, in the cases of truly important product, lose their showcase status and are forced to play day and date around the gen-

eral metropolitan area. Showcase played out fine with UA and, subsequently, 20th, Now all the others are looking to play follow the leader but all are not really certain as to variations on

the basic theme.

If everybody (meaning all the distributors) go for showcase, as is indicated, a new possible problem crops up. This centers around firstrun admission prices at theatres where pictures used to be "the poor man's entertainment."

There are many angles, and for this reason at least some other distrib officials are not sure in which way to turn.

Some of them, it's apparent, would like to stay with the status quo but feel a change for the sake of change is compulsory. Will the residents of, say, Bayshore and Brooklyn, for long be willing to pay \$2 for a picture, per There never were objection to this in the instance of a want-to-see pic-ture in a Broadway de luxer, which particularly appealed to the dat-

ing crowd.
True, the ad-pub money gets far better spread around with the 20theatre multiples first runs, rather than a Main Stem outlet along with an eastsider. But what about the long haul in fiscalitis? T'is a problem.

Distribution people are facing serious decisions and they're sharply aware of it. They're clearhesitant about making clearlydefined statements of policy be-cause they're afraid that the showcase switch from the traditional may not be such a hotshot idea

Global Gross On 'Arabia' Equals **Negative Cost**

I eo Jaffe, 1st-v.p. of Columbia, sc'osed that "Lawrence of "sc'osed that "Lawrence of rabia" as of the end of November had a global gross of \$13,800,000 during the pre-Xmas session. and this is just about the amount of negative cost. Film wound up its two-a-day runs in August, was withheld for 30 to 40 days, and then went back to market on a con-tinuous-run basis. And it has lots

S. H. Malamed, v.p.-treasurer of Col, said the picture is being written off as the receipts come in 10% was amortized during the 1963 fiscal year and probably 40% to 50% has been amortized as of

Commented Jaffe: "This is the higgest picture in Columbia his

Columbia's Ad Budget

S. H. Malamed, v.p.-treasurer of Columbia, disclosed the company is spending about \$10,000,000 a year for advertising.

Exec said this was the amount of outlay in fiscal 1963 and it was just about the same in fiscal 1962.

Darryl Zanuck Fete for Feb. 17

Motion Picture Pioneers 25th anniversary dinner honoring Darryl F. Zanuck as pioneer of the year will be held at the Americana Hotel in New York Feb. 17. The dinner, originally skedded to be held Nov. 25, was postponed followng the assassination of President Kennedy Nov. 22.

It's understood that former President Dwight D. Eisenhower, who was to have been guest speaker at the November dinner, will not be able to attend the rescheduled event as he is wintering in Palm Springs. Pioneers prez William Heineman and dinner chairman Seymour Poe are now working on program for the February

LEGION B-RATES 3: 'TEXAS,' 'RAM,' 'VEGAS'

Legion of Decency has B-rated morally objectionable in part for all Warners' "Four For Texas," Allied Artists' "Soldier in The Rain" and Metro's "Viva Las Vegas."

Legion calls "Texas" a contrived melodramatic comedy" which is "frequently guilty of a brazen ex-ploitation of indecent costuming and suggestive situations." Legion objects to the "patently sensational" dialog in "Soldier" and says regarding "Las Vegas," that the continuous emphasis upon grossly suggestive costuming and dancing is inexcusable in a film chiefly designed for young audiences.'

Legion also has condemned the sindle American pic, "Affair of The Skin." Legion calls the film "totally unacceptable," objecting to the "immoral context in which the confused theme is developed" and to the "sensational treatment in dialog and situations."

Spain-Mex-Argentina Producers Will Meet At Mar Del Plata Fest

Mexico City, Dec. 23. Key reps of the Union Cinematografica Hispanoamericana, association of Spanish, Mexican and Argentine producers, are due to meet at the Mar del Plata film festival in March to set plans for a full-scale convention of the producers of the three countries. Spanish producers have already proposed the holding of the convention in Seville in October, 1964, but both Argentine and Mexican producers favor an earlier date.

The idea of holding the convention in conjunction with the Mar Del Plata (which may be in Buenos Aires) fest was nixed at preliminary talks in Acapulco, Mexico on the grounds that the full sked of fest activities would not allow sufficient time for the tripartite producer talks.

Chief topic of the agenda of the convention will be the setting up of coporduction agreements among the three countries. Additionally other matters of mutual interest including the growth of television competition, will come under con-

Bill Forman Now C'rama President

William R. Forman, president of Pacific Theatres, Los Angeles has become president and chief executive officer of Cinerama, succeeding Nicolas Reisini, who will continue as board chairman, Forman for sometime has had a major financial stake in the company. Last February he loaned C'rama \$15,000,000 for operations and film productions.

Forman disclosed that Tom Dean of L. A., former senior v.p. of the Bank of America, will be elected to the C'rama board and will become chairman of its exec committee.

It also was made known that a significant C'rama link with Columbia may be established. Forman over the past weekend met with Abe Schneider, president of Col, with latter expressing willingness to provide the bigscreen company with both new financing and new production.

Forman will continue discussions along these lines with Schneider as well as other film industry officials.

The new president will call a meeting of C'rama exhibitors from all over the world shortly after Jan. 1 at which he will disclose plans for production and further theatre expansion.

National Boxoffice Survey

Holiday Week Uneven So Far; 'World' New Champ, 'Cardinal' 2d, 'Texas' 3d, 'West' 4th

Current session at the national | She's Mine" (20th) (6th wk) is capb.o. still reflects the pre-Xmas ob-stacles which have hampered lon" (AI) rounds out the Top 10 stacles which have hampered cinema trade over the last three or four weeks. Only a few key cities covered by variety will reflect upbeat. Severe cold and snow also has been little help.

"It's a Mad World" (UA) (5th wk) is pushing up to No. 1 spot by dint of additional playdates. It was fourth last round. "The Cardinal" (Col) just getting started extensively this week is winding up a close second despite being launched

"Four For Texas" (WB), another newcomer, is copping third spot, and likely will be heard from addi-tionally. "How West Was Won" (MGM) (52d wk) will take fourth money. It was third a week ago.

Kings of Sun" (UA), also a new entrant, is finishing fifth. "Cleopatra" (20th) (26th wk) is taking sixth position, lowest it's been since starting out on extensive release. "Town Drase" another from lease. "Tom Jones," another from United Artists, is winding up seventh although playing in only four keys. It's been out four weeks.

"Yum Yum Tree" (Col) (8th wk) (Complete 1 is finishing eighth. "Take Her, pages 8-9-10).

on its first week out on release extensively.

"Wheeler Dealers" (WB) and "Lord of Flies" (Cont) are the two runnerup films.

"Incredible Journey" which has been high on list for weeks, is making some credible showings in small spots this week. "Irma La Douce" (UA), which has been around in key firstruns for months, still is doing respectable biz in three or four spots.

"McLintock" (UA), big in Seattle and Portland, is okay in Ciney. "Lilies of Field," also from United Artists, also is doing well in several spots.

"Who's Minding Store" (Par), okay in N.Y., looms lusty in Toronto. "Lawrence of Arabia" (Col) is doing nicely in Frisco on lower-scale run. "Wuthering Heights" (Cont) (reissue) still is good in Washington.

Note: The number of weeks out in relesae for bigger and longrun pix are designated in such cases. (Complete Boxoffice Reports on

.

Life' Is Extremely Agreeable

[To the Bis There is None Like]
By ROBERT J. LANDRY

Life Magazine last week exposed an entire, and double-sized, edition entirely devoted to the film industry here and world around. On the face of it this edition, put together under the direction of Mary Leatherbee, an associate editor who may be identified, Luce-ly, as Josh Logan's kid sister, seems a publicist's dream of heaven. But if the pictorial weekly strings along, sometimes uncritically, with much that is arch and coy in Hollywood publicity, it must be acknowledged that the special is also broadly aware of the new, the true and the challenging. It nicely mingles serious prose and frivolous gossip, respect for the motion picture as such and and irrivolous gossip, respect for the motion picture as such and Life's own mad passion for staged still camera, stunts, like Cary Grant doing a classic Chaplin takeoff, Tony Curtis and Natalie Wood reviving Rudy Valentino and Agnes Ayres, and so on in a typical glossy paper ho-hum masquerade party.

From the trade point of view the appearance of the Life edition carries warmth and comfort because a top pop mag has made the informed decision and taken the calculated risk of assuming that films are bigger than ever, an international commodity, rich in an intellectual excitement which television and the theatre cannot, generally speaking, match. Most arresting is the attention given to the film industries of other lands, Italy, France, Sweden, Germany, Japan, India, Hong Kong and so on Americans in their massed numbers will here be made aware, if not previously, that the cowboy is not a local character but the archetypical hero of

many a faroff culture.

The Life edition appears at the end of one of the best boxoffice spurts since television, divorcement, suburban population explosions and other factors incubated doubt and flight as the prevailing moods of Hollywood. Here is a kind of reaffirmation of glamour and importance that the film trade has gotta appreciate. This kind of attention reeks of the sincerity of plotted circulation bait. Life presumes an interest in films to which the film industry must rev-

An editorial caption hailing the feature film as "a moving mirror of modern times" could not be happier. There has, with this, been an in-gathering of photographic evidence, in monochrome and color, on the impact of films in Africa, Asia, Latin America, on TWA luxury jets, on ships at sea, at film festivals at home and

Apart from the total prejudice of the pictorial journalist for famous names, as such, and the exaltation of kooky camera angles as better-than-reality, and more exclusive, there is a lot to be learned about the film industry in this special. It is not necessary to believe, if Life really does, that Natalie Wood presides regularly over a "cabinet" of three agents, three lawyers, two touters and a business manager; or that Claudia Cardinale rides a bicycle bare-footed; or that until Fellini and Antonioni the only directors anybody knew by name were Griffith, Lubitsch, Vidor and DeMille. These are the "cute copy" angles. Mixed in with the hokum is well-researhed perspective, formidable data, impressive testimony of the film medium's surviving, and spreading, importance.

Rather better, Life makes a pretty good case for the proposition that the motion picture has come alive as never before as an art form about which intelligent people, not necessarily to be confused

with intellectuals, passionately argue.
This special edition is a boon to the picture business.
(Issue ran 194 pages, 57 in full color photographs. It replaces the issues of Dec. 20 and Dec. 27).

Will UA Lure Creators From Mirisches?

Many Angles Shaping in Wake of Supplier's Quest For Another Outlet

Sid Kramer: 'I Need Rest'

Sidney Kramer, Cinerama's foreign sales manager for the past two years, is leaving the company. B. G. Kranze, v.p. in charge of international distribution, commented that the resignation was accept-ed "with the greatest of regret,"

Kramer has been called upon to slow down. He put it this way: need a good long rest and plan to take an extended holiday."

L.A. to N.Y.

Glenn Ford Mel Frank Parke Levy Lynn Loring Zeme North Paula Prentiss Ted Richmond Norman Rosemont Robert M. Weitman

U.S. to Europe

Donna Anderson Ernie Anderson Gup Endore Eva Gardner John Huston Deborah Kerr Jane Morgan Eric Schepard Peter Viertel

N.Y. to L.A.

Gilbert Gardner Carl Haverlin Allyn Jay Marsh Al Mendelsohn Michael Rennie Bianca Stroock James E. Stroock

Europe to U.S.

Jerry Bock Dr. Saul Colin Mazowsze Polish Dancers Harold Prince Samuel L. Seiredman

Even if the Mirisch Corp. leaves United Artists when its contract is up in 1967, as has been reported in the trade, UA would have Mirisch product into 1969. This gives the distrib a cushion of about five years in which to prepare for such a departure. This apparently makes the prospect of the prolific Mirisch unit leaving more accept-

Calculation of product into 1969 is based on the production rate cur-rently being followed by the Mirisches. Brothers pace has steadily increased through the years to a point now where they are planning projects one and two years into the future and building up release backlogs for UA. Since the indie unit is pacted at UA until August 31, 1967, it is felt that Mirisch product will definitely be held by the distrib into 1968 and even possibly into 1969.

More important, however, is the creative personnel. It is likely that UA could and would make a strong bid to lure such filmmakers as Billy Wilder, John Sturges and others, who have deals with the Mirisches, into UA's own financing fold. This would have the probable result of somewhat countering effect of the Mirisch departure.

Mirisch departure implies future needs for substitute sources of major-style productions of type Mirisches have been providing. If UA can lure some of the Mirisch's more prolific picturemakers away, like Wilder, who has been one of UA's all-time best providers in terms of boxoffice, this would carry plenty of significance.

CORNSWEET'S ISRAELI PIC

Hollywood, Dec. 23. Harold Cornsweet has set March I starting date in Israel for his indie, "The Professor Floods the Bank," to star Jesse White, Fritz Feld and John Barry-

Pic is budgetted at \$400,000.

YOU CAN'T BE INNOCENT TWICE

606 Seats Out-Gross 3,900 Seats

It took an elaborate set of circumstances, but a week ago the 606-seat Loop Theatre outgrossed its next-door neighbor, the 3,900-seat Chicago for the same seven day period. Total tally for the third week of "Palm Springs Weekend" at the Chicago was \$9,500, while "Incredible Journey" took in \$11,000 for its fourth Loop

The determining factors included a generally dismal pre-Christmas round at the theatres, an array of tired holdovers awaiting the big holiday pix, and the fact that there were tens of thousands of mothers shopping downtown with tired feet and tired tots. "Weekend" actually had two good previous frames.

Prem for Once Out-Gunned on a Panel

Moira Walsh Steps on His Lines and His Pride—She Calls 'Cardinal' Biog of a Priest Sans Religious Motives

erant man, but there are some im-plied slanders and thinly veiled innuendos which even he cannot accept with an over-abundance of grace. The other night on Casper Citron's syndicated radio show, heard in New York over WBFM, the formidably-reputationed pro-ducer-director came close to blowing his top. No matter with whom the listener was inclined to agree, or even to sympathize, it made for one of 1963's listening spectacles to hear the acid-tongued Prem for once on the receiving end of the kind of blunt, uncompromising critiques he delights in delivering.

The occasion was what anywhere else probably would have been a tub-thumping discussion of Prem's latest pic. Columbia's "The Cardinal," with a panel consisting of Prem, Rabbi Balfour Brickner, Newsweek critic David Slavitt and Moira Walsh film critic for Amer-Moira Walsh, film critic for America, the national Catholic weekly.

Host Citron hadn't seen the film, so he was more or less left to the business of inserting "sponsor mes-sages" when things got hot. Rabbi Brickner, who had originally written Prem a letter telling him how much he liked the picture, appar-ently waivered in his enthusiasm in the course of the radio show and, to Prem's loud surprise, started to say such things as perhaps "The Cardinal" isn't sophisticated enough for the intellectual fringe. Slavitt's opinions of the film were stated in temperate—but hardly flattering—terms: the film is "top-heavy"; about the only aspects of Catholicism not touched upon in the picture are "the nature of angels and the Manichaean heraev"

esy."

It was pretty much polite tea party talk until, suddenly, the Lady took on the Tiger. Miss Walsh came on strong.

When the rest of the panel seemed to agree that the film was better than the Henry Morton Robinson novel, Miss Walsh asked rhetorically, "Is that saying much?" Put that way, they agreed that it wasn't. When Prem denied that he had set out to make a "religious film," Miss walsh noted that the director had succeeded in making a film about a priest in which the central character displays "no religious motivations whatsoever." At which point Prem started reading a comment from Cardinal Cushing of Boston (the Cardinal had found the film "stunning"), and seemed amazed that Miss Walsh, a Roman Catholic, would have the chuptzah to disagree with "such a great man."

From the opposite corner, Miss Walsh came out swinging—to the effect that the Catholic Church is not monolithic and that it was her experience that great men are the world's worst film critics—that is, being great, they don't have time to see perhaps more than two pix a year. Additionally (and this was the straw that almost broke the tiger's back), she said the Cardi-nal's statement sounded as if it had been delivered "with a smooth-talking publicity man at each

This was simply too much for

Prem to bear.

Perhaps, he said, Miss What-everhernameis (Walsh) and the monthly (weekly) magazine for which she writes, which he had never seen, were subject to influ-

Otto Preminger is a patient, tol-ant man, but there are some im-lied slanders and thinly veiled York's Cardinal Spellman had not liked the novel and had not wanted the picture to be made (Cardinal Spellman's headquarters are on Madison Ave.) and that while Cardinal Cushing had not offered

any help in making the picture, he had consented to look at it on completion and given his unsolic-ited support for it. Cardinal Cushing, stated Prem emphatical-

ly, had never been influenced or exposed to publicity men. He, Prem, did not know the Cardinal and had only met him twice. On the other hand, the director said with vehemence, there were forces in New York working from the very beginning against his project. "Perhaps they influenced you." he told Miss Walsh, as "they influenced the Legion of Decency to give the film a Brating (morally bladianable in part for all)."

Miss Walsh who, in the preceding passages, had done her share of stepping on Prem's lines, rather gracefully retired towards the close, disclosing that there were some things about the picture that she had liked (John Huston, Bur-gess Meredith, some scenes of ritual). But no loving cups were being shared.

objectionable in part for all)."

P.S.: The Legion of Decency did not give the picture a B rating, rather an A-III, that is, morally unobjectionable for adults.

OR HOW TO DO

New York's independent film production movement is no move-ment at all. For the last 15 or 20 years, individual filmmakers have from time to time, made isolated features, but until more of those features are financially successful, the so-called movement is nothing more than wistful conversation.

This is the candid opinion of Shirley Clarke, director of a num-ber of New York-made documentaries as well as of the film versions of the debate starting "Connection" and the (still unreleased) "Cool World," both of which have added critical prestige to Gotham's indie production communication. munity. Her remarks were offered last week in the course of a spe-cial forum, sponsored by the Screen Directors International Guild, designed to spotlight problems and rewards in such indie production. The former would seem to overwhelm the latter.

Participating in the session, held at the Newspaper Guild offices in Manhattan, were Paul Heller, producer of "David and Lisa," perhaps the most successful (financially) of the recent east coast-made indies; Larry Moyer, producer-director of "The Moving Finger," which took the best director prize at this year's San ringer, which took the best di-rector prize at this year's San-Francisco fest and made him a fall guy for the IATSE; and Michael Mayer, exec director of the Independent Film Importers & Distributors of America, which is currently trying to establish a revolving fund for the financing of quality, lowbudget indic features.

The problems of financing and obtaining distribution for features completed in New York area occupied the major portion of the evening. Starting off with the so-you-wanda-make-a-picture attitude, Miss Clarks or a company of the com Miss Clarke opined somewhat sardonically, that anybody can

A prime requisite is a producer (Continued on page 15)

Larry Moyer Yet to Hear From IATSE; **Doubts Expulsion Would Be Legal**

Mourning On Cuff . New York.

Editor, VARIETY:

One of Labor's greatest champions and friends was the late lamented President Kennedy, yet when the Holly-wood Crafts were asked to make one tiny sacrifice—work on Saturday at regular scale to help Hollywood producers to make up losses of Black Monday (the world's day of mourning) they refused to budge from double time rates.

budge from double time rates.
What a bunch of ingrates they are! They could have helped Hollywood to keep its cost down due to the Day of Mourning. No wonder whenever the chance comes to make films abroad Producers take advantage of it.

Raymond T. London
Anglo-American Film Sales.

N.Y. Directors In Mild 'Regrets' On Sidney's Remarks

Screen Directors International Guild was caught with its suspenders dragging last week when Directors Guild of America prez George Sidney broke the news that negotiations aimed at a merger between the two organizations had gone dead. It seems that the SDIG was honoring a supposed agree-ment whereby all comments about the talks were to be made jointly.

It did not respond beyond past caution, expressing only "regret" that negotiations had collapsed, as if it were news. It did not realize Sidney's innuendos. The best New Yorkers could manage was offhand-edly to comment that "the DGA had broken off the merger talks." This contrasts with Sidney's view that "someone somewhere in SDIG (Continued on page 15)

Indie film producer Larry Moyer, who made a non-union film called "The Moving Finger" and who has been the object of a union cam-paign to expel him from his IATSE Film Editors brotherhood and to bring his activities to the attention of various departments of the City of New York, says he has asked his lawyer look into the campaign. For one thing, he pointed out last week, he has never yet been noti-fied or charged by the union so he still doesn't know what he's accused of.

Prime mover in bringing action against Moyer is the East Coast Motion Picture Council, a group of International Alliance of Theatrical Stage Employees filmmaking locals. Moyer was in Mexico at the time the Council initiated its actions but has been back a couple of weeks. More importantly, he hasn't heard from his editors Local 771 from which the Council wants him ex-

There is no provision in the union constitution covering the expulsion of a member for making a non-union film that he knows of. Also, he noted, union procedure is spelled out carefully in that he must be formally charged and then have the charges brought before the membership before expulsion can take place. He plans to meet with officials of the Council and 771 to see just what the whole thing is all about.

The Council took action in another area which Moyer is looking into. It is requested that the N.Y. Dept. of Investigations look into the making of the film because of alleged violations of City ordinances by Moyer while making "Finger." Council is basing its allegations on a newspaper inferview Moyer gave in Hollywood in which he alluded to such procedures. The Investigations Dept. has begun to nose around on the subject and so has Moyer.

Council is also inviting the in-volvement of the N.Y. Dept. of Commerce. This bureau issues street shooting permits and the Council claims that Moyer didn't have any. The indie pointed out that he only used a hand-held camera for street work and that a permit is not required for lensing with such an instrument.

Moyer also pointed out that there are no precedents for this union action, figuring that this is the first time that the union has taken steps of this kind against the maker of a non-union film. The Council has, naturally, been an outspoken denouncer of such product and even suggested a union label drive to get the IATSE logo on all union-made films so that only such product would be shown in theatres by union projectionists.

RETURN OF MAIBAUM TO HOLLYWOOD SCENE

Hollywood, Dec. 23.
Richard Maibaum, following completion of four scripts of the coli and Saltzman in England, has returned to Hollywood to prep indie projects and seek new material for Hollywood filming.

Among properties on which Maibaum is currently working is "The the Hill Proposition," comedy which he coscripted with Cyril Hume. Pair also wrote the play, "Ransom," filmed in 1956 by Metro-Goldwyn-Mayer. Writer yesterday said it has just been published by Samuel French as property to be sold for little theatre production. Maibaum and Hume retain these

Maibaum scripted "Dr. No" and "From Russia With Love," both completed "Russia" is due for April release here, is now running

successfuly in England.
Upcoming are "Goldfinger" and "Thunder Ball," latter originally shelved due to prior ownership by Sean McClory. Deal is now in works for release from McClory to add to the Broccoli Saltzman series. Producers now own nine of the James Lond stories.

SIT DOWN AND BE COUNTED

Meaning, sit down and prepare your copy pronto, state your message to your contemporaries, order your space in the issue which people wait for, dig big, save for subsequent consultation. Time is coming short for your inclusion in the annual compilation of Who's-Really-Who.

Show Business does note and long remember. Names make the ecord is the the include of yourself — whether personality or organization. This is the important rally of success and prestige. But advertising copy must reach us soon. Act Now. Usual space rates prevail.

Communicate immediately for the

58th Anniversary Edition of



NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street

HOLLYWOOD 90028 6404 Sunset Blvd.

> **PARIS** 80 Ave. le Neailly

CHICAGO 60611 400 N. Michigan Ave.

> ROME 3 Via Sardegna 43

Love With The Proper Stranger

A bachelor, a working girl and an untimely pregnancy. Un-even romantic comedy-drama reinforced with highly marketable ingredients. Despite uneven scenes, very good b.o. prospect.

Hollywood, Dec. 13.

Westwood Village Theatre, Dec. 13, 283.
Running time, 102 MINS.
Angie Natalie Wood
Rocky Steve McQueen
Barbie Edie Adams
Dominick Herschel Bernardi
Columbo Tom Bosley
Julio Harvey Lembeck
Mamaa Penny Santon
Anna Virginia Vincent
Guldo Nick Alexander
Mrs. Papasano Augusta Ciolii
Beetie Anne Hegira
Elio Papasano Mario Badolati
The Woman Elena Karam
Mrs. Columbo Nina Varela
Gina Marilyn Chris
The Priest Wolfe Bazzell

Paramount has surefire boxoffice merchandise in "Love With the Proper Stranger," an attraction marketably endowed with the hot marquee names of Natalie Wood and Steve McQueen and reinforced with an appealingly bright, opti-mistic slant on a fresh and provocative theme—pregnancy prior to matrimony, and how the prob-lem is approached and solved by the male and female involved. It's a commercial strike for the team of producer Alan J. Pakula and director Robert Mulligan.

Written for the screen by Arnold Schulman, "Proper Stranger" is actually a somewhat unstable picture, fluctuating between scenes of a substantial, lifelike disposition and others where reality is suspended in favor of deliberately exaggerated hokum. For commercial purposes these elements are compatible, but artistically they are incongruous. This inconsistency of style is accompanied by an even more damaging basic inconsistency of character conception and development, but fortunately the film survives these shortcomings through its sheer breezy good nature and the animal magnetism of its two stars.

Schulman's scenario describes the curious love affair that evolves between two young New York Italians—a freedom-loving freelance musician (McQueen) and a sheltered girl (Miss Wood)—when she becomes pregnant following their one-night stand at a summer reort. In view of the kind of people they are, especially the young lady, that one-nighter seems highly unlikely-with the result that the story never seems firmly or believably rooted.

At any rate, after several misunderstandings with each other, difficulties with relatives and an abortive attempt at abortion, the two nice young people patch up their differences in a climactic scene so artificial that it gives one the impression Schulman had train going up to Darjeeling in suddenly tired of his yarn and was the Himalayas, acrobatic water skidetermined to wrap it up as rapidly as possible.

There are some genuinely funny passages and other scenes of considerable dramatic impact in this film. The more substantial portions of Schulman's script are capitalized on by director Mulligan and his east, notably his two stars. Miss Wood plays her role with a convincing mixture of feminine sweetness and emotional turbulence. displays an especially keen sense of timing. Although he's probably the most unlikely Italian around (the character could and should obviously have been alerted to Irish Catholic), he is an appealing figure nevertheless.

Fine supporting work is con-tributed by Edie Adams as an accommodating stripper, Herschel Bernardi as Miss Wood's overly protected older brother and Tom Bosley as a jittery suitor, with other able portrayals by Harvey Lembeck, Penny Santon, Virginia Vincent, Nick Alexander, Augusta Ciolli, Anne Hegira, Mario Bado-lati, Elena Karam, Nina Varela, Marilyn Chris and Wolfe Barzell.

Mulligan's direction runs hot and cold, like the screenplay and the film itseelf. Skillful assists are fashioned by cameraman Milt Krasner, art directors Hal Pereira and Roland Anderson and comband Roland Anderson and comband Elmer Bernstein, whose temposed Elmer Bernstein, who last released "Mouse on the Moon" through United Artists, will next produce a pic based on "The Beatles," British singing group, for UA, hitting cameras in London in February. and Roland Anderson and com-posed Elmer Bernstein, whose ten-

ten a promising title song, for which scenarist Schulman penned the lyrics. Jack Jones sings part of it in the course of the picture. Some of the scenes seem awfully deliberate in tempo, but this appears to be more of a directorial sluggishness than a reflection on the otherwise capable editing of Aaron Stell. Tube.

The Best of Cinerama (CINERAMA—COLOR)

compilation Interesting clips from five past Cinerama travelogs; good mass entertainment.

Hollywood, Dec. 20. Cinerama release of sequences from past Cinerama productions; co-producers, Merian C. Cooper, Thomas Conroy; executive producer, Max E. Youngstein; editors, Lovel S. Ellis, Norman Karlin, William E. Wild; narration, Lowell Thomas. Reviewed in Cinerama screening room, Los Angeles, Calif., Dec. 20, '63. Running time, including 12-min. intermission, 153 MINS.

Cinerama is likely to have popular feature in this well-turned-out grouping of "The Best of Cinerama." As title indicates, footage is drawn from what went before outstanding portions of company's five travelogs, starting with "This Is Cinerama," which launched the three-panel process. It will have nosfalgic appeal for those who caught the forerunners, and for youngsters who never saw any of the earlier Cineramas it will strike a responsive chord.

Derived from "This Is Cinerama, "Cinerama Holiday," "Seven Wonders of the World," "Search for Paradise" and "Cinerama South Seas Adventure," no attempt is Seas Adventure," no attempt is made at any definite pattern. This is out-and-out travelog. Even though film skips from country-to-country, from one part of the world to another without any particular continuity there is fascination in its unreeling.

Feature is in two parts, first of 68 minutes and second 73 minutes, with a 12-minute intermission, which brings overall time to 153 minutes. The three-panel Cinerama propection is utilized, but sufficient trides have been made toward toning down the jumping of the panels that the seam-effect seems to be reduced to a minimum in most parts. Merian C. Cooper and Chomas Conroy are listed as producers and Max E. Youngstein, formerly a Cinerama Inc. veepee, executive producer.

Picture is probably an achieve ment in editing, Lovel S. Ellis as supervising editor and Norman Karlin and William E. Wild as editors copping fine credit here. Special narration was written for the overall unfoldment, with Lowell Thomas handling commentary. Expert use of orchestral and chorus backgrounding helps sustain interest which seldom lags.

Opening picks up the well-re-membered roller-coaster sequence and gets feature off to a memorable start. Close attention is paid to fast movement, other rapido being caught in such sequences as bobsledding at St. Moritz, the runaway ing in Florida, surfboarding at Waikiki. There is much aerial photography, such as entrances to Rome and Athens, Rio de Janeiro, the Australian back-country, mountains of Africa and the memorable cross country excursion from the Atlantic to the Pacific.

Other highlights include such sequences as La Scala Opera House in Milan, with the triumphal scene from "Aida;" gondola ride through Venice and St. Marks Square; a Papal ceremony in Rome with the Brice) fight it out as competently late Pius XII speaking in closeup from a balcony temple dancers of Benares; the Taj Mahal; Victoria Falls; native dancing in Tahiti and Africa; men jumping from a 100-foot tower in the New Hebrides with vines bound around their ankles to catch them before they can hit the ground; high-jumping among the Watusis, in Africa.

Finale centers on sequences be-ginning in Cairo, thence to Mt. Sinai and the route taken by Moses when he led his people to the Promised Land. Cities of the Holy Land, Bethlehem, Nazareth, Jericho and finally Jerusalem and the Mount of Olives, scene of the Ascension, are shown in detail as a closer.

Walter Shenson, who last re-

To Bed Or Not To Bed (IL DIAVOLO)

"Vastly amusing and intelligently made pic" is the way our Hawk, reviewed "Il Diavolo" from Rome in the May 8, 1963 issue of VARIETY. The Italo import has now been re-titled "To Bed or Not to Bed" by its Stateside distrib, Walter

Reade-Sterling.
Alberto Sordi stars in the "bitter-sweet spoof of certain Italian and/or Latin characteristics." Tale is that of an Italo businessman on a Scandina-vian trek, and his adventures with the local femmes. According to reviewer release "has export value as well as some exploitable aspects."

Winnetou (Part I) (GERMAN-YUGOSLAV-C'SCOPE) (Color)

(Color)

Berlin, Dec. 17.

Constantin release of Rialto-Film Preben Philipsen (Berlin) production, in collaboration with Jadran-Film, Belgrade, Stars Lex Barker, Pierre Brice, Mario Adorf, features Marie Versini, Ralf Wolter, Walter Barnes, Mavid Popovic, Dunja Rajter, Chris Howland, Directed, by Dr. Harald Reinl. Screenplay, Harald G. Petersson, adapted from novel of same name by Karl May; camers (Eastmancolor), Ernst Kalinke; music, Martin Boettcher; editor, Hermann Haller, Preemed in 80 West German cities, Running time, 101 MINS.

Old Shatterhand Lex Barker Winnetou Pierre Brice-Santer Mario Adorf Nscho-tschi Mario Adorf Nscho-tschi Ralf Wolter Nscho-tschi Mario Adorf
Sam Hawkens Ralf Wolter
Bill Jones Walter Barnes
Intschu-tschuna Mavid Popovic
Belle Dunja Rajter
British journalist Chris Howland

To begin with, there's something quite amusing about Karl May's "Winnetou." As "the big chieftain of the Apaches," he has become an immortal figure with millions of Germans who read Karl May's adventure literature. But in the country where he "lived," in the good old U.S., Winneton is unknown. Be it as it may, stateside patrons can be assured that Winnetou was and is (on the screen) a very noble, a very handsome and a very likeable Indian

Rather amusing, of course, is the fact that German film producers have become westernminded and that they're able to turn out western film fare that's both exciting and non-stop fun.
This applies to "Winnetou." Rialto's first big-screen, big-scale western, "Treasure of Silver Lake," became the German surprise hit of 1963. It has made a lot of coin, "Winnetou" looks to become an even bigger hit. It deserves it because it is better than 'Silver Lake" in nearly every respect. What seemed unbelievable a couple of years back has become reality: That Germans can make westerns that are able to compete with bulk of the Hollywood average westerns.

Horst Wendlandt, who supervised the whole production, was well advised not to pattern the pic along a strict Hollywood pattern. The Rialto topper took care that "Winnetou" was given a sub-stantial European touch and "a romantic German smell." This, as strange as it may sound, makes "Winnetou" something special. It's refreshing pic. This is a film for the entire family. The conventional forms of sex, sadism and brutality are deliberately absent in this production.

With regard to the fight sequences, Wendlandt, director Reinl and the others needn't blush Old Shatterhand, alias Lex Barker, and Winnetou (Pierre as if this was made in America. Dr. Harald Reinl has staged the action scenes as if he had already made countless U.S. action pix.

In brief, the plot shows how the two principal characters, Old Shatterhand and Winnetou, first met. At first Winnetou thinks Old Shatterhand is just another of those mean palefaces who invade the territory. Then he finds out he's better than the other white men. Both have narrow escapes from death until they become brotherly friends. The inevitable evil is repped by a man named Santer. The evildoer is after the Apaches' gold.

The players obviously had much fun in Yugoslavia where the film was shot. More or less everyone comes along with a refreshing performance: Lex Barker, the most prominent American in German pix today, is right at home with his Shatterhand role. He's tall, blond, heroic, very much mascu-value. Frederick W. Malt-line and likeable. No drubt, this ing attorney at Albany.

pic will bring him even more friends in Germany. Pierre Brice, a French actor, enacts Winnetou in an effective manner. Brice, a special favorite with the Teutonic bobbysox set, should climb the ladder of popularity after this.

Mario Adorf makes a typical villain. He makes him a real character. Hollywood, incidentally, already has got him via agent Paul Kohner who already has given Horst Buchholz to the California studios. The necessary comedy is adequately supplied by Ralf Wolter and Chris Howland, an English newspaperman. Others that stand out are American Walter Barnes and Dunja Rajter, a Yugoslav belle.

The great outdoors are often breathtakingly beautiful, with the Eastmancolor lensing very good. A special word of praise must go to Martin Boettcher for his splendid musical score. Background music should go well on records and radio.

All in all, an enjoyable production which cost 4,000,000 D-Marks or \$1,000,000 (remarkably high by German standards) and was more than four months in the making. "Winnetou" likely will attract young and old. The question is will "Winnetou" do as well outside Germany. One feels that it will.

Vidas Secas (Barren Lives)

Hans.

(BRAZILIAN) Paris, Dec. 23.
Richers-Barreto-Trelles release and production. Written and directed by Nelson Pereira Dos Santos from the book by Gracillano Ramos. Camera, Luiz Carlos Barreto, Jose Rosa; editor, Rafael Justo. Premiered in Paris. Running time; 105 MINS.

MINS.
Fabiado Atila Iorio
Sinha Vitoria Maria Ribeiro
Soldier Orlando Macedo
Boy Jofre Soares
Boss Os Meninas Gilvan

This sober, but not sombre, film deals with a poor migratory family in a sparsely populated, badly vegetated part of Brazil, Social protest is inherent by lay-ing bare the life of the region, but it displays a deep insight and feeling for these people that eventually make it a statement of human adaptability and elemental outlook.

On its observation, rightness in tone and depiction of the people, it emerges as one of the most intrinsically good Brazilian films yet seen. No forced dancing and colorful folklore here, but rather a simple story of almost inarticulate people who are still interesting and arresting in their very humanity.

Director Nelson Pereira Santos has taken a famous book and given it worthy film form. These people go from place to place trying to eke out a living. In the pic they take over an abandoned house and care for a rich farmer's livestock in return.

The daily chores of a man, his wife, and their children, make for an almost pastorally proficient first part. Then comes drama as a petty, spiteful policeman takes advantage of the man one day to entice him into a card game. A fight has the peasant arbitrarily arrested and beaten. He fends off becoming an outlaw or killing the policeman since he feels there is need for some lawful authority. Drought has them leaving the place and setting out again won-dering if there is any place for them and whether life is so barren, ruthless and hard everywhere.

Film avoids self pity and has a series of incidents that build into a powerful mosaie of a certain type of life. It is somewhat rem-iniscent of Satyajit Ray's Indian pix on small town life if it may lack those films' lyrical insight and more efficient handling of the children. It may also be familiar in the way these people are buf-feted by petty officialdom, bad weather, poverty and ignorance, but it has a realistic flair and pictorial sense and solid acting to make it a moving statement rather than a tract.

Lensing is properly stark and contrasting and the acting has the right rustic flavor with a leavening of humor. It looms as a good language possibility abroad if given the right sell and specialized placement. Mosk.

Film Concepts Corp. has been authorized to conduct a motion picture business in New York. Ca-pital stock is 200 shares, no par value. Frederick W. Maltz was fil-

Four For Texas (COLOR)

Unsatisfactory western that even strong marquee names may not be able to fully bail out at the b.o.

Hollywood, Dec. 2.

Warner Bros. release of Robert Aldrich production. Stars Frank Sinatra. Deam Martin, Anita Ekberg, Ursula Andress; features Charles Bronson. Victor Buono. Directed by Aldrich. Screenplay. Teddi Sherman, Aldrich. from story by Aldrich: camera (Technicolor), Ernest Laszlo; editor, Michael Luciano; music, Nelson Riddle; asst. directors, Tom Connors, Dave Salven. Reviewed at Academy Awards Theatre, Dec. 2, 63. Running time, 124 MINS.

Zack Thomas Frank Sinatra Joe Jarrett Dean Martin Elya Carlson Anita Ekberg Maxine Richter Ursula Andress Matson Charles Bronson Harvey Burden Victor Buono Prince George Edric Connor Angel Nick Dennis Mancini Richard Jaeckel Chad Mike Mazurki Hollywood, Dec. 2. Frank Sinatra
Dean Martin
Anita Ekberg
Ursula Andress
Charles Bronson
Victor Buono
Edric Connor
Nick Dennis
Richard Jaeckel
Mike Mazurki
Wesley Addy
Marjorie Bennett
Jack Elam
Fritz Feld
Percy Helton
Jonathan Hole
Jack Lambert
Paul Langton
Jesslyn Fax rowbridge ... Miss Emmaline Dobie Dobie Maitre D' Ansel Renee Monk Beauregard Widow

Even the marquee horsepower of its star names doesn't figure to sufficiently insure "Four for Texas" against commercial misfortune. The Robert Aldrich production is a western too preoccupied with sex and romance to enthrall sagebrush-happy moppets and too unwilling to take itself seriously to sustain the attention of an adult. All things considered, it shapes up as a case of sticky wickets for the Warner Bros. re-

It is a singularly disappointing effort by Aldrich who, in addition to his producing function, directed and co-scripted with Teddi Sherman. The screenplay is a choppy and haphazard dramatization of a feud between two soldiers of fortune (Frank Sinatra and Dean Martin) who ultimately have to join forces in vanquishing the threat of their mutual enemies, a treacherous banker (Victor Buono) and an irresponsible, incredibly hapless gunslinger (Charles Bronson).

Concern for the characters is never aroused by the screenplay, and the casual manner in which it is executed by the players under Aldrich's direction only compounds the problem. Either one goes all out for the tongue-in-cheek approach or one must tackle a project such as this with serious inten-tions. The in-between style tends to invite disaster by alienating virtually all audience factions.

Sinatra and Martin carry on in their accustomed manner, the latter getting most of what laughs there are. The film is loaded with distracting cleavage, thanks to the presence of Anita Ekberg and Ursula Andress (Stacked up alongside Miss Ekberg's stupendous proportions, even Mae West might seem anemic.)

Buono, as the unappealing, dys peptic and conniving banker and Bronson, as the gunman, make an impression. Others of note are Edric Connor, Nick Dennis, Richard Jaeckel, Mike Mazurki and Marjorie Bennett. The Three Stooges put in a brief and unnecessary appearance, and so does Arthur Godfrey, the latter unbilled. Teddy Buckner & His All-Stars are on hand for some dixieland.

Ernest Laszlo's Technicolor lenswork is adequate. William Glasgow's art direction colorful and Nelson Riddle's score atmospheric. But Michael Luciano's editing leaves something to be desired. At least one scene has been cut out that is still referred to in the editing tends to add to the confusion.

Pasazerka (Passenger) (POLISH)

(POLISH)
Paris, Dec. 17,
Film Polski release of Kamera production. With Aleksandra Slaska, Anna Ciepoelewska. Directed by Andrei Munk. Screenplay, Zofia Pasmysz; camera, Krzysztof Winiewicz; editor, Witold Lesewicz, Preemed in Paris, Running time 42 MINS, Liss Aleksandra Slaska Marta Anna Ciepoelewska

Polish director Andrzej Munk died last year at 36 in the midst of his fourth film. He had shot the essential scenes of his feeling about a concentration camp during the last war. Film is finished out with stills from various other scenes and a commentary. It still packs a deep human perception and a full comment on this hor-

rendous episode.
Its length and makeup naturally limit this but it could well make up a special art house program

(Continued on page 16)

Name Five, British Toll to Roll

Five separate groups have now been officially set to operate the United Kingdom's tollvision experiment which should start next fall. Companies gaining a three-year franchise to participate in the

(1) Caledonian TV: new company comprising such interests as Horizon Pictures, Laurel Relayvision (with which Sir Tom O'Brien is connected) and some Scottish investors. Outfit is to conduct its experiments in Penicuik, a region near Edinburgh, and possibly in another part of Scotland at a later date.

(2) Choiceview: partnering the Rank Organization and Rediffusion. Company will initiate its activities in Leicester with the op-

tion of moving into London at a later date.

(3) Pay-TV: comprising Associated British Pictures. British Home Entertainment, British Relay Wireless and ATV. Setup will begin operation in both London (Westminster and Southwrak) and Shef-

(4) Telemeter Pragrammes: controlled by British Telemeter Home Viewing (which holds the U.K. franchise of the Paramount system) and including British Lion, Financial News group, Granada, Manchester Guardian, Evening News, Paramount Pictures and Schlesinger Investments. Company will set up shop initially in a Northern area (as yet undefined) and the adjacent Merton, Morden, Mitcham and Wimbledon areas of London.

(5) Tolvision: comprising interest of Rudi Sternberg, Hambros. Bank and Tollvision International. Unit will bow in Luton and Bedford and will probably spread to other towns in Hertfordshire)

and in London.

In disclosing the names in Parliament and elaborating afterwards at a press conference, Postmaster-General Reginald Bevins, indicated that the number of homes wired for tv in the eight areas concerned would probably be in excess of 60,000. Other homes are expected to be wired however.

The tollvision franchise holders, he said, would be subject to the same sort of conditions as the independent web. Use of foreign material, for instance, would be restricted to roughly that of the commercial outlet (15%). Initially, it is anticipated by the PMG, the feevee companies which have made a capital investment of \$8,500,000 will beam one to three hours of prime time programming a day at a cost to the viewer of between 35c and \$1.50. No company will be allowed to transmit more than eight hours programming a day.

Anticipated programming largely involves feature films, West End theatre successes, sports and so on. But toll companies, strictly under the control of the Postmaster-General at this point, are not to be allowed to sign exclusive pacts for such national events as The Derby, the Grand National or the Cup Final.

At the end of the first three years of operations the Postmaster-General is to assess, from data supplied by the payvee companies, whether or not to let it become a permanent part of British entertainment.

Bevins pointed out that the film theatre men, as repped by the Cinematograph Exhibitor Assn., were in talks with the Board of Trade, re safeguards for the areas selected for the pay tv experi-

Built-In Girders of Swing Craze Era Makes Balcony a Separate Theatre

Milwaukee, Dec. 23. Downstairs half of Wisconsin's first piggybank cinema, the converted Wisconsin Theatre, opened Friday night (20) with a soldout benefit for Milwaukee's Greek Orthodox church.

Firstniters guffawed at Stanley Kramer's "It's a Mad, Mad, Mad, Mad, Mad World" and ogled but did not use an open escalator in the lobby that will get a full scale test Christmas day when "Move Over, Dar-ling" opens in Cinema 2, the converted balcony.

Old Wisconsin Theatre seated 2,800. In the heyday of swing, a huge ballroom operated on the building's top floor, Extra strength girders and steel shock absorbers had been built in to keep the danc-ers from shaking the theatre

This happenstance, according to Albert Frank, general manager of Prudential Theatres in Wisconsin, enabled architects to remodel the theatre without dotting the downstairs Cinema 1 with pillars.

The \$250,000 remodeling created a steeply pitched, stadium style theatre in the Wisconsin's balcony. Girders, from the front of the old balcony to the proscenium, support half of Cinema 2's 1,012 seats. Cinema 2, Frank said, will show conventional films for the time

Cinema 1, seating 956 in plush, rocker style seats, will host hard ticket productions. It is equipped for single camera Cinerama and can quickly be converted to triple screen Cinerama, Frank said.

Milton Herman was moved from the Palace, across Wisconsin Ave. (Milwaukee's main stem) to become managing director of Cinema 1 and 2. Harry Boesel, former Wisconsin manager, took Harman's place at the Palace.

The project was the first large scale theatre remodeling in Milwaukee's downtown section in years, although several hardtops have been built in outlying shopping centers. Other exhibitors are keeping an eye on the piggyback's turnstiles for signs of revival of interest in main stem movie at-

Folks Parade to 'Charade': Biggest First Week For A Christmas-Booked Pic

Radio City Music Hall, where boxoffice records often take on national significance, has a new mark with its current picture, Universal's "Charade." In its first week as the Hall's Christmas film, release racked up a gross of \$179,-965, setting a new all-time high for the opening of a Christmas pic, but, of course, not the mostest money ever raked in on a week

Previous record holder had also been a Universal picture, "Opera-tion Petticoat" which did \$4,760 less, or \$175,204. Cary Grant stars in "Charade" with Audrey Hep-burn. He was also toplined in "Petticoat," which went on to be one of the company's all-time top money makers and brought Grant upwards of an estimated \$3,000,000 participation deal.

Stanley Donen made the new title winner, which is slated to open in over 200 situations for the Christmas-New Year holiday

Longest Day' In Norway, France

Darryl F. Zanuck's "The Longest Day" has been seen by 315,000 people in Norway, repping 8.9% of the country's total population of 3,544,000, according to figures released by 20th-Fox. Pic has been playing in Oslo for the last 10 months.

In France, as previously noted, the pic topped the attendance marks for all other films in the 1962-63 season. To date, the film has now been seen by more than 7,100,000 persons there, out of a total of 47,000,000.

5 British Tollvision Testings Face Executive Staffing Problem

Harold Rand's New Stand | Embassy Gets All Kinds; As Pub Shop Vice Prez

Harold Rand will leave his post as ad-pub director for Ely A. Landau's indie operation Jan. 1 to join the pub firm of Solters, O'Rourke & Sabinson as a vice

What his duties will be in the new spot aren't projected but it is anticipated that the agency, which now handles legit shows, industrial accounts and some personalties, is planning a bigger push in the film biz and Rand will be a factor in this move.

Before joining Landau a few months ago, Rand had title as global pub director for 20th Century-Fox pre Jonas Rosenfield Jr. He had also been pub di-rector for Joe Levine's Embassy Pictures and Paramount and Buena Vista. Also once partnered in pubrel firm, Blank-Rand Asso-

No Tollvision Jurisdiction To Writers Guild

Hollywood; Dec. 23. Agreement was reached last week between reps of the screenwriters branch of the Writers Guild and the Assn. of Motion Picture Producers on a new three year film pact. Scribes negotiated after strike authorization. Huddles had been held for several weeks, final session lasting 17 hours. Reports were that reps were far ports were that reps were "far apart" on many points at the start of the marathon huddle.

Per new pact, thorny issue of pay-ty has been shelved until some future date with writers winning other principal debate on payment to screenwriters whose originals become basis for a teleseries.

Contract also includes proviso which establishes a minimum rate on an original property when its creator is inked to stay on for the screenplay. Additionally provided for in new pact is "more specific requirements on writer credits"; 'broader arbitration coverage' expansion of screenwriters pub-lication rights and "definition" of certain "technical details."

Cinerama In Manila

Manila, Dec. 23. New addition to the show business scene in Manila is the just-completed Super Cinerama Thea-tre, opening with "How the West Was Won," Metro-C'rama coproduction.

Everett Callow, C'rama's ad-pub chieftain, was here to help blueprint the opening ceremonies, which included a blessing of the building and installations.

Both he and Miss Hepburn are in William McIlwain, underlined that on the profits of "Charade." film product from this channel film product from this channel will offer only pictures suitable for all segments of the general public. In other words there is to be no "for adults only" fare.

> Jack Lemmon will star and Richard Quine direct the George Axel-rod comedy, "How to Murder Your Wife," slated for filming in March as a United Artists release. Axel-rod produces from his own

Lines Up 'The Ape Woman

acquired by Embassy Pictures for world-wide distribution. Picture was produced by Carlo Ponti with whom Embassy prez Joseph E. Levine has several film and tv coproduction deals, going. This picture was not one of them, however.

Termed a comedy-drama, Woman," the story of the relation-ship between an Italo promoter and a girl he discovers who happens to be covered with hair from head to toe, will make its U.S. debut in New York in June. It stars w.k. Italo actor Ugo Tognazzi and Annie Giradot and was directed by Mano Ferrarri, who directed "Conjugal Bed" which is also an Embassy release.

Three of four coproductions by topliners or directors have yet been set, nor has a starting date.

Locals 52 & 340 **Go to Referendum**

Proposed merger between International Alliance of Theatrical Stage Employees New York studio mechanics (grips) Local 52 and by the memberships Jan. 5. The idea was first presented formally to the memberships Dec. 1, after some preliminary discussions be-tween execs of both units.

tions about the outcome. The 52 membership suggested the idea in the first place. There is still debate among 340 members about the pro-posal, which would in effect create one Nassau-New York film juris-

The way the plan has been form-ulated, 340 members would actually have dual membership. It would prevail as before for legit work in Nassau, while film work would be handled by the merged unit. Local 52 argues this advantages 340 members because, 52 says, it allows 340 cardmen to gain film experience and work, neither abundant now in Nassau alone, Fear persists among some 340

execs and members, however, that they face a swallow. Also, having operated exclusively in Nassau for some time, 340 has developed contacts and interests which it fears might be hurt by the merger.

Watching developments closely C'rama reps, also including the is the Westchester film-theatrical atre operations general manager union unit which, it is figured, would also join the amalgamated body should merger be accepted. Westchesterians obtain little film work and specialize mostly in legit and concert which is seasonal and spotty in that county. IATSE is backing the 340-352 combine and also looks favorably. also looks favorably on the Westchester idea, feeling that such moves would strengthen film production in the area

Merger would end jurisdictional wrangling between locals and would free producers from odious

"The Ape Woman," a recently-completed Italo feature, has been

Ponti and Levine are completed and in release in Europe. These are "Empty Canvas," "Ghost at are "Empty Canvas," "Ghost at Noon" and "Yesterday, Today and Tomorrow." A fourth and final pic under a deal made early in 1963, "Casanova," will roll shortly with Marcello Mastroianni toplining. Ponti is also coproducing three tv series with Levine, the first of which, "Hercules," is supposed to start shortly also. These series are to star U.S. actors and be directed by Yanks, aimed at the U.S. and foreign tv markets, hopefully as network entries in the States. No

Nassau Local 340 will be voted on

No one is making with predicdiction.

Over-Age Quota Pix for Toll

British films which have outlived their four year quota life will be allowed to count as British quota on pay tv. This innovation has been introduced by the Postmaster General as a "life saver." It is designed to give the five tollvision operators, set to launch the U.K.'s feevee experiment next year, a reasonable chance of meeting their local product quota.

Currently running at 30%, the feevee quota is geared to that of the British film industry. If the current agitation for a 20% increase in the local film industry quota proves successful, however, the 50% quota will also apply to tollvision. London, Dec. 23.

Now that five tollvision experi-mental companies have had the starting gun from the Postmaster General, the first hurdle they must surmount is acquisition of highcalibre program and operational executive staff. Already, the feelers are out but the main hunt will begin in the new year.

Main source of supply, of course, will be from the local to networks which now command the majority of program execs and producers with deep experience in vidpro-duction and management. And, also important, the best technical per-sonnell who are in demand at fee-yee has, one holding jobs at the networks.

Enticing key personnel away from relatively "safe" jobs either at BBC on at one of the commercial video companies is not going to be easy for the pay-see operators because theirs is strictly a three-year trial franchise. They sink or swim according to the re-sponse to toll in this country, at the moment an unknown factor.

Consensus on parlor boxoffice is that sufficent video factoriums have shown enough interest for the various feevee operations to get started next fall. According to Louis White, general manager of Telemeter Programmes, pay two company which is to work the Merton, Mitcham and Wimbledon area of London and another area in North England, they plan to "build from the top down" and within the next six to nine months hope to get a basic staff organized. •

And while at first independent producers will be used for program supply. White intends to build upa production team as soon as practicable after his operation has become physically active.

Similarly, at Choiceview, chief executive Michael Frostik anticipates having more programming made for him than by him in the initial stages of the experiment and will probably build up a team of about 30 executives handling both programming and operation.

Company, which is to work in Leicester and later maybe in Lon-don, started its preliminary search staffers last summer and, according to Frostik, he will not start to worry about his key personnel unless those who have intimated that they are prepared to join the company change their mind.

Other longtime contender for s feevee franchise Pay-TV Ltd. which is to operate in London and Sheffield has also turned its thoughts to staff problems and about which it will get very serious in the new year. Two other com-panies involved in the experiment, Caledonian Television and Tolvi-sion, still have to set up "front" offices and the search for personnel, it's assessed, is for them likely to be toughest.

MISSOURI THEATREMEN PUT UP \$ VS. TOLL

Kansas City, Dec. 23. Turnout of 76 area members of United Heart of America listened intently Heart of America listened intently to the anti-feevee arguments presented at Hotel Muehlebach by Robert Selig, National General Corp. v.p. in charge of theatre operations. After hearing Selig and his fellow platform members: Richard Orear, Commonwealth Theatres president; Paul Ricketss Ness City, Kans., exhibitor and UTO president; Douglas Lightner, Commonwealth general manager. Commonwealth general manager; Fred Souttar, Fox Midwest divi-sion supervisor and Beverly Miller, drive-in theatre operator, the group voted unanimously to support Theatre Owners of America fund-raising campaign to fight the imminent prospect of tollvision in California.

Going directly into executive session, the UTO board voted an immediate cash advance to the effort, to be reimbursed through as-sessments of member theatres and circuits. Orear, Souttar and Miller were appointed to coordinate theatre assessment collections, which will be handled along the same lines as in past all-out legislative scrambles here scrambles here.

Chi Mostly Marks Time But 'Jones' Great \$17,500; 'Take Her' Rousing 11G; 'Sun' Boff 28G, 'Tree' Big 9G

Chi firstrun ops are awaiting Christmas as eagerly as the kiddies, with visions of hot holiday fare dancing in mind. The frigid weather has further beaten down deluxer biz, and the only new picture beating the cold to any degree is "Tom Jones," which is preeming to sockeroo \$17,500 at the Todd.
"Kings of the Sun" is bowing to

boffo \$20,000 at the Oriental. Daydating "My Life to Live" is rated nice at World and the Town. "Family Diary" is rated brisk in first Surf frame.

"Take Her, She's Mine" is notching a lively fourth Woods frame, "Incredible Journey" shapes excellent in its fifth Loop lap. "Wheeler Dealers" is trim for same Roosevelt frame.

"Yum Yum Tree" is registering a bright eighth United Artists canto. "Lord of Flies" is pulling a fine 13th Cinema session.

"It's a Mad World" is copping a sturdy third hardticket round at the McVickers while "Cleopatra" is stout in its State-Lake 26th

Estimates for This Week

Carnegie (Brotman) (495; \$1.25-\$1.80)—"Conjugal Bed" (Embassy) (5th wk), Modest \$1,900. Last week, \$2,200.

Chicago (B&K) (3,900; 90-\$1.80)

"Palm Springs Weekend" (WB)
(4th wk). Thin \$9,000. Last week,

Cinema (Stern) (500; \$1.50) "Lord of Flies" (Cont) (13th wk). Busy \$3,000. Last week, \$3,200.

Esquire (H&E Balaban) (1,236; \$1.25-\$1.80)—"Leopard" (20th) (9th wk), Fair \$4,000. Last week, \$5,000.

Globe (Teitel) (700; 90)—"Resur-rection" (Artkino). Brisk \$2,200. Last week, "Balcony" (Cont) (reis-sue), \$1,800.

Leep (Brothman) (606; 90-\$1.80) "Incredible Journey" (BV) (5thwk). Excellent \$9,000. Last week,

McVickers (Beacon) (1,100; \$2.20-\$3.80)—"It's Mad World" (UA) (3d vk). Dandy \$18,000. Last week,

Monroe (Jovan) (1,000; 65-90) "Private Lives, Adam and Eve" (Continued on page 10)

'CARDINAL' LOUD 12G. SEATTLE; 'TEXAS' 9G

Seattle, Dec. 23. Some new screen fare is helping to brighten the business pic at firstruns here this round, but most houses are still suffering from pre-Xmas doldrums. "Four For Texas" looks okay in first at the Music Hall while "The Cardinal" shapes solid on opener at Fifth Avenue. "Goliath and Sins of Baylon" looms fair on initial week at Para

Estimates for This Week Blue Mouse (Hamrick) (739; \$1.25-\$1.50) — "Wheeler Dealers" (MGM). (4th wk). Fair \$4,000. Last week. \$4.300.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "McLintock" (UA) and "Great Van Robbery" (UA).

Big \$10,500. Last week, \$11,000.

Fifth Avenue (Fox-Evergreen)
(2,500; \$1.25-\$1.50) — "Cardinal"
(Col). Group sale opening night helps. Solid \$12,000 or over. Last week, "Yum Yum Tree" (Col) (5th. wk) \$6,300 in 9 days.

Martin Cinerama (870; \$1.25-2.25) — "How West Was Won" (MGM) (38th wk). Headed for Big

\$8,000. Last week, \$6,700.

Music Box (Hamrick) (738; \$1.50\$1.75) — "Irma La Douce" (UA)
(22nd wk). Good \$5,000. Last week,

Music Hall (Hamrick) (2,200; \$1.25-\$1.50) — "Four for Texas" (WB) and "Man From Galveston" (WB). Okay \$9,000 or over. Last week, dark.

Orpheum (Hamrick) (2,200; \$1.25-\$1.50) — "Kiss of Vampire" (U) and "Sword of Lancelot" (U). Drab \$4,000. Last week, "Secret Passion" (U) \$2,500.

Paramount (Fox-Evergreen) (3 000; \$1.25-\$1.50) — "Goliath and Sins of Brbylon" (AI) and "Samson and Slave Girl" (AI). Fair \$7,000. \$4,000. Last week, "Twice Told Tales" (UA) and "Dit and the Pendelum" (FF), \$1,400.

Key City Grosses

Estimated Total Gross

Last Year ..\$2,701,600 (Based on 21 cities and 241 theatres).

This Week . . \$2,651,200 (Based on 20 cities and 243 theatres, chiefly first runs including N.Y.)

'World' Boffo 15G, K.C.; 'Texas' Good

Bolstered by healthy advance sales, "It's a Mad World" looms wow for pre-Yule countdown as a Dec. 19 opener at Durwood Empire. "Cleopatra," in its Capri sixth round still is hearty though suffering from seasonal complaint. Another newcomer, "Kings of at the Plaza, is shaping

Paramount is doing well with "Four for Texas" in first five days, with better biz expected in coming week. Despite continued bitter cold (mostly under 20 degrees). a quartet of hardy outdoorers are joining nine indoor houses for a Christmas day-and-date opening of Who's Minding the Store.

Estimates for This Week
Brookside (Fox Midwest-Nat.
Gen. Corp.) (800; \$1.50)—"Take
Her, She's Mine" (20th) (5th wk).
Fair \$2,000. Last week, \$2,500.

Capri (Durwood) (1,260; \$1.80-\$3)—"Cleopatra" (20th) (6th wk).
Good \$15,000. Last week, same.
Empire (Durwood) (886; \$1.50-\$2.50)—"Its a Mad World" (UA).
Wow \$15,000 or ear on opening week. Last week, theatre was

dark.

Paramount (Blank-Up) (1,900;
\$1,25-\$1,50)—"Four for Texas"
(WB). Opened Friday (20) and may hit good \$6,000 in first five days. Last week, "Palm Springs Weekend" (WB) (3d week, \$3,000.

Plazs (FMW) (1,630; \$1,25-\$1,50)
—"Kings of Sun" (UA). Light \$6,000. Last week, "Yum Yum Tree" (Col) (4th wk), \$6,200.

Rockhill (Art Theatre Guild) (821; \$1-\$1.50)—"Lord of Flies" (Cont) (6th wk-5 days). Okay \$1,200. Last week, \$1,500.

Roxy (Durwood) (664; 75-\$1.50)
—"Wheeler Dealers" (MGM) (6th wk). So-so \$3,500 in 6 days. Last week, \$4,000.

Uptown and Granada (FMW)

week, \$4,000.

Uptown and Granada (FMW)
(2,043; 1,219; \$1.25-\$1.50)—"Samson and Slave Queen" (AI) and
"Goliath and Sins of Babylon"
(AI). Fair \$8,000. Last week, (Uptown only) "McLintock" (UA) (4th wk), \$4,000.

'Cardinal' Wham 18G, Det.: 'Sun' Oke \$12,000

Detroit, Dec. 23. It's a slow session currently for the downtown deluxers. A bright spot will be "Cardinal" which shapes wow on opener at the Madison. "Kings of Sun" shapes okay at the Michigan. "Flipper" returns downtown and is only fair at the Palms.

"How West Was Won" drops to a lower level after but still is big at Music Hall in 43d week. "Cleopatra" in 26th round at the United Artists is rated slow.

Estimates for This Week Fox (Downtown Fox Corp) (5,041; \$1.25-\$1.49)—"Goliath and Sins of Babylon" (AI) and "Samson and Slave Queen," (AI) (2d wk). Dull \$6,000 in five days. Last

week, \$9,000.

Michigan (United Detroit) (4,926; \$1.25-\$1.49) — "Kings of Sun"" (UA). Oke \$12,000. Last week, West Side Story" (UA) (reissue),

\$6,000. Palms (UD) (2.995; \$1.25-\$1.49) "Flipper" (MGM) and "Captain Sinbad" (Indie), Slow \$5,000. Last week, "Siege of Saxons" (Col) and "Night Killed, Rasputin" (Indie),

Madison (UD) (1,408; \$1.25-\$1.49) "Card nel" (Col). Wham \$18,000. (Continued on page 10)

Omaha Sługgish But 'West' Big 9G, 31st

Omaha. Dec. 23. Sub-zero temperatures and Christmas shopping is bringing subpar biz for Omaha firstruns this week. Only "How West Was Won" at the Indian Hills is measuring up to its potential with a big take in

Estimates for This Week Orpheum (Tri-States) (2,870; \$1.25)—"Take Her, She's Mine" (20th) (2d wk). Slow \$3,500. Last week. \$5.500.

Omaha (Tri-States) (2,066; \$1.25)

"Palm Springs Weekend" (WB)
(2d wk). Poor \$3,000. Last week,

\$6,500. Cooper (Cooper) (687; \$1.25)— "Wheeler Dealers" (MGM) (4th wk). Modest \$3,000. Last week,

State (Cooper) (752; \$1.25)—
"Incredible Journey" (BV) (4th
wk). Slim \$3,000. Last week, \$3,300.

\$5,300. Indian Hills (Cooper) (804; \$2.20)—"How West Was Won" (MGM) (31st wk). Big \$9,000.

Last week, \$9,500.

Admiral, Chief, Sky View (Ralph Blank) (1,000; 1,234; 1,122 cars; \$1.25)—"Pyro" (AI) and "Beach Party" (AI). Sluggish \$6,500.

Last week, "Great Escape" (UA) and "The Lion" (20th), \$10,000.

'Cardinal' Trim \$15,000, St. Loo; 'Texas' Slick 17G, 'Sun' Good \$11,000

St. Louis, Dec. 23. There are a flock of newcomers here this week, and some of them are doing well despite the handicap of having part of this session pre-Xmas. "The Cardinal" is rated nice at the Ambassador while "Four For Texas" shapes okay at the Fox. "Kings of Sun" looms good on opener at State.

"Wheeler Dealers" shapes okay in fifth Esquire round. "West Side Story" is lightweight on reissue at the St. Louis.

Estimates for This Week Ambassador (Arthur) (2,970); 90-\$1.25 — "Cardinal" (Col), Nice \$15,000, Last week, "To Kill Mock-ingbird" (U) and "Back Street" (U) (reissues), \$5,000.

Apollo Art (Grace) (700; 90-\$1.25)—"La Dolce Vita" (Indie). Average \$1,200 for second. Last week, \$2,000.

Esquire (Jablonow-Komm) (1,-800; 90-\$1.25) — "Wheeler's Dealers" (MGM) (5th wk). Okay \$5,000. Last week, \$6,000.

Last week, \$6,000.

Fox (Arthur) (5,000; 90-\$1.25)—

"Four for Texas" (WB). Twin \$17,000. Last week, "Yum Yum Tree"
(Col) (3d wk), \$12,000.

Loew's Mid City (Loew) (1,160., 60-90)—"Two Women" (Embassy).
and "Sky Above" (Embassy).
Mid \$6,000. Last week, "Incredible
Journey" (BV) (2d wk), \$7,000.

State (Loew) (3,600; 60-90)—

"Kings of Sun" (UA). Good \$11,000. Last week, "McLintock" (UA)
(4th wk), \$6,000.

(4th wk), \$6,000, Martin Cinerama (Martin) (913; \$1.25-\$2.50) — "How West Was Won" (MGM) (37th wk). Okay \$7,-500. Last week, \$8,000.

Pageant (Arthur) (1,000: 90-\$1.25)—"Ladies Who Do" (Cont). Good \$3,000 or close Last week, "L-Shaped Room" (Col) and "Sun-days and Cybele" (Davis); (reissues), \$2,500.
Paris Art (Chernoff) (800; \$1.50)

die) and "Bed" (Indie). Okay \$1,500.

St. Louis (Arthur) (3,800; 75-90) "West Side Story" (UA) and "Breakfast at Tiffany's" (Par) (reissues). Light \$6,000. Last week, "Cry of Battle" (AA) and "War Is Hell" (AA), \$4,500.

Shady Oak (Arthur) (760; 90-\$1.25)—"Lord of Flies" (Cont) (3d wk). Nice \$2,500. Last week, \$3,500.

Dickinson Adds 3 Spots

Kansas City, Dec. 23. Dickinson Inc., theatre operat-ing circuit in Missouri, Kansas and Iowa, has acquired three situations in southwest Missouri from William D. Bradfield and V. P. Naramore. The properties are the Webb City Drive-In, Webb City, and the 66 Drive-In and the Roxy Theatre, both of Carthage.

Glen W. Dickinson Jr., head of the circuit, said the sale is effec-tive next April. His chain has been active in the Joplin territory (area's largest city) for many years and wk).

presently operates the Lux Theatre \$4,900.

Cold, Snowstorms Bop Boston Biz But 'Texas' Big \$14,000, 'Cardinal' Capacity 36G, 'Babylon' Good 11G

Broadway Grosses

Estimated Total Gross This Week \$670,350 (Based on 33 theatres) Last Year\$603,400 (Based on 30 theatres)

Cold Clips Mpls.; Texas' Boff 12G

With the exception of longtime holdover roadshows "Cleopatra" and "How West Was Won," still very much in the money, it's a clean sweep for newcomers in the loop. In the case of the nabe houses, only that "Wheeler Deal-ers" and "Lord of Flies" don't depart until after tonight (24), making way for "The Prize" and "Suitor," respectively, on Christmas Day.

This virtual clean sweep down the kine is unusual here. It's, of course, designed to take better advantage of the anticipated holiday season boxoffice upswing, not reflected in this weeks totals to any extent.— But such entries as "Cardinal" and "Kings of Sun" are

What has been hurting this month, and continues to do so, is a cold wave that, even for this frigid neck of the woods, is abnormally early. Temperatures have dropped to 30 below zero, there have been near-blizzards and much snow has

Estimates for This Week Century (Par) (1,300; \$2.10-\$3.50) (Continued on page 10)

World' Ace Newcomer In Port.; Fast \$12,000

Portland, Ore., Dec. 23. Holiday activities are cutting deep into firstrun biz here this round. Long-playing holdovers are the brightest. "Irma La Douce" romps into a 21st Irvington session. "McLintock" heads into a fourth Laurelhurst frame. "Yum Yum Tree" stays for a fifth at Cinema 21. "It's a Mad World" looms as best new entrant at the Hollywood, with a lofty take.

Estimates for This Week

Broadway (Parker) (1,890; \$1 \$1.50)—"Wheeler Dealers" (MGM) and "Main Attraction" (MGM) (reissue) (5th wk). Solid \$3,000. Last week, \$3,900.

Cinema 21 (Foster) (648; \$1.50) "Yum Yum Tree" (Col) (5th wk).

Fast \$3,500. Last week, \$4,100.

Fine Arts (Foster) (421; \$1.50)—

"L—Shaped Room" (Col) and

"French Style" (Col) (2d wk).

Modest \$2,200 or near. Last week,

Fox (Evergreen) (1,600; \$1-\$1.49) "Fox (Evergreen) (1,000, \$1:\$1:*10.")
"Four For Texas" (WB) and "Man From Galvestion" (WB).
Okay \$7,000. Last week, "Katu" (Ind) and "Siege of Hell Street" (Indie), \$5,800.

Hallwand (Evergreen) (1,890:

Hollywood (Evergreen) (1,890; \$1.49-\$2.75) — "It's Mad World" (UA) Lofty \$12,000 or near. Last week, shuttered to prep for "Mad"

Irvington (Smith) (650; \$1.50)— 'Irma La Douce' (UA) (21st wk). Tall \$4,200. Last week, \$4,000.

Laurelhurst (Cruikshank) (650; \$1.25) — "McLintock" (UA) and "Mouse On Moon" (Indie) (reissue) (4th wk). Nifty \$3,000. Last week,

Music Box (Hamrick) (640; \$1-\$1.50) — "All In Night's Work" (Par) and "Breakfast At Tiffany's (Par) (reissues). Slim \$2,500. Last week, "Fun In Acapulco" (Par) (3d wk), \$2,100.

Orpheum (Evergreen) (1,536; \$1-\$1.49) — "Samson and Slave Queen" (AI) and "Goliath and Sins of Babylon" (AI). So-so \$6,000. Last week, "Leopard" (20th) and "Second Time Around" (20th) (reissue), \$5,300.

Paramount (Port-Par) (1.406: \$2-\$3,50) — "Cleopatra" (20th) (26th wk). Warm \$5,000. Last week

Boston, Dec. 24. Biz still is slow currently, with snowstorms and freezing weather hurting. Exhibs await Xmas Day and week through New Year's Eve for the big upbeat. However, "Tom Jones" came through with lofty take at the Beacon Hill on opener. "Kings of Sun" is rated fairly sunny at the Orpheum. "4 For Texas" shapes sock at Paramount. "Goliath and Sins of Babylon" looks good at the Center, also in

First week of "The Cardinal" at the Saxon is rated capacity. "It's a Mad World" at the Boston on hardticket's big in sixth week.
"Yum Yum Tree" holds okay at
the Astor in seventh round.

"Cleopatra" is rated pale in sixth week of moveover at the Gary. New Year's Eve bookings are being announced, and Music Hall, which reopens Dec. 25 with "Sword in Stone," will have "Pink Panther." "Lord of Flies" continues at the tiny Cinema, Kenmore Square with amazing biz in 14th session.

Estimates for This Week

Astor (B&Q) (1,117; 90-\$1.50)—
"Yum Yum Tree" (Col) (7th wk).
Okay \$9,000. Last week, \$10,000.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Tom Jones" (UA). Hot \$11,000. Last week, "Incredible Journey" (BV) (3d wk), \$4,000.

Boston (Beacon Ent.) (1,345; \$1.20-\$3.95) — "It's Mad World" (UA) (6th wk). Fifth week ended Dec. 23 was big \$11,000.

Capri (Sack) (850; 90-\$1.50) — Incredible Journey" (BV) (4th wk). Oke \$3,000. Last week, \$3,400.

Center (E. M. Loew) (1,250; 90-\$1.25)—"Goliath and Sins of Babylon" (AI) and "Samson and Slave Queen" (AI). Good \$8,000 or close. Last week, "Playgirls International" (Indie) and "Blaze Starr Back to Nature" (Indie) (rerun) (2d wk) \$4.500 wk), \$4,500.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90)—"Lord of Flies" (Cont) (14th wk). Stout \$3,-500. Last week, \$3,600.

Exeter (Indie) (1,276; 90-\$1.49)—
"Heaven Above" (Janus) (8th wk).
Oke \$3,000. Last week, same.

Fenway (Indie) (1,300; 90-\$1.49)
—"Erotica" (Indie) and "Eve and
Handyman" (Indie) (reruns). Okay \$3,000. Last week, "Moon Dolls" (Indie) (rerun) and "Naked in Deep" (Indie), \$2,700.

Gary (Sack) (1,277; \$2-\$3.90) — "Cleopatra" (20th) (m.o.) (6th wk). Mild \$4,000. Last week, \$5,000.

Mayflower (ATC) (689; 90-\$1.50)

— "Oklahoma" (20th) (reissue),
Mild \$2,500. Last week, "New
Kind of Love" (Par) (rerun) and
"Paris Pickup" (Indie), \$2,200.

Memorial (RKO) (3,000; 90-\$1.50)

— "Great Imposter" (U) and "Freud: Secret Passion" (U) (reissues). Mild \$7,000. Last week, "Two Women" (Embassy) and "Sky Above" (Embassy) (reissue), \$7,100. Orpheum (Loew) (2,900; 90-\$1.65)—"Kings of Sun" (UA). Sun-ny \$10,000. Last week, "Peppino's Small Miracle" (Indie), \$5,500.

\$1.65)—"4 For Texas" (WB). Sock. \$14,000 or close. Last week, "Alone Against Rome" (Indie) and "Witch's

Curse" (Indie), \$11,000.

Pilgrim (ATC) (1,909; 75-\$1.25)

"Bachelor Tom Peeping" (Indie) and "Stripper" (20th). Peppy \$6,-500. Last week, "Knockers Up" (Indie) and "30 Years of Fun" (20th) (2d wk), \$6,000.

Park Square (Indie) (300; \$1,80) —"My Life to Live" (5th wk). Good \$2,500. Last week, \$2,700.

Saxon (Sack) (1,000; \$2-\$3.90)— 'Cardinal'' (Col) (2d wk). Second week started Friday (20). First week was capacity \$36,000, with presold theatre parties.

State (Trans-Lux) (730; 90-\$1.25)
—"Lucky Pierre" (Indie) and
"Some Like It Cool" (Indie) (reissues). Hot \$10,000. Last week, "Europe-in Raw" (Indie) and "Vice Dolls" (Indie) (3d wk), \$7,000.

West End Cinema (E. M. Loew) (500; 75-\$1.50) — "Conjugal Bed" (Embassy) (7th wk). Seventh week started Friday (20). Sixth was fair \$2.500

L.A. Improves; 'Cardinal' Boffo 30G, 'Sun' Bright \$26,000; 'Palace' Hep 24G; Tree' Sockeroo 30G in 7th

seasonal doldrums, are starting to pick up slightly with several impressive new entries. However, biz generally is spotty. "The Cardi-nal" appears heading for boffo \$30,000 in first session at the Egyp-tian. "Kings of Sun" looks like stout \$26,000 in four theatres, also for opener.

for opener. "Haunted Palace" shapes hefty \$24,000, also in four houses; on initial round. "Thomasina" looks nice on teeoff at Fine Arts.

"Tom Jones," among regular holdovers, still is torrid \$13,500 for ninth Beverly and fourth Orpheum stanza. "Under Yum Yum Tree" is rated socko \$30,000 in

"How West Was Won" still is wow at \$29,000 in 44th frame at Warner Hollywood while "Cleo-patra" is rated busy in 27th round at Pantages.

Estimates for This Week Estimates for This Week
Egyptian (UATC) (1,392; \$1.25\$3.50) — "The Cardinal" (Col).
Boffo \$30,000. Last week, with
Hillstreet, Fox Wilshire, Village,
"Lilies of Field" (UA) (1st general
release) (9th wk, Egyptian; 1st wk,
others), with various 2d feature
pix, \$17.700.

Fine Arts (FWC) (631; \$2-\$2.40)
—"Thomasina" (BV). Nice \$7.500.
Last week, "Lord of Flies" (Cont)
(9th wk), \$3.000.

El Rey (FWC) (356; \$1-\$1.49)—
"Willy" (Aba). Slim \$3.000. Last
week, with Vogue, "Secret Passion" (Freud) (1st general release).
"Ugly American" (U) (reissue),
\$4.600.

Warren's. Pix, Village, Four Star (Metropolitan - Prin - FWC-UATC) (1,757; 756: 1,535: 868; \$1-\$2) — "Kings of Sun" (UA) and "Invin-(Continued on page 10)

'Cardinal' Boff \$14,000, Balto; 'Texas' Stout 9G; 'Cleo' Okay $8\frac{1}{2}$ G, 26th

Baltimore, Dec. 23. "The Cardinal" is off to a boffo. Texas" looks stout in first at the Town. Elsewhere, cold weather has cooled the boxoffice. "Cleopatra" is okay in 26th week at the Hippodrome. "Great Escape" is likewise in ninth round at the Sen-ator, but "Wheeler Dealers" is light in fifth session at Stanton.
"Lord of the Flies" looks good

in fifth week at the Playhouse while "Conjugal Bed" is okay in seventh at the Charles. "Irma La Douce" still is warm in 22 round at the Little.

Estimates for This Week Charles (Fruchtman) (500; 50-\$1.50)—"Conjugal Bed" (Embassy) (7th wk). Oke \$2,300. Last week, \$2,600.

Five West (Schwaber) (435; 90-\$1.50)—"Murder at Gallop" (MGM). Nice \$3,000: Last week, "Lilies of

Field" (UA) (4th wk), \$2,000. **Hippodrome** (T-L) (2,200; \$1.50.

\$3.50) — "Cleopatra" (20th) (26th) wk). Oke \$8,500 or near. Last

week, \$9,500. Little (T-L) (300; 50-\$1.65) "Irma La Douce" (UA) (23d wk). Holding at good \$2,000. Last week,

New (Fruchtman) (1,600; \$1.50)—"Secret Passion" (U) (reissue). Slow \$4,000. Last week, "Fun in Acapulco" (Par) (3d wk).

Mayfair (Fruchtman) (700; 50-\$1.50) — "The Cardinal" (Col), Boffo \$14,000. Last week, "Take Her, She's Mine" (20th) (3d wk),

Playhouse (Schwaber) (365; 90-\$1.50)—"Lord of Flies" (Cont) (5th wk). Good \$1,800. Last week,

Rex (Freedman) (500; \$1.50) — "Weird Lovemakers" (Indie) (2d wk). Fair \$1,500. Last week, \$2,000.

Senator (Durkee) (960; 90-\$1.50) —"Great Escape" (UA) (9th wk). Okay \$4,500. Last week, \$5,000. Okay \$4,500. Last week, \$5,000.

Stanton (Fruchtman) (2,800; 50\$1.50)—"Wheeler Dealers" (MGM)

(5th wk). Light \$4,000. Last week, "Peppino's Small Mira(5th wk). Light \$4,000. Last week, "Cle" (Indie), \$3,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Cold Bops Denver; 'Sun' Mild \$8,000

Denver, Dec. 23. Cold and heavy snows will combine with last-minute Xmas shopping to crimp firstrun film biz here this session. There appears to be an exodus to ski resorts, and this is no help to trade either. Most theatres are hitting new lows in current week. "Kings of the Sun" shapes dull on opening week at Paramount.

"Goliath and Sins of Babylon" looks very sluggish on opener at the Denver. "Take Her, She's Mine" is rated fair in fifth Aladdin session. "Under Yum Yum Tree" looms okay in fifth at the Centre.

Estimates for This Week Aladdin (Fox) (900; \$1.45) — "Take Her, She's Mine" (20th) (5th wk). Fair \$2,500. Last week, \$3,500.

wk), Fair \$2,500. Last Week, \$3,500. Centre (Fox) (1,270; \$1,25-\$1.45) —"Yum Yum Tree" (Col) (5th wk), Okay \$6,000. Last week, \$7,500. Cooper (Cooper) (814; \$1.65-\$2.50) — "How West Was Won" (MGM) (41st wk), Fairish \$6,000,

Last week, \$7,500.

Denham (Indie) (800; \$1.45-\$3)—
"Cleopatra" (20th) (27th wk). Slow \$3,000, Last week, \$4,000.

Denver (Fox) (2,432; \$1.25)

"Samson and Slave Queen" (AI) and "Goliath and Sins of Babylon"
(AI). Slow \$6,000. Last week,
"Katu" (Indie) and "Seige of Hell" (Indie) \$8,000.

Esquire (Fox) (600; \$1.25)—"Incredible Journey" (BV) (m.o.) (4th wk). Mild \$2,000. Last week, \$2,500.

\$2,500.

Paramount (Wolfberg) (2,100; 90\$1.25)—"Kings of Sun" (UA). Dull
\$8,000. Last week, "McLintock"
(UA) (5th wk), \$10,000.

Towne (Indie) (600; \$1.25-\$1.45)
—"Man With a Gun" (Indie) and
"God's Little Acre" (Indie). Dim
\$1,500. Last week, "Mouse on
Moon" (Indie), \$1,600.

Vogue (Art Theatre Guild) (450;

Vogue (Art Theatre Guild) (450; \$1.25) — "Stranger Knocks" (T-L) (4th wk). Thin \$1,000. Last week, \$1,400.

Prov. on Skids; Texas Fair \$5,000, Top Newie

Providence, Dec. 23. Last-minute Christmas shoppers are flooding the downtown area mas. All are just marking time. Newcomers are "Kings of the Sun" at the State; "Four for Texas" at Majestic and "Secret Passion" at RKO Albee. Best of trio is "Texas," fair on opener. "Under Yum Yum Tree" is okay in sixth Strand week.

Estimates for This Week Albee (RKO) (2,200; 75-\$1) —
"Secret Passion" (U) and "Great
Imposter" (U) (reissues). Sad
\$2,000. Last week, "Mondo Cáne"
(Times) and "Magnificent Sinner" (Indie) (reissues), \$4,000.

Elmwood (Snider) (2,200: \$2.50-- "Cleopatra" (21st wk). Meek

\$2,000. Last week, same. Majestic (SW) (2,200; 75-\$1) "4 for Texas" (20th). About the best here this week; fair \$5,000. Last week, "Vertigo" (Par) and "To Catch Thief" (Par) reissues),

\$3,000.

\$5,000.

Town (T-I,) (1;125; 50-\$1.50)—
"Four for Texas" (WB). Stout Tree" (Col) and "Critic" (Col) (6th Week, "Palm Springs Weekend" (WB) (3d wk), \$5,000.

\$4,500.

Cie" (Indie), \$3,500.

Strand (National Realty) (2;200; sue), \$5,500.

Warner (SW) (1,228; \$1.50-\$3)—
"It's a Mad World" (UA). Wow was was weekend" (WB) (3d wk), \$5,000.

Col. Dragging Bottom But 'West' \$4,000, 36th

Columbus, O., Dec. 23.
Late shopping hours and the full Christmas rush will cut heavily into grosses here this session. Zero weather, with snow, further decimated boxoffice returns.
"Stolen Hours" is very drab at
Loew's Ohio in 10-day run. Combo
of "Cry of Battle" and "Gunfight
at Comanche Creek" is suffering at RKO Palace. "How West Was Won" is doing less than normal business in a ninth month at RKO

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75)
—"How West Was Won" (MGM)
(36th wk). Okay \$4,000. Last week, \$3,800.

Ohio (Loew) (3,079; 50-\$1.50)—
"Stolen Hours" (UA). Shapes very sad \$3,500. in 10 days.

Palace (RKO) (2,845; 50-\$1.50)— "Cry of Battle" (11) and "Gunfight at Comanche Creek" (AA). Mild \$5,000 or nea. Last week, "Wuthering Heights" (Cont) (reis-sue) and "Our Very Own" (Cont),

'Cardinal' Fat 17G, D.C.; 'Texas' Smash \$21,000

Washington, Dec. 23.
With the mercury in the subtwentles, snow and holiday shopping clipped most biz this round although initialers are perking. "Four for Texas" shapes smash in "Four for Texas" shapes smash in first frame daydating Ambassador-Metropolitan. "Cardinal" looks socko on opener at Trans-Lux. "Kings of Sun" figures big in first at Keith's. "Lord of Flies" looms boff at Playhouse.

Hardticketers "How West Was Won" at Uptown and "Cleopatra" at Warner shape sock in 41st week and 26th round respectively, where estimates take in some post-Christ-

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; \$1-\$1.49)—"Four for Texas" (WB). Sock \$21,000. Last week, "No, My Darling Daughter" (Zenith), \$4,500.

Apex (KB) (940; \$1.25-\$1.40)—
"Wuthering Heights" (Cont) (reissue) (3d wk). Soft \$3,000. Last

week, \$3,100.
Embasy (Loew) (567; \$1.25-\$2)
—"Twilight of Honor" (MGM) (2d
(Continued on page 10)

World' Mighty \$13,000. Pitt: 'Cardinal' Smash 11G, Texas' Big 15G

Pittsburgh, Dec. 23.
"Four for Texas" looms lofty in first at the Stanley. But outstanding is "It's a Mad World," new-comer at Warner on roadshow basis, which looks wow, Other new entry, "Cardinal" is smash at Fulton. "Wheeler Dealers" is dull in fourth at Gatavara and cornes. fourth at Gateway and comes out for opening of "Charade" on Dec.

Estimates for This Week

"Lilies of Field" (UA) (7th wk).
Soft \$1,800. Last week, \$2,000.
Fulton (Assoc.) (1,900; \$1-\$1.50)
—"Cardinal" (Col). Lofty \$11,000.
Last week, "Yum Yum Tree" (Col)
(5th wk), \$5,000.

Gateway (Assoc.) (1,900; \$1-\$1.50)
"Wheeler Dealers" (MGM) (4th wk).
Weak \$3,500 and comes out Tues.
for "Charade" (U), opening Dec. 25.
Penn (UATC) (2,003; \$2-\$3.50)
—"Cleopatra" (20th) (26th wk).
Final round slightly better than

last week but still sad at \$3,500. Last week, \$2,800. Makes way for opening of "Sword in Stone" (BV) on Dec. 25.

Shadyside (MOTC) (632; \$1.75)-"Carry On Regardless" (Gov) (5th wk). Tepid \$2,000. Last week, wk). \$2,300.

Cold, Pre-Xmas Sloughing B'way But 'Victors' Boff 37½G, 'Pillow' Smooth 19G, 'Cardinal' Socko 38G

with the mercury dipping below 15 degrees several days, was just another handicap for the usual faltering Broadway firstrun business in this pre-Xmas session. Few theatres will be helped in current round by taking in Christmas Day or the expected upbeat immediately afterward. Outstanding exception, of course, is the Music Hall which winds its week on Wednesday (25). Snowstorm threatened for late Monday (23)

may further slash totals. Several newcomers hint of brighter grosses to come. Perhaps standout is "The Victors," which hit wow \$24,000 in first three days in the Criterion and big \$13,000 or over opening week at Sutton. "Billy Liar," also new, climbed to a great \$12,000 at the Coronet despite the pre-Christmas handicaps. "Love on Pillow" hit solid \$19,000 on opener, daydating the Forum and Fine Arts.

"Charade" with annual Christmas stageshow look to finish its mas stagesnow look to finish its third session Christmas Day with wham \$203,000 or near at the Music Hall, and naturally continues. "The Cordinal" climbed to great \$38,000 or close in second stanza at the DeMille. Also on hardticket, "Its' a Mad World" finished its fifth round at the Warner with a smash \$35,000. with a smash \$35,000.

"Under the Yum Yum Tree held with big \$14,500 in fifth week at the State. "Soldier in Rain" was okay \$11,000 or close in fourth session at the Palace. Both houses have newcomers opening Christmas Day.

"How West Was Won" was good \$19,500 in 39th and final session at the Cinerama. "Best of Cinerama" moves into the house Dec. 25, also on hardticket.

on hardticket.

An impressive lineup of new product opens on Dec. 25, "Four for Texas" comes into the Paramount and Trans-Lux 52 Street. "Move Over Darling" opens at the Astor and Trans-Lux, 85th Street. "Love With a Proper Stranger" preems at the State and Murray Hill. "Who's Sleeping in My Bed" opens at the Victoria. "To Bed or Not to Bed" preemed at the Baronet, Sunday (22). "Sword in net, Sunday (22). "Sword in Stone" is due in, also Dec. 25, at the Palace.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2)
—"Move Over Darling" (20th).
Opens today (Wed.). Daydating with Trans-Lux 85th Street. In ahead, "Lilies of Field" (UA) (3d wk), mild \$9,000 or close after \$10,000 for second.

\$10,000 for second.

Cinerama (Loew) (1,552; \$1.50-\$3.50)—"Best of Cinerama" (Cinerama). Opens today (Wed.) on hardticket. In ahead, "How West Was Won" (MGM) (39th wk). This week ended Sunday (22) was good \$19,500 on 16 performances for highly successful longrun here. New pic will have \$1.50-)\$3 scale.

Criterion (Moss) (1,520; \$1.50-\$2.50)—"The Victors" (Col). Initial three days ended Sunday (22) was

three days ended Sunday (22) was great \$24,500, with SRO on Sunday. Stays on, natch!

DeMille (Reade) (1,463; \$1.50

\$8.50)—"The Cardinal" (Col) (2d. wk). Looks like boffo \$38,000 for week ending Dec. 25 after \$34,500 for opener. Stays on, naturally on this hardticket engagement, with advance now close to \$80,000, with-out parties included in. Picture is being helped by two extra matinees in second week, with house going to daily matinees Monday

Embassy (Guild Enetrprises) (500; \$1.50-\$2.50) — "Not Tonite, Henry" (Janus) (2d wk). This round winding Friday (27) looks like solid \$10,000 after \$8,000 for

Forum (Norel) (813; \$1.25-\$1.80)

"Love on Pillow" (Col) (2d wk). First session finished Sunday (22)

\$2,300.
Squirrel Hill (SW) (823; \$1.75)—
"French Style" (Col) (3d wk-10 days). Thin \$10,000.
Stanley (SW) (3,700; \$1-\$1.50)—
"Four for Texas" (WB). Great \$15,000 or near. Last week, "Wuthering Heights" (Cont) (reissue), \$5,500.

Warner (SW) (1,228: \$1.50.\$2)—
"Farameunt (AB-PT) (3,665: \$1-

Paramount (AB-PT) (3,065; \$1-(\$2)—"4 For Texas" (WB). Opens today (Wed.), daydating with Trans-Lase \$2d Street, in shead,

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Charade" (U) plus annual Christmas stageshow (3d wk). This week winding up today (Christmas Day) is heading for wham \$203,000 or thereabouts. Second session was \$183,400, which gave a higher total for opening two weeks than "Op-eration Petticoat," one of Universal's high grossers, did on its first two sessions as an Xmas pic. Stays on indef, with early starting times most of fourth week.

Rivoli (UAT) (1,545; \$2.50-\$5.50)

— "Cleopatra" (20th) (29th wk).
The 28th round completed yesterday (Tues.) was big \$26,000 or close after \$28,000 for 27th week.

State (Loew) (1,850; \$1.50-\$2.50) "Love With a Proper Stranger (Par). Opens today (Wed.), daydating with Murray Hill. In ahead, "Yum Yum Tree" (Col) (5th wk), okay \$14,500, for great extendedrun here.

Victoria (City Inv.) (1.003: \$1.25-\$2)—"Who's Sleeping in My Bed" (Par). Preems here today (Wed.). Last week, "Who's Minding Store" (Par) (4th wk), held at fair \$8,000 after \$9,400 for third week.

Warner (SW) (1,504; \$2.50-\$4.80)—"It's a Mad world" (UA)

(6th wk). Fifth session finished Saturday (21) was smash \$35,000 after \$38,000 in fourth week. Current week will be helped by several added performances.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2) —"To Bed or Net To Bed" (Cont), Opened Sunday (22). In ahead, "Ladies Who Do" (Cont) (4th wk-

6 days), was mild \$4,000 after \$6,500 for third full week.

Beekman (Rugoff Th.) (590; \$1.50-\$2) — "Lawrence of Arabia" (Col) (m.o.) (2d wk). Initial round ended Sunday (22) was fine \$8,500. Cinema One (Rugoff Th.) (700; \$1.50-\$2)—"Tom Jones" (UA) (12th wk). The 11th stanza ended Sunday (22) was socko \$26,200 after \$27,600 for 10th wk.

\$27,600 for 10th wk.
Cinema Two (Rugoff Ta.) (300;
\$1.50-\$2) — "Ladybug, Ladybug"
(UA). Opened Monday (23).
Coronet (Reade) (500; \$1.50-\$2)
—"Billy Liar" (Cont) (2d wk). Initial session completed Sunday (22)

was great \$12,000. Festival (Embassy) (546; \$2-\$2.50) —"The Easy Life" (Levine). Opened, Sunday (22). Fifth Ave. Cinema (Rugoff Th.)

(250; \$1.25-\$2) — "Hallelujah the Hills" (Indie), First week ending Dec. 25 looks like big \$6,000 or

Fine Arts (Davis) (468; \$1.80-\$2)
—"Love on Pillow" (Col) (2d wk).
Initial round finished Sunday (22)
was fair \$7,000. Daydating with

Forum.
Guild (Guild) (450; \$1-\$1.75) —
"Three Lives of Thomasina" (BV) (3d wk). First holdover week ended yesterday (Tues.) was smash \$13,-000 or near after \$12,000 for opener. Little Carnegie (Landau) (520;

\$1.25-\$2)-"War of Buttons" (Indie) (2d wk). First five days was good \$4,500. Murray Hill (Rugoff Th.) (565;

\$1.50-\$2) — "Love With Proper Stranger" (Par). Opens Wednesday (25), daydating with State.

Paris (Pathe Cinema) (568; \$1.50
\$2)—"America, America" (WB) (2d

wk). First three days ended Sunday (22) was great \$8,000. Pic played benefits other days of week, with actual run for public starting last Friday.

Plaza (Lopert) (525; \$1.50-\$2)—
"City Lights" (Indie) (5th wk).
Fourth, session finished Monday (23) was smash \$13,600 or near after \$13,200 for third week.

Sutton (Rugoff Th.) (561; \$1.50-\$2) — "The Victors" (Col). Initial week ending today (Wed.) is heading for fancy \$13,000 or over. Holds, natch! Daydating with Cri-

Tehe Cinema (Toho) 299; \$1.50-\$2)—"High and Low" (Toho) (5th wk), Fourth round completed Monday (23) was nice \$6,590 or near after \$7,500 in third. New playing in several nabe houses of the Greater New York area.

Tower East (Loew) (588; \$1.50-(Continued on page 10)

'Mad World' Great \$14,000 in Cincy; 'Take Her' Okay 6G; 'Cleo' 5G, 26th

Cincinnati, Dec. 23. "It's a Mad World" looms great in preem at Capitol to dominate the Cincy cinema scene currently Most of major locations are marking time with holdovers prior to unwrapping ho' ay packages. A local record cold wave is added to shopping woes in the first half. Hilltop art theatres were closed for two days until Xmas.

Longrun "Cleopatra" shapes so so in 26th week at Grand. In fifth round, "Yum Yum Tree" looks fine at Valley and "Take Her, She's Mine" rates okay at Palace.
"McLintock" is doing nicely in
fourth frame at Keith's. Reissues "Days of Wine and Roses" and "What Happened to Baby Jane' shape slow at Albee.

Estimates for This Week

Albee (RKO) (3,100; \$1,25-\$1,50) "Days of Wine and Roses" (WB) Jane" (WB) (reissues). Slow \$5,500, Last week, "Wuthering Heights" (Cont) (reissue), \$6,000.

Capitol (SW-Cinerama) (1,339; \$1.25-\$2.75) — "M. . World" (UA). Great \$14,000 or better for first week's 10 performances through Christmas Day in prospect. Rave reviews and potent advance sale easing sting of late Xmas shopping and sub-zero temperatures.

Esquire Art (Cin-T-Co) (500; \$1.25) — "Get On With It" (UA) (2d wk). Five days. Fair \$1,000. Last week, \$1,200.

Grand, (RKO) (1,396; \$1.80-\$3)-"Cleopatra" (20th) (26th wk). Mild \$5,000. Last week, \$5,200.

Guild (Vance) (272; \$1,25) — "Devil and 10 Commandments" (Indie) (3d wk), Thin \$1,500 in 10

Keith's (Cin-T-Co) (1,500; \$1.25-\$1.50) — "McLintock" (UA) (4th wk). No complaint at \$4,500 after \$6,000 for third round.

Palace (RKO) (2,600; \$1-\$1.50)—
"Take Her, She's Mine" (20th)
(5th wk). Okay \$6,000. Last week,

Twin Drive-In (Cin-T-Co) (West side only; 800 cars; \$1)—"Battle of Worlds" (Indie) and "Lust to Kill" (Indie). Fair \$3,000. Last week, "Blood Feast" (Indie) and "Scum of Earth" (Indie), \$3,500.

Valley (Cin-T-Co) (1,275; \$1.50-\$1.75) — "Yum Yum Tree" (Col) (5th wk-5 days). Nice \$4,000. Last

North Carolina's **Own Films Near**

Raleigh, N. C., Dec. 23.

The North Carolina Films Board, established in 1962 through a srant from the Richardson Foundation in New York, expects shortly to start releasing the first of 12 motion pictures it is making on life in North Carolina. The board, which has received little or no local publicity, is thought to be one of the few state government film producing agencies in

probably are "The Aves_Have It." a documentary on the state's Gen- gether for some interesting copy eral Assembly; "The Road to a few weeks ago that invited readfor the Carolina Charter Tercentenary Commission, and "Prospects for The Mountain Region,' about the problems facing residents of the Appalachian Mountain area. All films run from 30 minutes to one hour.

Director of the board is James Beveridge, a native of Vancouver, B.C. Ben Mast, a native Caro-linian and formerly of the Voice of America, is his associate. They are directly responsible to Gov. Terry Sanford, who was instru-mental in securing the grant from Richardson Fund.

Members of the board's advisory council include John Grierson, wellknown documentary filmmaler; Borden Mace, originally of Beaufort, N.C., who is prez of Louis De Rochemont Associates, and George C. Stoney, a Winston-Salem native and film writer-director.

All of the board's films are con-tracted to outside individuals and firms.

DETROIT

(Continued from page 8) Last week, "Small World Sammy Lee" (Indie), \$5,000 in second

Grand Circus (UD) (1,400; \$1.25-\$1.49))— "Take Her, She's Mine" (20th) (6th wk). Down to fair \$5,-000. Last week, \$7,000.

Adams (Community) (1,450; \$1.23-\$1.50)—Reopens Dec. 26 with "The Prize" (MGM) after closing down one week for renovation.

United Artists (UA) (1,667; \$1.50-\$3.50) — "Cleopatra" (20th) (26th wk). Slow \$4.500. Last week, \$4,700-Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "How West Was Won" (MGM) (43d wk). Slow-

Mercury (Suburban Detroit) (1,-468; \$1-\$1.80)—"Yum Yum Tree" (Col) (7th wk). Good \$5,000. Last

ing to big \$10,000. Last week, \$14,-

week, \$4,800. Trans Lux Krim (Trans Lux) (980; \$1.49) — "All Way Home" (Par) Oke \$5,000. Last week, "Devil and 10 Commandments" (Indie), \$4,000 in second week.

WASHINGTON

(Continued from page 9) Fair \$4,300 after opening at

Keith's (RKO) (1,838; \$1-\$1.49)— "Kings of Sun" (UA). Sock \$12,-000. Last week, "McLintock" (UA)

(4th wk), \$7,500. McArthur (KB) (900; \$1.25-\$1.40) —"Murder at Gallop" (MGM) (6th. wk). Fair \$4,000. Last week,

Ontario (KB) (1.240; \$1-\$2)— "Macbeth" (Indie) (reissue). Dull \$2,500. Last week, "Der Rosen-kavalier" (Indie) (reissue) (2d wk),

Palace (Loew) (2,360; \$1.25-\$1.80) —"Wheeler Dealers" (MGM) (5th wk). Trim \$6,000 or over. Last week. \$7,500.

Playhouse (TL) (459; \$1.25-\$1.80) -"Lord of Flies" (Cont). Boff \$8,000 or close. Last week, "Boccaccio '70" (Col) and "Divorce Italian Style". (Embassy) (reissues), \$2,800.

**Plaza (TL) (278; \$1.25-\$1.80)—
"Male and Female" (Indie) and
"Wild My Love" (Indie) Oke
\$4,500. Last week, "Sin You Sinners" (3d wk), \$3,000.

Town (King) (800; \$1.25-\$1.80)
"Secret Position" (II) (2d wt)

Town (king) (800; \$1.25-\$1.80)

"Secret Passion" (U) (2d wk).

Soft \$2,000 for five days after
\$3,000 opener.

Trans-Lux (899; \$1.49-\$2)—"Cardinal" (Col). Wow \$17,000 or over
Last week, "Yum Yum Tree" (Col)
(6th wk), \$4,000.

Untown (SW) (1.300; \$1.65-\$2.75)

Uptown (SW) (1,300; \$1.65-\$2.75) —'How West Was Won' (MGM)
(41st wk). Wow \$12,000. Last
week. \$4,000.

Warner (SW) (1,250; \$1.50-\$2.75)
—"Cleopatra" (20th) (26th wk).
Sock \$12,000. Last week, \$4,000.

THESE THEY CHERISH: **ALL-TIME IOWA FAVS**

Des Moines, Dec. 23.

Don Allen, general manager of Tri-States Theatres here, and Gor-Initial pix to go into release don Gammack, Des Moines Tribune columnist, put their heads to a historical production ers to imagine themselves stuck on a desert island where they could have any and only 10 feature films of their choice, and to send their choicest to Gammack. The esponse was far greater than anticipated.

Allen promised free theatre tickets to those whose No. 1 choice proved to be the general favorite . if possible. The tabulation put Gone With the Wind" way out in front (one reader claimed viewing it 18 times).

it 18 times).
Other favorites, in order, are "South Pacific"; "State Fair," (first Iowa version); "West Side Story"; "Ben Hur"; "Around the World in 80 Days"; "The Music Man"; "It Happened One Night"; "Bridge on the River Kwai"; "Going My Way"; "The Ten Commandments"; "Mrs. Miniver"; "Mutiny on the Bounty," (with Chas. Laughton); "Rear Window"; "The Longest Day"; "Seven Brides for Seven Brothers"; "The Best Years of Our Brothers", "The Best Years of Our Lives"; "The Treasure of the Sierra Madre," and "Mr. Smith Goes to Washington."

VARIETY **MINNEAPOLIS**

(Continued from page 8)

—"Cleopatra" (20th) (26th wk). Fine \$6,000. Last week, \$3,000. Cooper (CF) (905; \$1.25-\$2.50)
—"How West Was Won" (MGM)
(42d wk). Loud \$6,500. Last week,

Gopher (Berger) (1,000; \$1-\$1.25) —"Old Dark House" (Col) and 'Maniac" (Col) Mild \$3,000. Last week, "Forewell to Arms" (20th) and "Marilyn" (20th) (reissues), \$2,500.

Lyric (Par) (1,000; \$1.25-\$1.50)—
"Four for Texas" (WB). Socko
\$12,000. Last week, "Fun in Acapulco" (Par) (3d wk), \$3,000 at
\$1.\$1.25.

Mann (Mann) (1,000; \$1.25-\$1.50)—"Kings of Sun" (UA). Good \$5,000. Last week, "Take Her, She's Mine" (20th) (5th wk), \$3,000

in five days.

Orpheum (Mann) (2,800; \$1-\$1.25)—"Who's Minding Store" (Par). Oke \$8,000. Last week, "McLintock" (UA) (5th wk), \$3,500.

Park (Mann) (1,000; \$1.50)—"Auntie Mame" (WB) and "Sum-

mer Place" (WB) (reissues). Okay \$2,500. Last week, "Divorce, Ital-ian Style" (Embsy) and "Boccac-cio." (Pmb) (reissues), \$2,000.

State (Par) (2,200; \$1.25-\$1.50)—
"Cardinal" (Col). Mighty with
\$11,000 or over. Last week, "Yum
Yum Tree" (Col) (4th wk), \$7,000. Suburban World (Mann) (800; \$1.25)—"Lord of Flies" (Cont) (10th wk). Oke \$1,000 in five days.

Last week, \$1,200. In five days.
Last week, \$1,200.
World (Mann) (400; \$1.25-\$1.50)

"Wheeler Dealers" (MGM (6th
wk). Okay \$3,100 in five days.
Last week, \$3,000.

Toronto Torrid; 'World' Sock \$25,000, 'Cardinal' Wow 17G, 'Store' 19G

Toronto, Dec. 23. Despite Xmas week, biz is torrid here, with "It's a Mad World,"
"The Cardinal" and "Who's Mind-"The Cardinal" and "Who's Minding the Store" leading the pack of newcomers. "Take Her, She's Mine" is wow at the Hollywood on opener. "Kings of Sun" is rated big at Loew's. "Horror Hotel" day-dating at two Rank houses, is also

"It's a Mad World" and "The Cardinal" are in at roadshow prices, latter on a reserved seat policy. "Under Yum Yum Tree" on m.o. at Fairlawn is nice.

Estimates for This Week

Carlton (Rank) 2,058; \$2-\$3) -"It's a Mad World" (UA) Great \$25,000 or near.

Danforth, Humber (Rank) (1.324: 1,203; \$1-\$1.75)—"Horror Hotel"
(AA). Okay \$10,000 or over. Last
week, "Yum Yum Tree" (Col) (7th
wk) \$12,000.

Downtown, Prince of Wales, State (Taylor) (1,059; 1,197; 696; 50-\$1)—"Karamoja" (Indie). So-so \$9,000. Last week, "Too Young to Love" (IFD), five Taylor houses, with capacity of 4.629, \$14,000.

Fairlawn (Rank) (1,165; \$1-\$1.75)

-"Under Yum Yum Tree" (Col) (m.o.). Nice \$6,000 or close. Hollywood (FP) (1,080; \$1.25-\$1.50)—"Take Her, She's Mine" (20th). Wow \$14,000 or near, Last week, "Bitter H-vest" (20th) (3d wk), \$4,000.

Imperial (FP) (3,216; \$1-\$1.75)— "Who's Minding Store" (Par). Lusty \$19,000. Last week, "Fun in Aca-

pulco" (Par) (3d wk), \$9,000.

Loew's (Loew) (1,641; \$1-\$1.50)—
"Kings of Sun" (UA). Big \$12,000.
Last week, "Wheeler Dealers".
(MGM) (4th wk), \$8,000.

Tivoli (FP) (935; \$1.50-\$2.50) 'Cardinal' (Col). Smash \$17,000 or better

Towne (Taylor) (693; \$1-\$1.50)-"Conjugal Bed" (IFD). Swell \$8,-000. Last week, "8½" (IFD) (6th wk), \$3,500. University (FP) (1,344; \$2-\$3.50)

- 'Cleopatra' (20th) (26th wk). Still solid at \$12,00. Last week,

Uptown (Loew) (2,245; \$1.25-\$1.75)—"Small World of Sammy Lee" (7 Arts) (4th wk). For six days, mediocre \$5,500. Last week, \$6,000.

'Cardinal' Follows 'Cleo': Record Hula 19-Wk. Run

Honolulu, Dec. 23.
"Cleopatra" (20th) finally exited the Kuhio Theatre after setting an all-time statewide marathon run

record of 19 weeks and 2 days.

New attraction, "The Cardinal" (Col), opened Saturday (21).

New Films Hypo Frisco; 'World' Wow 26G, 'Cardinal' Sock 22G, 'Jones' 20G

BROADWAY

(Continued from page 9) \$2)—"Fantasia" (BV) (reissue) (8th wk). Seventh week ended Monday (23) was great \$9,000 or close after \$6,200 in sixth.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"Hud" (Par) (repeat) (2d wk). This week of eight days looks like slim \$2,500 after \$3,500 for opener. "Act One" (WB) opens with benefit preem the night of Dec. 26, with regular run starting Dec. 27.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—'4 For Texas' (WB). Opens today (Wed.), Last week, Yum Yum Tree'' (Col) (5th wk), was good \$5,900.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2) — "Move Over Darling" (20th). Opens today (Wed.), day-dating with Astor. In ahead, "Take Her, She's Mine" (20th) (5th wk), was dull \$2,700.

World (Perfecto) (390; 90-\$1.50)

—"Traveling Light" (Vic) and "Amorous Sex" (Mishkin) (9th wk). Eighth session ended Monday (23) was big \$6,000 or close or near after \$7,000 for seventh week.

LOS ANGELES

(Continued from page 9) cible Gladiator" (7 Arts). Stout \$26,000. Last week, Warren's with Crest, "Lawrence of Arabia" (Col) (4th wk), \$6,000. Pix, Four Star, "Mondo Cane" (Emer), "Womenof World" (Emb) (reissues), \$7,400.
Los Angeles, Hollywood, Loyola

Los Angeles, Hollywood, Loyola Wittern (Metropolitan - FWC - SW (2,049; 856; 1,298; 2,344; \$1-\$1.49) — "Haunted Palace" (AI) and "Mind Benders" (AI), Hefty \$24,000. Last week, Los Angeles, Loyola, Wiltern with Iris, "Promises! Promises!" (Bev), "And God Created Woman" (Indie) (reissue), \$16,300. Hollywood, "Man With X-Ray Eyes" (AI) (2d wk, "Twice

Told Tales" (AI) (2d wk, "Twice Told Tales" (AI), \$4,000.

Vogue (FWC) (810; \$1.25-\$1.49)

—"Brothers Grimm" (MGM) and "Jumbo" (MGM) (reissues). Dull

Iris (FWC) (825; \$1-\$1.49)-"Saturday Night, Sunday Morning" (Cont) and "Taste of Honey" (Cont) (reissues. Slender \$4,000.
Lido (FWC) (876; \$1-\$1.49)—
"Ladybug, Ladybug" (UA) (2d wk).
Okay \$3,800. Last week, \$4,000.
Hillstreet, Fox Wilshire (Metro-

Hilstreet, Fox Wilshire (Metropolitan-FWC) (2,752; 1,990; \$1-\$2)

"Lilies of Field" (UA) plus "Stolen Hours" (UA) (Hillstreet) and "Lafayette" (Indie) (Fox Wilshire) (2d wk). Dim \$5,500.

Crest (State) (750; \$1-\$1.49)—
"Lawrence of Arabia" (Col) (5th wk). Fair, \$2,200.

Warner Reverly (SW) (1316: \$2.

Warner Beverly (SW) (1,316; \$2-\$2.40) — "Wuthering Heights" (Cont) (reissue) (4th wk). Tepid

\$3,000. Last week, \$4,000. Music Hall (Ros) (720; \$2-\$2.40) —"School for Scoundrels" (Cont)

—"School for Scoundrels" (Cont) and "Battle of Sexes" (Cont) (reissues) (4th wk). Soft \$3,400. Last week, \$3,600.

Beverly, Orpheum (State-Metropolitan) (1,150; 2,213; \$1-\$2.40)—"Tom Jones" (UA) (9th wk, Beverly: 4th wk, Orpheum. Lusty \$18,500. Last week, \$19,400.

Cinerama (Pac) (915; \$1.49-\$3.50 —"It's a Mad World" (UA) (7th wk). Wow \$30,000. Last week, \$27,800.

Chinese (FWC) (1,408; \$2.\$2.40)

"Yum Yum Tree" (Col) (9th wk).

Trim \$10,000. Last week, \$10,000.

Hollywood . Paramount (State). (1,568; \$1.55 - \$2.40) — "V.I.P.s" (MGM) (15th wk). Fair \$4,000. Last week, \$4,500: Pantages (RKO) (1,512; \$2.50-\$5.50)—"Cleopatra" (20th) (27th

(20th) (27th wk). Busy \$19,000 or near. Last week, \$19,400.

Warner Hollywood (SW) (1.291: \$1.25-\$2.80) — "How West Was Won" (MGM) (44th wk). Sock \$29,000). Last week, \$14,500.

Each Retires Preliminary To Taking Connubial Path

Kansas City, Dec. 23.
Fox Midwest receptionist Vonceil Jeter retired from her post with National General division here in mid-month. She had been at Loew's Midland Theatre starting in 1927, and transerred to Fox Midwest in 1929, where she continued until her retirement.

An industry bash in her honor Nov. 13 brought out more than 150 to a buffet luncheon at the former Cabaret Riviera.

Some big, new entries will add to the Christmas week sparkle here. Topper is "It's a Mad World," which shapes smash on opening round at Orpheum. "The Cardinal," also new, is heading for a great take at the St. Francis.

a great take at the St. Francis.
"Tom Jones," another newie,
looks socko at United Artists.
"Goliath and Sins of Babylon,"
paired with Samson and Slave
Queen," is rated okay daydating
two spots. "Kings of Sum" looms nice in two locations. Biz at three drive-ins was rained out two days in week. "Lawrence of Arabia," on moveover at the Stage Door, shapes socko for 48th week downtown here.

Estimates for This Week

Alexandria (United Calif.) (1,-444; \$5)—"Cleopatra" (20th) (26th wk). Good \$7,000. Last week, wk). \$8,000.

Coronet (United Calif.) (1,250; \$2)—"Kings of Sur" (UA). Fancy \$9,000 or over. Last week
"Wheeler Dealers" (MGM) (5th
wk), \$4,000.
El Rancho Drive-In (Affil.) (925

cars; \$1.25 person) — "Kings of Sun" (UA). Okay \$3,000. Last

week, reruns. Embassy (Dibble-McLean) (1,-400; \$1.75) — "Terror" (AI) and "Dementia 13" (AI) (2d wk). Fair

\$4,000. Last week, \$6,000. Geneva Drive-In (Syufy) (910 cars; \$1.25 person)—"Terror" (AI) and "Dementia 13" (AI) (2d wk).

Oke \$5,000. Last week, \$6,000.

Metro (United Calif.) (1,000; \$1.75-\$2)—"8½" (Emb) (6th wk). Hep \$4,000, Last week \$5,000.

Mission Drive-In (Syufy) (950 cars; \$1.25 person) — "Samon and

Slave Queen" (AI) and "Goliath and Sins of Babylon" (AI). Okay at \$5,000. Last week, reruns.

Orpheum (Cinedome) (1,439; \$2.50-\$3.50)—"It's a Mad World" (UA). Smash \$26,000 or better.

Last week, house was dark.

Paramount (Par) (2,646; \$1.50-\$1.75)—"Palm Springs Weekend"
(WB) (4th wk). Slow \$5,000 or near. Last week \$6,000.

St. Francis (Par) (1,400; \$2)—
"The Cardinal" (Col) Great \$22.

"The Cardinal" (Col). Great \$22,-000 or over. Last week, "Fun in Acapulco" (Par) (4th wk), \$4,000. Stage Door (A-R) (444; \$1.75-\$2)

"Lawrence of Arabia" (Col)
(m.o.). Socko \$6,000 for 48th week

downtown. Last week, reruns. United Artists (No. Coast) (1,-148; \$2-\$2.40)—"Tom Jones" (UA).

Smash \$20,000 or close. Vogue (S.F. Theatres) (365; \$2)

"Bluebeard" (Landru) (Emb)
(3d wk). Fair \$1,200. Last week,

\$2,000. Warfield (FWC) (2,656; \$1.25-\$1.50) — "Samson and Slave Queen" (AI) and "Goliath and Sins of Babylon" (AI). Fair \$10,000 or near. Last week, "Yum Yum Tree" (Col) (7th wk), \$5,500.

CHICAGO

(Continued from page 8) (Indie) and "Girls Without Rooms" (Indie) (2d wk). So-so \$3,500. Last

week, \$4,700.

Oriental (Indie) (3,400; 90-\$1.80)

—"Kings of Sun" (UA). Big \$28,000. Last week, "McLintock" (UA)
(5th wk), \$11,000.

-"Wheelers Dealers" (MGM) (5th wk). Trim \$8,000. Last week, \$8,700.

State-Lake (B&K) (2,400; \$1.50-\$4)—"Cleopatra" (20th) (26th wk). Solid \$18,000 or near. Last week, week, \$18,500. Surf (H&E Balaban) (684; \$1.50-\$1.80) — "Family Diary" (MGM).

Brisk \$3,500. Last week, "Room At Top" (Cont) and "Divorce, Italian Style" (Embassy) (reissues), \$3,000. Todd (Todd) (1,089; 90-\$1.80)-

'Tom Jones" (UA). Great \$17,500. Last week, house was dark

Town (Teitel) (640; \$1.25-\$1.50)

"My Life to Live" (Union). Fine
\$3,000. Last week, "Green Mare" T-L) (reissue), \$1,500.

United Artists (B&K) (1,700; 90-\$1.80) — "Yum Yum Tree" (Col) (8th wk). Bright \$9,000. Last week,

\$10,500. (Essaness) (1,200; 90-\$1.80) — "Take Her, She's Mine" (20th) (4th wk). Lively \$11,000 or close. Last week, \$15,000. World (Teitel) (608; 90-\$1.80)—

"My Life to Live" (Union). Brisk \$4,700: Last week, "Seducers" (Brenner) (3d wk), \$3,500.



FROM 20th CENTUR

TWENTIETH CENTURY-FOX PRESENTS

COPIS day james garner polly bergen ..

AN AARON ROSENBERG MARTIN MELCHER PRODUCTION

e move over,

COLOR BY DELUXE

٠. - ٩.

CO STARRING

CO-STARRING
THELMA RITTER: FRED CLARK: DON KNOTTS: ELLIOTT REID AND CRUCK COTETO

PRODUCED BY AARON ROSENBERG & MARTIN MELCHER DIRECTED BY MICHAEL GORDON - SCREENPLAY BY HAL KANTER & JACK SHER BASED ON A SCREENPLAY BY BELLA SPEWACK & SAMUEL SPEWACK - STORY BY BELLA SPEWACK, SAMUEL SPEWACK & LEO MCCAREY - CHEMASCOPE

New York Sound Track

Columbia release, Stanley Kubrick's "Dr. Strangelove" is now set to premiere simultaneously Jan. 29 in London, New York and Toronto, meaning no postponement except for a short deferment in London. At the outset the film ostesibly was being held back because of its bearing on President Kennedy.

Theodore Bikel has agreed to serve as emcee of the annual IFIDA dinner-dance Jan. 21 at the Americana. Meanwhile, Nina Rao Cameron, director of the United Nations and Consular Corps of N.Y.C., has agreed to serve as special liaison for the fete. IFIDA hopes to have a big turnout of ambassadors at the dinner ... "The Visit" has wound shooting at Cinecitta in Rome . . On the bill with "Ladybug, Ladybug" at the Cinema II is the short, "The Directors," featuring on-set interviews with such maestri as Antonioni, Bergman, Fellini, Germi, Kazan Mankiewicz, Stevens, Wilder and Zinnemann-from A to Z, that

Twentieth has signed director Serge Bourguignon to do a second picture—the first being "Cassandra At The Wedding," starting in February. It will be Aaron Rosenberg's production of "The Reward," and will go into production late next fall. Immediately following "Cassandra At The Wedding," Cassandra At The Wedding, "Cassandra At The Wedding," Cassandra At The Wedding, "Cassandra At The Wedding," Cassandra At The Wedding, "Cassandra At The Wedding," Starting in February 12 and 12 and 13 and 14 and dra" this spring, Bourguignon will do an indie pic in his native France ... Saul Chaplin gets associate producer credit on 20th's upcoming "Sound of Music". Joe Brenner's latest acquisition "Unsatisfied Sex," from G & G Productions of Hollywood.

20th-Fox reports its "Take Her, She's Mine" has taken in a theatre gross of \$2,162,194 in its first 168 domestic dates over a five-week period . . . Seven Arts threw its Christmas bash at Basin Street East Friday (20) afternoon . . . Mike Mayer, exee director of IFIDA, is contacting all film trade associations to obtain their support of the Georgia exhib who was recently arrested on a criminal charge of showing an obscene film. The film? Continental Distributing's "The Balcony"... Movietonews reports plenty of interest in its short, "The Quarterbacks," featuring Roger Staubach, Y. A. Tittle and Tommy Meyers.

Francisco Rodriguez, recently named 20th-Fox's supervisor in Latin America, has left for Mexico City where he'll make his h.q. Karl Knust holds down the Latin American desk at the homeoffice... Non-theatrical rights to the French historical spec, "Lafayette," have been acquired by Productions Unlimited headed by Milton Salzburg... Suzanne Pleshette and Nancy Kwan go into 20th's "Fate Is The Hunter" opposite Glenn Ford and Rod Taylor. Pic gets underway at the studio

Television director Bill Hobin is negotiating to acquire film rights to the Broadway musical, "Plain and Fancy." It would be his first feature film effort . . . Sam Goldwyn Jr. has returned to the Coast after distrib talks here re "The Young Lovers" . . . Brandon Films has scheduled a special L.A. engagement of its short, "Trout Madness," in order to have it qualify for the upcoming Oscars. Pic was written by—and features—Judge John D. Voelker who, as Robert Travers, wrote "Anatomy of A Murder."

Columbia's Rube Jackter reports "Under the Yum Yum Tree" is out grossing any comedy in Col history, already has taken in \$3,000,000 at the b.o. and is booked for over 500 situations over the holidays Jim Mitchum and Peter Fonda in from the Coast for "The Victors"

Den Murray, actor-producer ("The Hoodlum Priest") has acquired Nathan Leopold's "Life plus 99 years" . . Edna Nixon, British author who makes her home in Switzerland, is author of "Voltaire and the Calas Case," a prospect for Samuel Engel's production schedule.

Mary McCarthy reported discussing film deal of her novel "The Group" with agent Harold Freeman and producer Charles Feldman. The price is said to be around \$400,000 on escalation and might include Miss McCarthy's services as adaptor.

The local critics came out strong for Elia Kazan's "America America" -mainly reservationing only that it's too long.

Terrence H. White, English playwright, speaking at Union College, Schenectady, said, "You can not do anything in this world, except for itself. You can not make movies for money: Hollywood is committing suicide by trying it." In same vein he declared, "You can't marry for money." He warned against "trying to be happy." White explained, "Happiness is not an end-product; it is a by-product of doing things well." America is experiencing "a real renaissance of culture"—due well." America is experiencing "a real renaissance of culture"—due partly, at least, to wealthy donors. Its people have "a greater interest in culture than Englishman." But America "lacks actors of the calibre of Sir Laurence Olivier and Richard Burton" (sic). White identifies himself with Burton, star of the musical, "Camelot," which, in turn, was "inspired" by White's novel, "The Once and Future King."

Rock Hudson set to topline in "Mirage," which Harry Keller will produce for Universal based on Howard Fast's novel "Fallen Angel," with Peter Stone to script. Irving Asher, who'll produce "Forbidden Area" for Ely A. Landau, here from Hollywood for production talks.

Area" for Ely A. Landau, here from Hollywood for production talks. Edmund North is inked to script . . . Ann Doran into "Where Love Has Gone" . . . Cinema Distributors of America exec v.p. Robert B. Steuer in Gotham conferring with general sales manager Clayton Pantages.

Irving Dollinger, Allied Theatre Owners of New Jersey, honored last week by the exhib organization for his work on behalf of Allied through the years, including his recent stint as national convention chairman Screen Directors International Guild holding a forum on "the independent feature" tonight (Wed.) at the Newspaper Guild offices in New York, speakers to include Willard Van Dyke, Shirley Clarke, Paul Heller and Larry Moyer.

Herb Gillis appointed U.S. and Canada sales director for "Fall of the Roman Empire," which Paramount is releasing in the western dicted the manager of Kirkwood hemisphere . . . Martin Balsam in Gotham to bally "Seven Days in Adult Theatre, and Academy The-May"... Jerry K. Levine, Par ad manager, in Madrid for confabs on atres Inc. on charges of possession "Roman Empire" and "Cirecus World" with Samuel Bronston and associates.

Fly A. Landau is planning to the British-made pic "The Servant" himself, having formed the Landau Releasing Co. a while back but never having put it to use. "The Pawnbroker" and "The Fool Killer," both completed, will be handled by another distrib, however, and Landau has "Heart Is a Lonely Hunter" skedded to roll May 4 and "Forbidden Area" to go on the Coast in February or March. J. P. Shipley, manager of the Esquire Theatre, Enid, Okla., selected as winner of the "55 Days At Peking" posting contest run by Allied Artists and Samuel Bronston Productions his prize being a round Artists and Samuel Bronston Productions, his prize being a round trip to New York with a three-day stay at the Astor Hotel, tickets to Broadway shows and niteries and such

Believed that George P. Skouras, who recently resigned as prez of United Artists Theatre Circuit in favor of Marshall Naify, will continue as prez of Magna Theatres, in which UATC has a major interest. Skouras is now chairman of UATC . . . Amos Vogel, coordinator of the 1964 Lincoln Center Film Festival (as he was of the one this year), has left for Belgium to attend the international experimental film fest at Knokke-Le Zoute.

Meet the New York Underground Cinema's own Renissance Man: Peter H. Beard, star of "Hallelujah The Hills." According to a press handout, the 25-year-old Board has been a parachute jumper, aviator, big game hunter, painter, stant man, had his last rites in 1958 and further explanation offered), and today, while a photographer for Vogue, is putting last touches to his book, "The End of The Game," a study of game preservation in central Africa, which Viking will publish.

U's Rackmilized Drive

Universal's 45 overseas branches nd distribs will participate in a 26-week sales drive next year ban-nered for U prez Milton R. Rackmil. Drive gets underway the first week of January and runs through

Importers Seek To Woo Exhibs: 'Why Not Art?'

The Independent Film Importers & Distributors of America is out to vamp more conventional theatres into switching to an artie

The IFIDA board, at the suggestion of Walter Reade-Sterling sales chief Sidney Deneau, last week voted to set up a committee which will explore the possibility of spreading various types of promo-tional material designed to acquaint theatremen with artie ex-

Unstated, but implicit, in the IFIDA action is the belief that as more and more cities go to multi-ple day-date firstruns on conventional film fare, an increasing number of subsequent run houses stand to become marginal operations if they depend solely on standard pix. Thus, it's felt, they may now be more receptive to playing the kind of offbeat and/or imported product handled by the

indie distribs and importers.
As tentatively outlined last week, the IFIDA promotional ma-terial would include a directory of artic product available, methods of operation and experience of other exhibs who've switched over to artie exhibition from a conventional policy.

KUBRICK FOREGOES TOUTER-IN-RESIDENCE

Stanley Kubrick eschews the idea of having an ad-pub representative working for him. In this day of independent production, the filmmaker such as Otto Preminger, Stanley Kramer, Carl Foreman, etc., invariably have their own promotional agents in residence. The aforementioned are aligned

with Columbia, as is Kubrick. The indies at all companies for the most part have their own bally

Kubrick sez "no," for good or for bad, and undertakes to handle the promo on his own. His newest is "Dr. Strangelove, Or How I Learned to Stop Worrying and Love the Bomb."

In New York from London, Kubrick himself participates in the publicity and advertising meetings about the picture and his voice is heard before any decisions are made. He's in on all the rulings and asks not for an ad-pub spokes-

Kubrick has no quarrels with the effectiveness of the specialists in the field. It's just that he's an energetic man who'd rather do it

Keep After James Kelly: Pinch Follows 'Balcony'

Atlanta, Dec. 23. DeKalb County Grand Jury inconnection with the showing Aug. 21 of "The Balcony." Indictment named James Kelly,

29, as manager of Kirkwood. It's in a portion of City of Atlanta which lies in DeKalb County.

Atlanta police charged Kelly with violating obscenity laws Aug. 21. Afterwards he was bound over from Atlanta Municipal Court to the DeKalb Grand Jury.

Kirkwood and Atlanta authorities have been at almost constant war in connection with pictures shown in theatre. Under censorship ordinance and later city's rating statute, both of which were struck down as unconstitutional, there was feuding and fussing between Kirkwood and authorities. Theatre's previous managers (Kelly not included) were hailed into court at least six times before ordinances were invalidated, but this marks the first time DeKalb has taken any action.

Endowed Seats

Edinburg, Dec. 23.

Ronald Colman, Jack Buchanan, Robert Flaherty, Robert Donat, Jean Vigo, Sir Alex-ander Korda are some of the names to be found on the seats of the Edinburgh Film Guild's intimate 120-seater Endowment Cinema at their Film House HQ here.

The cinema has just celebrated its fifth birthday.
Only some 30 seats remain

without endowment labels. Recent donors have included Sir Alexander King, Chairman of the Films of Scotland Committee.

Others who have endowed. seats in recent weeks include actor Stanley Baxter, Fred Zinnemann, Charles Schneer and

Pharmacist—Showman: **James Branche Behind New Upstate Hardtop**

Albany, Dec. 23.

A "family type" operation is promised for a theatre of approximately 1,000 capacity, now under construction on Albany-Shaker Road in Village of Latham, outside this city. It is the first subur-ban conventional to be built in Albany County,

Altros Development Corp. was chartered last spring to construct and operate a theatre in Town of Colonie. Three members of a local law firm were listed as direc-tors of the corporation (capital stock, \$20,000) until the first annual meeting.

However, James Branche, owner of a pharmacy on Albany-Shaker Road and member of a family long active in Albany pharmacy field, is identified, in industry circles, as the man who is constructing and who wll operate the film house.

A one-time Albany usher, he and his wife will conduct the theatre, which is to have two stores in front, with parking space for 300

Concrete block, covered by brick in a Colonial design, is the pat-tern. Branche, who said that he will not follow an "art" policy and will show no "questionable" pictures, hoped to have the new situation in operation by Jan. 1.

However, it is now thought he will be fortunate to get it ready before February and Lent. Branche is devoting much of his time to the project, long a dream.

Theatre, yet unnamed, will have new seats and new equipment. It will be useable for civic meetings and for conventions.

Location is approximately a halfmile from Route 9, where there is a turnoff from new Weston Shopping City. Fabian owned La-tham Shopping Center, with 35 stores, is half-mile north, on main

"A substantial population, with-in a five-mile radius," is pictured. Believed that second-run policy, like Stanley Warner Madison in Albany, will at first be essayed.

Area papers have not carried the builder's name—usually described "a leading business man" in Latham.

Mann's Maiden Migration To American Hinterland

Minneapolis, Dec. 23. Here on a touring exploitation trek for his forthcoming "Who's Been Sleeping in My Bed?" (Par), Daniel Mann expressed the opin-ion to Morning Tribune's Will Jones that other Hollywood directors like himself should go out in the way that he's now doing to help their screen offsprings and

get in closer touch with the public.
"This is the first time I've toured for any of my films," Mann said here. "But it's something I think I should have started doing

long ago.
"It's part of complete moviemaking, talking to people and getting their reactions. I also think it's a good thing to let people know that a movie director is not a fellow in beret and puttees, but just a man with thinning hair and problems."

Mann pointed out that a person who makes only one picture a year, as he does, can't choose his material lightly. With the investment in the millions of dollars it's necessary to give the public what

it wants, he said.

Trading Stamps In K.C. Draw 500 'Cleo' Customers

M. Robert Goodfriend, Durwood Kansas City manager, in a recent check, found that 500 reservedseat tickets for 20th's "Cleopatra" were issued by area Top Value re-demption centers in the first four weeks on the run. Stamp admis-sions are issued for Monday through Thursday performances only, leaving weekends for cash transactions.

Pilot project was worked out with Top Value officials by Goodfriend and George Kieffer, also of Durwood Theatres. It offers customers a \$2.25 reserved seat for 3/5 book in any of the seven Top Value centers in western Missouri -Kansas City, K.C. North, Independence, Joplin, Moberly, Secalia and Springfield.

Two main Top Value outlets in the Kansas City area are 29 Kroger supermarkets and 23 Clark gasoline stations. The Top Value people did the following:

Set up "Cleopatra" displays in

each of the seven redemption centers. Installed a permanent sign explaining the offer—to remain up during the entire Capri run. Distributed 3,000 heralds through the centers. Distributed 14,500 heralds to be used as bag stuffers to the Kroger supermarkets. Arranged for in-store displays and encouraged these stores to feature the offer in their newspaper advertising.

Here's what Kroger did: Set up in-store displays in all stores Nov. 7-9. Permanent run-of-the-picture signs in the 21 Missouri stores (stamps of this type aren't legal in Kansas). Used 25,000 heralds as bag stuffers in Missouri. Ran 60-second TV commercial on "Tex-n" over KMOS-TV Sadelie. Par an" over KMOS-TV, Sedalia. Ran two TV commercials over WDAF-TV in the Bette Hayes "Accent" program week of Nov. 10. Ran some 40 spot radio commercials on AM and FM stations, plus numer-ous mentions on KMBC-FM Johne ous mentions on KMBC-FM Johne-Pearson Show, sponsored by Kroger. Full page grocery ads on Nov. 7 and 14 carried big block explaining offer. Carried in the K.C. Times and the Sedalia, Moberly Windson Salisbury and erly, Windsor, Salisbury and Brunswick, Mo. newspapers. Kroger's continued to give a portion of all newspaper, radio and TV advertising to promote offer during

run of the pic.
The 23 Clark stations each agreed to display a one-sheet, with a footnote explaining the stamp

All this has been working so well that the same general plan has gone into effect for United Artists "Mad World" which start-ed at another Durwood hardticket house, the Empire in Kansas City, Dec. 19.

Raleigh Theatres **Banish Jim Crow**

Raleigh, N. C., Dec. 23. Negroes have gained access to all indoor motion picture theatres in Raliegh, the Mayor's Community Relations Committee has dis-

In a report prepared for presentation to a state-wide Good Neighbor Council, committee vice-chairman Charles A. Lyons Jr. said "a climate exists in Raleigh in which more progress is possible. Though this measure of progress may seem small, it is nevertheless progress and we hope to continue to build. on this foundation."

TRADE REP ON BOARD

Columbus, O., Dec. 23. Ed McGlone, RKO city manager, was reappointed to a threeyear term as a member of the Columbus motion picture review board by Mayor W. Ralston West-

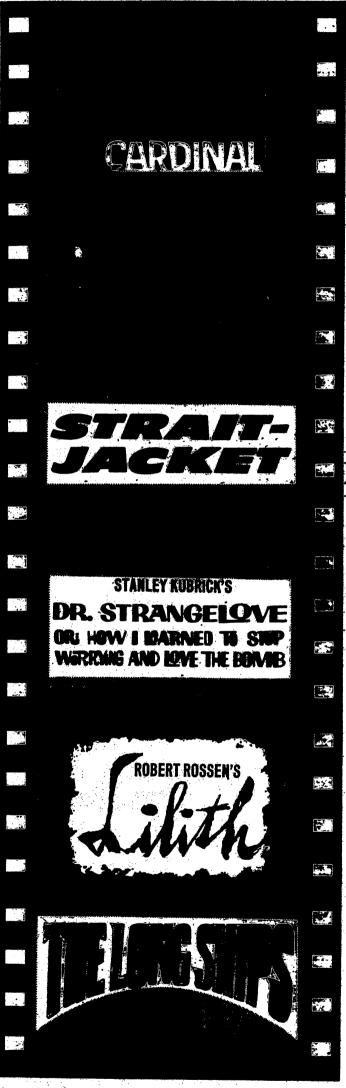
McGlone is the sole film indusmember of the 15-person try board.

TAKES EXTREME

PLEASURE IN CONGRATULATING



AND EXTENDS ITS BEST WISHES
FOR A MOST AUSPICIOUS CELEBRATION OF
40 YEARS OF SERVICE TO THE INDUSTRY.



National Screen Service is proud to service showmen with all trailers and accessories on columbia's current and 40th year of releases, including a under the yum, yum tree the cardinal the victors strait-jacket or, strangelove, or, how I learned to stop worrying and love the bomb clilith be. Hold a pale horse hey there, it's yog! bear a the long ships cord jim good neighbor sam major dunded the new interns the traveling lady the pumpkin eater psyche 59 first men in the moon and others.

Many-Directioned Debbie Reynolds

Actress Will Hit Road for 'Molly' - First Personals Since 1952 — Due at Las Vegas

Hollywood, Dec. 23. Debbie Reynolds will embark on her first promotional tour on behalf of a film since 1962 when she last trekked for "I Love Melvin." Actress is mapping a tour for "The Unsinkable Molly Brown" for the month of July, with appearances in at least 10 key cities.

Miss Reynolds will spearhead local preems of "Molly" for charities in each area. Actress said every opening will be for a local

"Molly" is expected to complete shooting the end of this month, with Miss Reynolds to finish looping and post-production activities by Jan. 10. Actress has a participation deal under her own Harman Productions banner in "Molly," under which she gets salary and percentage. Pattern will be same on all future activities, including nitery appearances which also are under Harman. She is also discussing "Here's

Love" with Metro, which owned film rights due to remake deal of earlier picture "Show Around the Corner," on which the legit musical is based.

On her own, with veepee Irving Briskin, Miss Reynolds is prepping five pilots for filming this year under Harman. First pilot will be Jack London's "White Fang" for Metro, Actress will not appear in any of the series, but may go into some specials.

9 Up for Polling As Best Foreign Pic

Nine foreign language features are in competition for the 1963 Burstyn award, given annually by the Independent Film Importers & Distributors of America for the Act Distributors of America to the best foreign language pic. Only IFIDA members vote on the award, though pic handled by non-IFIDA distribs are eligible for nomination.

are eligible for nomination.
Features in competition for the 1963 award include "Four Days of Naples" (Italian), "Conjugal Bed" (Italian), "Music Room" (Indian), "Winter Light" (Swedish), "Two Daughters (Indian), "War of The Buttons" (French), "8-1/2" (Italian), "My Name Is Ivan" (Russian), "The Suitor" (French), "Knife in The Water" (Polish), "A Stranger Knocks" (Danish), and "A Sound of Trumpets" (Italian).
Competing for IFIDA's award to the best English language pic of

the best English language pic of the year are "Playboy of The Wes-tern World," "This Sporting Life," "The Small World of Sammy Lee,"
"Billy Liar," "The L-Shaped
Room," "Lord of The Flies," "Heavens Above," "Tom Jones," "Sparrows Can't Sing," "The Trial," and
"Mondo Cane." Latter is an Italo
documentary which was presented
in the States with an Excelled land in the States with an English lan-

guage commentary.
In addition to these awards, IF IDA members also will vote for the year's best director, actor, actress, short subject, and English dubbing job on a foreign language feature.

NO PROOF ESTABLISHED

Krasna's Favor

Los Angeles, Dec. 23. Norman Krasna was winner in \$1:500,000 damage suit filed orig-inally by late Valentine Davies and continued by writer's widow. Mrs. Elizabeth Davies, over a literary property. A jury in Superior Judge Shirley M. Hufstedler's court Friday (20) found no oral agreement established between

Davies and Krasna, as was claimed.
Original suit by Davies claimed
he submitted a script, "Love Must Go On," to Krasna, and charged it was basis for Krasna's play, "Who Was That Lady I Saw You With?" Case previously hit the courts but a jury was deadlocked in March, 1962, and trial was re-set.

Film Bookers Inc. has been authorized to conduct a motion picture and television flims booking

WAGONHEIM'S TWINS

Cinema I and Cinema II For Shoppers—Policy Upset

Baltimore, Dec. 23. Howard Wagonheim, vicepresident of Schwaber Theatres, has broken ground for twin film thea-tres in Yorkridge Shopping Center, about five miles north of city line.

They'll be called Cinema One and Cinema Two and will have one boxoffice. One will seat 780, Two, 408. Wagonheim doesn't yet know what policy he will follow. He may play art films in one house and non-art in other. Or, he may sometimes play one film at both houses, with showings every hour on the hour, giving patrons wider choice of starting

20th-Fox Preparing 24 Screenplays

Hollywood, Dec. 23.
Twentieth-Fox has 24 screenplays currently in preparation. The vriters and their properties include:

Sidney Boehm, "The Circle"; Harold Medford, "Fate Is The Hunter"; Larry Marks and Michael Morris, "The Smashmaster Caper"; and Samuel Peeples, "The Danger-ous Days of Kiowa Jones." All of these will be produced by Aaron

these will be produced by Aaron Rosenberg.

Also, Ernest Lehman, "The Sound of Music," and Robert Anderson, "The Sand Pebbles." both to be produced by Robert Wise,

Also, Elliot Arnold, "The Day Custer Fell"; Harry Kurnitz, "Goodbye, Charlle"; John Paxton, "Trap for a Man," and Edith Somer, "The Pleasure Seekers." These are for producer David Weisbart.

Also, Irving Brecher, "Illicit, and Richard Murphy, "The Hand of Mary Constable," both for producer Fred Kohlmar.

Additionally, Art Crowley is writing "Cassandra at The Wedding"

ing "Cassandra at The Wedding" for Martin Manulis; Wendell Mayes "Von Ryan's Expressway" for Saul David; Robert Dozier "The Pray-ing Mantises" for producer-director David Miller; Lou Breslow and Jos-eph Hoffman "The Yen of Corporal Brown" for Walter Wood; Nunnally Johnson "Erasmus with Freckles" for producer-director Henry Kosand Russell O'Neil "No Adam in Eden" for which no producer is

Scripting the pix set to be shot abroad are Jack Davies and Ken Annakin, "Those Magnificent Men in Their Flying Machines"; Daniel "The Bait"; Eleanor Perry "Our Mother's House"; Ben Barz-man, "Justine"; and John Cleary, "Watcher in The Shadows."

Allied Artists' Bernstein **Heading Chicago Tent**

Chicago, Dec. 23.
Vic Bernstein, midwest sales
manager for Allied Artists Pictures, has been elected Chief Barker for Variety Tent No. 26 for
1964, which headquarters in the Pick Congress Hotel in Chi. Bern-stein, who replaces Jack Clark, gram to be "phased out." prexy of Allied Theaters of Illi-The Senate committee boosted nois, will take office early in Janu-

Others elected to 1964 offices Al Raymer (Schoenstadt Theatres) and Arthur Holland, assistant chief barkers; Harry Balaban, Dough Guy; George Regan, Property Master.

Canvasmen for 1964 will be Ben Katz, Harry Lustgarten, Bill Madden, Donald Mann, Ralph Smitha and Mike Stern.

Marco Polo' For UA

"Marco Polo" is again on the film horizon. Epic-style picture planned by Raoul Levy is now out of dry dock and on the United Artists manifest.

No details on new project are as yet available.

Delbert Mann-Douglas Laurence business in New York. Capital atock consists of 200 shares, no par value. John F. Martin was filing attorney at Albany.

Delicate Main-Jougias Laurence mittee's recommendations was a productions Co., in which writer directive for USIA to make "drasters to reductions" in its Western Europar value. John F. Martin was optioned "The Banker," upcoming pean programs and transfer funds novel by Leslie Waller.

QUESTIONED, MCA SAID-

Undisclosed N.Y. Meeting of Board Held In Secrecy

MCA last week held an undis-closed New York board meeting. Questioned, a company spokesman said, as usual, that nothing of any particular consequence happened No new officers were elected nor were any major resolutions passed

The session was characterized as "routine" meeting. MCA holds such gettogethers from time to time for review purposes, to tidy up any loose ends in its octopus operations which include Universal Pictures, Revue Productions and Decca Records. As per longstanding MCA preference for secrecy, these sessions are held out of the limelight. Often they remain known only to those directly participating.

Columbia Alert To Creative Potential

With operations on the profit upgrade, Columbia Pictures continues on the prowl for top creative people and properties while at the same time also seeking out program and art-type enterprises, states exec

p. Leo Jaffe. Jaffe characterized the current era as one of challenge, largely be-cause of rising costs in talent and production endeavors but he offers the assurance that the company is "meeting the challenges aggressively and we believe in a manner to improve the position of our company in the industry.

Cited by Jaffe as being among those aligned with Col are Otto Preminger, Stanley Kramer, Carl Foreman, Frederic Brisson, Robert Rossen, Fred Zinnemann, Robert Cohn, Richard Brooks, Charles Schneer, Sam Spiegel, William Wyler, the team of Alan Pakula and Robert Mulligan, Arthur Penn, Martin Ransohoff, Harold Hecht, Jerry Bresler, Mark Robson, Martin Ritt, Paul Newman and George Clouzot.

Foregoing are among the pro-ducers and directors who have product deals, either currently or for the future, with Col. Col for the first quarter, ended Sept. 28, of its 1964 fiscal year had

a net of \$791,000, or 44c a common share, compared with a net of \$577,000, or 32c a share, for the first quarter of 1963.

The board last week declared the

regular quarterly dividend of \$1.06-1/4 on the \$4.25 cumulative preferred stock, payable Feb. 17 to holders of record on Feb. 3.

Media Guaranty Shrink To \$650,000 Total As **USIA Partly Re-Budgeted**

Washington, Dec. 23. Senate Appropriations Committee restored \$7,500,000 to the U.S. Information Agency budget and directed most of the funds to the Agency's film and television serv-

At the same time the Committee slashed the Media Guarantee fund to \$650,000, solely for interest payments.

The Media Guarantee cut was \$350,000 under the House passed figure and to \$3,310,000 less than USIA requested for the program in the January budget.

the total USIA appropriation to either refusing to date their films \$131,500,000 from the House passed or deliberately dating them late in figure of \$131,000,000. USIA originally requested \$145,971,000. It's appropriation last year was \$123,-145,000.

The increase would allow USIA to add employees and would defray increased costs in Media Services Activities which includes films

The committee's recommenda-tions will probably be voted on next week by the Senate. After that differences in the House and Senate figures will have to be worked out in a conference committee.

The House told USIA it couldn't have any new employees except in the Voice of America and told it to cut back on its tv and film

services. Also included in the Senate committee's recommendations was a and personnel to other areas.

Davis Blasts Film Crisis Moaners

Rank Chairman Challenges Demand for 50% Quota; Would Keep Eady Fund for British

London, Dec. 23. Making his first public declaration on the British film crisis, John Davis, speaking at a showmanship luncheon at the Dorches-ter last Thursday (12) leashed out

1. The critics who made 'unreasonable and unjustified attacks" on the theatre division of the Rank Organization.

2. The people who deliberately started a campaign attacking the two major organizations "which have done so much for British productions during and since the war."

3. Those who are playing party politics, for whom, he declared, he had no sympathy whatsoever.

The Rank chairman insisted that his observations referred to the British film industry as a whole and not only one part of it, as no part could survive longterm unless the whole was in good heart. There has been a campaign delib-erately mounted stressing the existence of a crisis, but he rejected that point of view. To him a crisis implied something that had been blown up suddenly and was capable of solution by drastic action. Claims Crisis Needs Real Study

The two basic problems of the industry were not capable of drastic solution, but needed careful study, thought and acceptance of the fact that conditions had changed materially. The first problem, not unique to the film in-dustry, was that of contraction, and the second arose from the refusal by a considerable number of people to accept that a material change had occurred.

As had happened with the rail-roads, which had closed uneconomic lines, the industry had had to close uneconomic theatres. The public had shown that it did not need the seats available in over 1,000 theatres. The public had also demonstrated that it did not want demonstrated that it did not want to see many of the films that had been made, because of their similarity to free tele entertainment.

As Davis saw it, the present crisis atmosphere had been brought

about by a deliberate attack on the two majors. Others had made their voices heard, and they fell into a number of natural groupings. Among them were those who real-ized a problem existed, but were not sure of the solution; those whose livelihood was at stake and were worried about it; those who were misguided in accepting, without research or question, the often misleading views expressed so vocally; and the trade unions, who were worried because of the need to insure regular employment for

their members.
Those Who Play Party Politics Finally the Rank topper attacked those who played party politics, and he did not believe that such an important industry should have its future bedevilled, harmed and maybe destroyed by those people "some of whom have never run a business nor had any stake in it." The industry, he averred, should be above party politics, but rarely

Davis dismissed as "rubbish" the allegation that the two majors. as a matter of deliberate Machia, as la matter of deliberate Machia, wellian policy, so arranged the booking of films to force independent producers out of production by or deliberately dating them late in order to embarrass them financially. Insisting that good entertainment films were more than ever necessary, he suggested there were no truly independents, as producers had always been financed by someone. The major contributors since the war had been ABC, Rank, some of the American majors, the National Film Finance Corporation, the banks, and, to a lesser degree, British Lion.

In a comment on the films which had either not been dated or had delayed bookings, Davis said that the had asked for the titles, but there was always great coyness when the question was put. "Why is it that we cannot secure the names of these films," he asked. "unless it is that the producers and or distributors realize that a mistake of policy has been made and the films are not likely to be

duction losses were going to be made by the backers of some of the films which were put into production a year or more ago, some of which were begun at the instigation of people who should have known better. To his way of thinking, it was nonsense to contemplate again making films of the calibre that had been made in the past. The solution might be found by a combination of the resources of the unusual distribution units that have been formed in recent times.

Challenging the demand for an increased Quota, Davis recalled the campaign instigated some 15 years back, which was supported by the Rank Organization. He frankly admitted "we made a mistake." A bitter lesson had been learned and he did not want to see the same mistake repeated. If the 1963 Quota had been 50% in-stead of 30%, the two major cir-cuits would only have had to play five more films, and that would not have been a solution to the prob-lem. On the other hand, it could lead to the destruction of British production by again encouraging the making of the type of film which the public did not want to

Wanted Eady Confined To Brit. Davis also referred back to the time when the Eady Fund was being put on a statutory basis, and he endeavored to persuade people that it would be in the state of that it would be in the interest of the British production industry to restrict participation to British producers in the narrow sense of the word. Under the decision taken, American producers had been able to make British films qualifying for the Quota, and therefore participated in the Eady Fund.

Although he was glad to say they had made some fine films, and insisted that he was not attacking the American companies in any way, they had, nevertheless, upset the economics of the domestic production industry. They had a different sense of values, and a different level of costing and had behind them the great American market, which no British producer had ever successfully cracked.

His own company had con-tributed about \$4,200,000 to the statutory Eady Fund in the last financial year, equal to about 8% of income, but their drawings from the Fund, after making allowances for the monies passed to inde-pendent producers, totalled around \$1,000,000. He did not regret their contribution, but did object to the constant attack on them, claiming they had no interest in British production and had done nothing to support it.

Finally the Rank chairman commented on the clamor for a third release and opined there was not enough entertainment product product available to maintain such lease under present conditions. It was only three or four years ago. he recalled, when the unions and others were campaigning for a nationalized fourth release. Now they are campaigning for a nationalized third release. "Need I say more," he asked.

Albany Tent Terminates Camp Thacher Charity

Albany, Dec. 23. Albany Variety Club, credited with raising more than \$250,000 for Camp Thacher since 1941, voted unanimously to discontinue this charity. Action was taken after a long debate, Chief Barker Adrian Ettelson said.

A new charities committee, appointed sometime ago to survey other possibilities, is studying various suggestions.

International Variety sentative Phil Stone, of Radio Station CHUM in Toronto, on an offi-cial visit last week, brought up the idea of a "Sunshine Coach."
The London Tent, originator of
this plan for a specially equipped bus to transport erippled children, has 10 or 12 now working. The Toronto Variety Club bought a "Sunshine" bus. Ditto, the New York unit.

and the films are not likely to be accepted as entertainment by the chased "Fluffy," original screen ultimate arbiter, the boxoffice?" play by Sam Roeca for 1964 filming He was afraid that heavy pro-

Can't Be Innocent Twice

and knows nobody in films ("they'd just tell him it was impossible"). Such a person quite often barges ahead in his ignorance and gets the necessary dough.

"However," she cautioned, "this peculiar set of circumstances will exist only onceyou can't be a virgin twice."

Catch-As-Catch-Can

Asked how he had obtained the money for "The Moving Finger," his first feature, Moyer answered, "I guess I didn't." He had gone to "some cloak-and-suit types, some relatives and even a couple of psychiatrists." To interest them, he had started to shoot material, obtained deferments from princi-pal actors, from the labs and sound people, shooting all the while, eventually finishing the picture, repping an estimated cost of about \$75,000, without ever having raised more than \$10,000.

The difficulties in financing and production of the picture are, of course, nothing compared to obtaining commercial release. She had found, said Miss Clarke, that, depending on what your budget was, the producer must set aside another 25 to 50% for "selling" the film-via screenings at home for distribs and exhibs, taking it to fests abroad, etc. Said Heller, who recalled the fear most distribs had of "David and Lisa," which was not sold until four months after completion: "You can make any film you want, as well as you can, but don't expect any distributor to think of it as anything except another piece of meat hanging on a rack.'

Moyer recalled that distribs had been telling him they were interested in either exploitation or art pix, though he never was given a clear definition of either. One indie, he said, had looked at his pic (a Greenwich Village comedy-drama) and suggested shooting some additional material to give it avaletteion leverage it exploitation leverage.



Hear . . Hollywood Commentator DICK

1717 N. Highland Av.

800 Stations in Americal

New York's largest specialists in motion picture & TV insurance

(cast, film, weather, liability, cameras, props, plagiarism...)

WINKLER ASSOCIATES, LTD. 120 W. 57 St., New York 19, Circle 7-3366

WE WOULD LIKE TO SHOOT YOU

This is your chance to see and hear yourself on film for a minimum cost of \$190.

For Interview or Information call or write U.S. Film Co.. Attn. Mr. Cantu, 8927 Santa Monica Blvd., L.A. 69, Calif.

-THEATRE MANAGERS TO \$12,000 PLUS BONUS

We are in the market for (11) managers for ferive-in and conventional eps. Sites East of the Miss.—your choice. Prefer exp. but will train a sharp young man with strong desire. Urgent. Rush your resume showing asking askery and availability for interview. All fees paid. Shamreck Personnel. 145 Trament St., Besten, Mars. 617-HU 2-9385.

New York Theatres

-RADIO CITY MUSIC HALL-The Music Hell's Great Christmas Show **CARY GRANT - AUDREY HEPBURN**

in"CHARADE" A Universal Release in Technic ON STAGE "The Batibity" and "CHEERS"

"What you need is some black stockings and some black garter the distrib had suggested, Mover defensively, "Well, telling Moyer defensively, "Well even I like black garter belts," implying that if Moyer didn't, he really wasn't a healthy, normal, redblooded American boy

Additionally, the distrib suggested beefing up a quick shower scene in the film, by having both boys and girls in the scene. "In some areas," said the distrib, "we can show the naked girls. In some areas, the naked guys. And in some places where there are no censors, we can splice both together."

"The Moving Finger" remains

Miss Clarke was not quite so caustic, though equally pessimistic, noting that unless you make money, it's almost impossible to continue to work in the medium. However, she pointed out, the film-maker must be realistic about his subject matter, guaging the box-office potential in setting his bud-get. Parenthetically, she added that talk to the effect that the American public (or distribs) now want adult films is absolute non-

Art Of The Recoup Miss Clarke also suggested that when a filmmaker undertakes a project, he must also be "committed" to selling it—seeing that it gets into release. With distributors remaining so square, she thinks that perhaps the filmmaker might undertake to show the pic-ture in "concert" fashion. Taking it around the country personally, setting up special one- or two-shot screenings for interested groups, and thus obtain playoff in this fashion. It's not a very exciting prospect, she acknowledged ("once you finish a film, you never want to see it again"), but it's one way to get some money rolling in. Having already made one film-

and a successful one at that, are distribs any more receptive to the young indie producer? Heller answered that one: it takes less time to get appointments, but they are still as hesitant about risking capital as they would be with a neophyte.

The panelists quite consciously avoided specific discussion on the labor angle, though both Miss Clarke and Moyer acknowledged that they could not have done their films had they been required the conferming the conferming the conferming that they are Moyer acknowledged that they could not have done their films had they been required the conferming that they are Moyer acknowledged that they could not have done to convention halfs. to conform with union regs. Moyer, who is facing explusion from his editors local for having helmed a non-union venture, commented: "As a union man, I'm not sympathetic to this kind of production. But as a producer-director, I know my film could not have been made

Heller noted that in most cases labor costs comprise no more than 20% of total production costs, and that, per se, union regs are not stiffling. However, there are times, he said, because of peculiarties in an uncertain shooting sked, requir-ing night shooting, etc., when union regs and scales can swamp a lowbudgeter.

Polite Regrets

Continued from page 5

is stubbornly attempting to keep the merger from happening—to keep the SDIG membership from seeing the proposed merger agreement and expressing its voice on the matter. In the face of this easterners declare still that "a merger is desirable and necessary," contending that its officials "had devoted their best energies to arriving at conditions of merger that would best suit the needs of directors everywhere.

SDIG international board has decided to report to the membership the merger terms proposed by the Westerners. This, the Guild says, is being done "in the belief that the membership's opinion is what is required under these circumstances." Talks proceeded for nearly five months under tighest leak security measures, news of the developments being practically impos-sible to come by from either side

until Sidney broke the silence.
It was not the first time the two have sat down to talk merger. What apparantly kayoed things this time were some involved points dealing with membership provisions and legal representation. These were characterized by Sidney as major

Weeki Wachee Peakie: Underwater Premiere For Warners' Limpet'

Weeki Wachee, Fla., Dec. 23.
Joe Hyams, national publicity
director for Warner Bros. Picture, turned merman here to finalize the arrangements for an under-water

premiere of his outfit's "The Incredible Mr. Limpet" on Jan. 17.

Picture will be screened in world's first "dive-in" theatre for some 200 members of international press on hand for first showing of Don Knotts starrer about a man who dreamed of living like a fish. It was written by Florida author Ted Pratt

In addition to being the first underwater premiere, three-day junket will include a special underwater pressroom, plus the use of Weeki Wachee Mermaids as hostesses:

Weeki Wachee, located near Brooksville on Florida's West Coast, is known as the "Spring of Live Mermaids." A feature of the spring is a special 16 feet below-the-surface 500-seat theatre, where mermaids perform. Screen on which "Limpet" will be shown will be 20 feet under the crystal

clear waters of the spring.

Theatre has 19 huge plate glass windows, each 2½ inches thick, through which newsmen and newhens will view pic at least outwardly dry.

Proof that Hyams turned merman is photograph now in hands of all motion picture editors showing redoutable flack deep in depths of Weeki Wachee getting sigs of two mermaids. Wearing shorts (but no underwater breathing apparatus) his masculine form is shown off to full advantage.

Football & TNT

Continued from page 2

ment in supplementing the seating capacities for home games in a professional sport whose following has outgrown its stadiums. He told a press conference that next year he would let the individual clubs experiment with theatre tv for home games at their own option. As for the championship game this Sunday, Rozelle said he did not expect the local theatre telecast to be an appreciable boxoffice factor

and one sports arena for the largest possible seating capacity in a minimum of sites. The Exposition Hall of McCormick Place will be set up to seat 6,000; the International Amphibitatory will have tional Amphitheatre will have 11,-500 usuable seats; and the Coli-

seum 8,000.

TNT's Eidophor projectors supposedly will beam a 760 square foot picture (about two and a half times as large as the ordinary theatimes as large as the ordinary thea-tre-tv image) with the clarity of a fine motion picture. Or so says TNT prexy Nathan Halpern. This will be the first time the Eidophor system will have been used for a sporting event. Its previous uses have been for industrial and government closed circuit communi-

'Merry Widow'

"Tales of Hoffmann," with electronic sound, Frankenstein-like effects and added char-acters, completely misfired here. There was hardly need to stuff the canvas of this operetta with screened sociological inuendoes depicting the corruption of the Belle Epoque, with rightmarish pictures of the first World War, with horrific visions of a crum-bling world. "Widow" gains nothing by that; on the contrary; the planting of such irritations, the epilog of soldiers pointing their guns towards the public, the machine-gunning, the vision of Apocalypse are dreadfully out of place in so frail a canvas.

A great pity for, otherwise, "The Merry Widow" has been beauti-fully staged and has visually a lot to offer. It is well sung, too and would have been a perfect Christ-mas and New Year treat. But the tortuous ways followed by Bejart, whose frenzied quest of originality seems unprecedented, defeat its goal. It is hard to imagine that the scandal created will help the career of this overambitious show.

De-Subsidized Producers Abroad Forced Out of Specialized Film Market; Boon for Yanks — Aldrich

Town & Country Chain Sue as To Monopolistic Conspiracy, N.Y. Law

Suit asking damages of \$700,000 has been filed in Supreme Court, New York's Nassau County, by Town and Country Theatres against United Artists, Century Circuit and Skouras Theatres Rather than the usual kind of antitrust acton, this one Kes been instituted under this one has been instituted under the Donnelly law of N.Y. State and alleges conspiracy, monopolis-tic arrangements and discrimina-

Plaintiff operates the Glen Cove, Town, Wantagh and Hewlitt Theatres in Long Island.

Gregory Peck

writers and considers them most

whiters and considers them most important people in pix.)
Whether "stars" are born or made—"I don't think there's a rule about it. Some people are born with a gift, others learn somehow, and both kinds can turn out to be good performers. Something probably has to be born in you,

a need to communicate."

Question that really set him off was "What do you think the public gets out of films and what about censorship?" Peck commented "I think the public gets what is coming to it. If there is a better kind of censorship than what we have now, the Motion Picture Association of America's Production Code. it will have to come from the pub-lic. It is a problem that we have to keep grappling with. But you must remember that both the MPAA and film producers react to public opinion. The production side cannot bear the full burden

of responsibility."

Peck isn't keen on the "versatile" performer who uses putty noses, etc. to keep changing types. "I would rather see a man perform, than an actor. Versatility is an overrated technique."

He diplomatically refused to name a "favorite" leading lady but admitted being fond of Audrey Hepburn, Ava Gardner and Ingrid Bergman. Of other actors; he prefers "Laurence, Olivier, Spencer Tracy, well, I like the older fellows."

· Hollywood, Dec. 23. A vast European market is opening up for the right kind of American motion pictures, created by insufficient financing for the product of European filmakers, pro-ducer-director Robert Aldrich reported upon his return from two and one-half weeks of distribution confabs abroad.

Aldrich stated that growth of the Common Market, under which subsidies will be eliminated for producers to avoid competition, has made money hard to get. Thus, in most areas, according to pra-ducer, there are few pix being made and great opportunities for American films to fill this vacuum, But, Aldrich stressed, the pic-

tures they want are not the usual frothy comedies or light farces being sent now. Producer asserted "The American film industry now has the opportunity of making the kind of pictures Europeans are making and distributing here with great success." He stressed these are "less expensive films that can have an increasingly important remunerative value in Europe, just as the same kind of pictures are made and sold successfully both in Europe and in the United States.

Situation would involve a totally new distribution attitude on the part of U.S. companies, according to Aldrich, who points out they are "reluctant to change their pattern and give producers money to make the kind of pictures that can fill this market." Aldrich himself several weeks ago disclosed plans to make a series of pix in the \$250,000 budget area which, he feels, would do well in this market, but he stresses "one little producer cannot change the entire trend and the U.S. industry is losing a bet in not taking advantage

of business that is there."

Major problems abroad, under common market system, is for independents who are unable to finance, Aldrich said. This is particularly evident in England, where release is controlled by two major circuits and indies rarely are able to break through, producer said, Result is no production, paving the way for the Yanks. Producer asked the U. S. industry to take advantage of its knowledge on how to make pictures, looks to new methods of financing and distribu-tion and make and sell the pix that Europe wants to buy.

After 31 years of great steak dinners, **New York's Official** Steak House opens for lunch.

But lunch is a pretty skimpy word to describe the great hickory-broiled steak, crisp salad, fresh vegetables, baked potato, apple pie and good coffee we serve from noontime on. Call us up, and we'll save you a table.



52nd Areet just west of Broadway • Circle 5-5336

Film Reviews

Pasazerka

with an unusual medium length supporting pic. This has a moving comment to make in its own right. It also appears a natural for specialized tv programming.

Pic starts with photos of Munk and explains the status of the film. Then, with stills, it shows a German woman on a ship coming back to Europe and her sudden sight of a face from out of the past. She tells her husband she had been an overseer at Aushwitz during the war, but she had actually saved one woman or tried to.

Her virsion is shown and then what really happened. It makes for one of the most balanced looks at this infamous time in human his-tory yet filmed. There is no hysterical piling on of monstrousness but the terrible descent to controlled annihilation is there.

Film also points up how people could somehow cope with all this bestiality by accepting it as an outcome of war. It is this strange human ambivalence that gives this unfinished but powerful film its great impact. The emotional as-pects of both the doomed and the are also starkly executioners blocked out.

A woman guard can cry over the death of her dog while people are being burned and slaughtered before her continuously. A German guard can smile when a little girl on her way to the gas chambre pets his dog. But he soon snaps to attention and goes on with his work of herding them along.

The leading characters are a German female guard and an inmate. The former somehow tries to assuage her later guilt, and during the camps, by helping one girl meet the man she loves and even saving her once.

Alexandra Slaska has the steely reserve and confused reactions as the guard that make her character at once ambiguous, frightening and sometimes completely clear. Anna Ciepoelewska has the right bearing and pride that can help her survive. But it is the late director Munk's uncering feeling for the complex and mixed up aspects of all the terrible things involved that help make this a stirring statement on what can happen when duty is taken as an excuse for human com-

portment. Witold Lesewicz has done knowing and comprehensive job or assembling everything as best he could. If, perhaps, some of Munk's points on the more personal plane may not be clear, his look at both the victims and guards in camps is burning and compassionate.

It shows that Poland lost one of its most gifted filmmakers in Munk's untimely death. After 20 years, this looms as the most profound look at the monstrous camps ever attempted. The film does not try to rouse hate or accuse but only to give an inkling of how human outlook can be swamped by war, indifference and vile values.

It is lensed with the right grayness and has the tone of an unhysterical summation of a recent terrible episode in human relationships. Mosk.

Les Tontons Flingueurs (The Gentle Gunmen) (FRENCH)

Paris, Dec. 17.
Gaumont release of Gaumont Ultra
Film Sicilia Chematografica Corono Film
production. Stara Lino Ventura. Bernard production. Stars Lino Ventura. Bernard Biler, Francis Blanche; features Jean Lefebvre, Sabine Singen, Horst Frank. Directed by Georges Lautner. Screenplay, Albert Simonin, Michel Audiard, Lautner from book by Simonin; camera, Maurice Fellous; editor, Michele David. At Balzac, Paris. Running time, 110 MINS.
Fernand Lino Ventura Raoul Bernard Blier Notaire Francis Blanche Brother Jean Lefebvre Patricia Sabine Singen German Horst Frank Antoine Claude Rich

This is a fair gangster comedy that should have an okay career on its home grounds. But this pic vacillates between parody, farce and straight action sequences to lose the snap and uniqueness for much arty theatre possibility abroad. However, on a few successful running gags, some solid comic scenes and okay playing, this could have playoff possibilities in other climes.

An ex-gangster, who has been clean for 15 years, gets a summons from an old friend to take over his gang and the future of his daughter. The man does so when his friend dies. Follows the subduing of rival elements of the gang of the camerawork although be knows the strength and limitations scout "Bible" locations and marrying off the girl before ginning and ending sequences give of the star. For sophisticated pal- Near East next month.

he can head back to his peaceful, honest life.

Lino Ventura emulates Jean Gabin in a rough, rugged portrayal that is more surface mannerism than true emoting. Sabine Singen is too mousy and colorless as the girl in question but a strong group of character players make up the roster of hoods. A neat touch is a gang fight with silencers while the girl's fiance's father comes to claim her hand, plus a big fight in eve-

ning clothes before the wedding. However, this has too much slang, forced dialog and uneven tempo to provide overall wit, inventiveneess and unity of tone which it now lacks. But director Georges Lautner has a brisk feel for parody that should make him okay commercially when he set-tles down and finds a more cohetone to his mounting. It is technically polished.

Mosk.

Bebert Et L'Omnibus (Bebert and the Train) (FRENCH)

Paris, Dec. 23.

Warner Bros. release of La Gueville production. With Blanchette Brunoy, Pierre Mondy, Jean Richard, Michel Serrault, Jacques Higelin, Petit Gibus, Directed by Yves Robert, Screenplay, Francois Boyer; camera, Andre Bac; editor, Robert Issnardon, At Ambassade-Gaumont, Paris. Running time, 90 MINS. Bebert Petit Gibus Paris. Running time, 90 MINS:
Petit Gibus
Jacques Higelin
Jean Richard
Blanchette Brunoy
in Michel Serrault
in Pierre Mondy

Producer-director Yves Robert struck it rich with a modest moppet bucolic warfare pic in "The Button War" two years ago. Pic was a sleeper that turned out to be a bonanza moneymaker. Now Robert wisely sticks to the same principles in his new ric which is somewhat richer in production, but is still a basically simple moppet

pic.
Film should do well on its home grounds if its determined quaintness and forced bonhomie and spontaniety make it a chancey art item abroad. However its generally pleasant, and has overall enter-tainment values. It could be a dualer or playoff item of some worth with tv possibilities also inherent.

Story concerns a pesky but win-

ning, curious but complaining, annoying but clever, five-year-old boy named Bebert who gets lost on a train while traveling with his big brother. Pic is about the fran-tic search for him. Much of the plotting is forced and there is not enough cogent observation of the little boy on his own. He is pushed into a mold of adult interpretation, even with a stream of conscious ness commentary.

But director Robert has moved the story briskly to cover the essential banality and lack of story values or true child insight. There is also, sometimes, a penchant for vulgarity for its own sake rather, than springing from characterization. But it all adds up to a canny commercial item that may well go the way of its big grossing prede-cessor, at least on European grounds. It is technically sound. Mosk.

White Hunter (COLOR)

Herts-Lion International release of Signal International (George Michael) production, written, directed by and starring Michael, Features David Georgiades, June Michael, John Haddad, Carole Michael, Roger Blake, Jack Hutcheson. Emilie Georgiades. Camera Gastman-color), Tim Spring, John B. Kennard Reviewed at Lytton Center, Los Angeles, Dec. 12, '63. Running time, \$6 MINS. (Eastman-Kennard.

Although this filmed-in-Africa adventure film is self-described as a semi-documentary, the only documentary value it can truthfully claim are occasionally well-photographed views of wild beasts in their natural habitat. Pic, intended for Easter 1964 release, was screened at this time for both Academy Award and Golden Globe consideration.

No moments of sensationalism are pased up, making it a possible, by slanted advertising, potential money-maker in the action and violence market.

Evidently, Michael's purpose has been to have his own adventures the was born in Africa and has written about it extensively) captured on film by professional

the impression, being so amateurishly conceived, of home-movie bits attached to the more professional footage. Re-enacting his "life among the fierce denizens of the Dark Continent" (and with members of his family, friends and natives supposedly playing them-selves), Michael has, probably un-intentionally, created a portrait of a bloodthirsty "white hunter" with little compassion for the animals slain.

Despite the excuse that he switched, at a certain point in his life, from gun to camera, it's hard to excuse the slaughter shown in recapturing his early days. The killing done then, added to that filmed, adds up to an appalling total.

Some infrequent but fascinating shots show a pair of lions swimming a stream; two male giraffes fighting (each using his long neck for pile-driving effect as he slams his head and neck against his opponent); a baby leopard and a small baboon playing together like two puppies; and an ominous view of four lionesses stalking deer along a well-traveled highway, ig-noring the humans for more defenseless prey.

To accept the film seriously as documentary one must also accept events presented as factual and without exaggeration. How, then, to rationalize an early shot show ing a spear being plunged into the back of a native; animal after animal being killed befeore your eyes; endangering the lives of natives when, according to the script, Mi chael's gunbearer demonstrates his "position" by driving the white man's car straight at a group of villagers.

Strange result, presumably unintended, Michael's portrayal of himself makes him a vain, selfopinionated man, with no discernible feeling for animals or many of the natives other than his spo ken assurance. An evidently faked fight between a leopard and a hunter is so poorly handled that it evokes laughter rather than chills and could smartly be edited out of the film.

The sound, evidently dubbed, is excellent with only minimal use of jungle sounds. The commentary, evidently spoken by Michael, in he resonant and well-modulated voice of an experienced lecturer, is not particularly outstanding and, in spots, even embarrassing, such as describing a rogue elephant as "a killer who moves with the speed of lightning," only to have the camera pan to a slowly-ambulating pachyderm, galumphing along with no visual sign of con-

A Stitch in Time

London, Dec. 17. Rank Organization release of High Stewart production. Stars Norman Wisdom, Edward Chapman, Jeannette Sterke, Jerry Desmonde. Directed by Robert Asher. Screenplay, Jack Davies; camera, Jack Asher; editor, Gerry Hambling; music, Philip Green. Reviewed at the Odeon. Haymarket, London. Running time, 94 MiNS.
Norman Pitkin Norman Wisdom Grimsdale Edward Chapman Norman Wisdom
Edward Chapman
Jeannette Sterke
Jerry Desmonde
Jill Melford
Glyn Houston
Hazel Hughes
Patsy Rowlands
Jeter Jones
Ernest Clark
Lucy Appelby
Vera Day
Frank Williams
Jenny Morrell irimsdale Janet Haskell Sir Hector
Lady Brinkley
Welsh
Matron Amy Russell Professor Crankshaw Lindy Nurse Rudkin Or. Meadows Jenny Morrell
Patrick Cargill
Patrick Matthews
Pamela Conway
Danny Green
Johnny Briggs
John Blythe Benson Woman Patient Ticehurst

Together with turkey, plus pudding, and a steep rise in road acci-dents, Christmas always brings a Norman Wisdom picture. For the last 10 years, this annual event has boosted the seasonal trade, and the latest is Wisdom's best since "The Square Peg." It gains by economizing on plot, but devises a string of farcical events that put the pintsized Wisdom through the full pratfalling routine. The thin thread linking the scenes has Wisdom as a hapless butcher's assistant caus-ing constant commotion in a hospital, where his employer is undergoing surgery for a swallowed watch. He gets banned from the place by the hospital boss, Sir Hec-tor (Jerry Desmonde), and the re-mainder of the running time is taken up by his bizarre attempts to.

regain entry. captured on film by professional cinematographers as a cinematic biography. Tim Spring and John B. Kennard have done a good job of the camerawork although be
springing and soding segments.

The sketches follow each other other cameramen will be assigned to the remaining segs of the film. Huston, who left New York Sun-Davies's script is the sixth he's day (22) to return to his home in written for this comedian, and he in Ireland for the holidays, plans to knows the strength and limitations.

Catholic Concern for Civil Rights

Evidence multiplies in periodicals published and edited by Roman Catholic clergy that there is a tide of liberalization running. Another recent instance is an article of Russell W. Gibbons in the monthly, "U.S. Catholic" originating with the Claretian Fathers at Chicago. This treats of "Catholic Neglect" in the past of civil liberties in which connection it quotes the Jesuit theologian, John Courtney Murray: "The love of the common good is an obligatory virtue."

Remembering Catholic influence in censorship policies of Boston, Chicago, Baltimore, Cleveland, Akron, Detroit and elsewhere show business is probably inclined to think the example has been narrow. Gibbons' article definitely agrees. He finds fault with habitual viewpoints—that Catholics ought not to exercise leadership in civil lib-erties and that an interest in the concepts of free press, free speech and free literary expression is actually suspect on the face of it.

The article proceeds this way:
"Why Catholics do not feel a sense of outrage at the violation of the rights of others is a question which those active in the social action apostolate have been confronted with for years. Being for the Bill of Rights is a true test of an understanding of justice and injustice.

"We cannot be for the Bill of Rights for ourselves and our friends, fluctuating with our political, social, and religious preferences. It is all or nothing, for no man's rights are safe unless

all men's rights are respected.

"And this means that the Constitution becomes color-blind when a racial issue is involved and that it takes no loyalty test to pass judgment on political unorthodoxy. It means that the Black Muslim and the Jehovah Witness have equal rights under the law as do the Presbyterian and the Jew. It means that the Communist who confines his activity to the scapbox and the printing press is under the same protections as is the racist politician in Mississippi.

"The crippling conformity which looks upon dissent as suspect and even subversive has found ready acceptance among many American Catholics. Quickly forgetting that Catholics were declared to be subversive some 200 years ago, many have joined with the descendants of their prosecutors to define what is and what is not 'Americanism.'

"When the shrill cries of the Royal Oak radio priest went out over the airwaves into millions of American homes in the 1930s, creating an image of the church as anti-liberal, anti-intellectual, and even anti-Semitic, there were few Monsignor Ryans who spoke out against this distortion of the gospel of 'social justice.' "Later, when Congress in one of its manifestations of fear in the wake of social change allowed a Texan by the name of Martin Dies to form a committee to equate dissent with subversion, its work was applauded by most of the American Catholic press.

"And when Senator Joseph McCarthy was running roughshod over the Bill of Rights—and making the attorney general's list a handy reference booklet for all sorts of Watch & Ward societies it was a lonely Bishop Sheil who stood ground and called his

ates. Wisdom is mechanical, and he plays up the sentiment of the "little-man" up against authority to cloying effect.

The charm, in fact, is fabricated, and he's more of a butt than a personality.

There's an overspill of molasses in Wisdom's relationship with the orphan lassie, guaranteed to bring out hot flushes, but this stab at bringing out the human side doesn't intrude too much. Edward Chap-man is fine as the principal partner-in-gags, with Jerry Desmonde providing familiar wrath and in-dignation as the pompous Sir Hector. Jeannette Sterke has no chance to be more than decorative as a friendly nurse, largely because Wisdom is wisely deprived of love-interest in this one. Other thesp support is functional, with Jill Melford, Patsy Rowlands, Peter Jones and Glyn Houston briefly registering types.

Hugh Stewart's production is economical, and occasionally shows it. But Robert Asher's direction is dashing, and has learned much from the speedup techniques of the Keystone Cops. Jack Asher's lensing is okay, and a jaunty musi-cal soundtrack comes from Philip Green. In fact, it's a breezy offering for the star's addicts, who don't demand much more than that he should fall down with versatility. It's the most horizontal comedy in

Huston's 'Bible'

Continued from page 2

stars will have to carried on salary from shooting start to finish. Also, though shooting will last at least 12 months, it will not necessarily be continuous.

The director has already pacted nature of the film, no high salaried Ernest Haas, famed still photograher, to work with him on the Creation sequence. For this sequence, says Huston, Cinerama already has ordered the grinding of new lenses to make possible the photographing of microscopic organisms, which are to be a part of his and Haas' conception of the continuously creative life cycle. Other cameramen will be assigned

Columbia Meeting

Continued from page 3 meeting voted overwhelming approval to the assorted propositions. These included (1) the reelection of Schneider and all other incum-bent directors, (2) the previouslyreported stock option plan for 1st v.p.-global production head Mike J. Frankovich and senior v.p. Sol A. Schwartz and (3) a pension plan about past productions' residual for key employes.

Rembusch Rises

Trueman Rembusch, Indiana exhibitor and longtime exhib associa-tion leader, took the floor at one point, was recognized, and he charged Columbia with price-fixing and a preferred relationship with a theatreman customer who also happened to be a Columbia stockholder. He claimed he was in the office of a Col sales exec in New York and heard arrangements being made for the admission scale 'Lawrence of Arabia" Broadway.

Schneider made no explicit reply, commenting that this was a matter to be considered in other channels

The Screen Gems area was covered by Jerome Hymas, topkick, who noted the coming year is looked for as meaning further

Also approved was the increase in authorized stock to 3,000,000 shares, from 2,000,000 as of present, with this extra issuance to be possibly used for possible but as of now unspecified arrangements for personnel and property. Charles Schwartz assured the meeting, particularly Gilbert, that there'll be no dilution of present stockholder equity because "something of value will be received for the stock issued."

How come the stock is not selling at a higher price? Schneider replied he thinks the issue is a "buy" but "I can't tell Wall Street that." A voice from the floor was heard to allege that "in some Wall St. opinion management is serving its own interest, rather than the stockholders."

In an unusual turn of events, Rembusch offered a motion to table the employe-benefit plan and Charles Schwartz killed this by immediately voting in the negative in behalf of the managementheld proxies which he and Malamed signed on the spot.

Nat'l Film Finance Corp. Acquires **Full Control of Brit. Lion Films**

London, Dec. 23. On the eve of last Friday's (20) House of Commons debate on the British film crisis, the government-owned film bank, the National Film Finance Corp., announced it had acquired complete control of British Lion Films. The amount involved has not been disclosed, but NFFC managing director John Terry said it was a "very substantial figure." The deal is believed to involve a payout of over \$2,000,000 to five British Lion directors.

The five directors, who will share this coin are David Kingsley, chairman and managing director; the Boulting twins, Roy and John; and the producing team of Sidney Gilliat and Frank Launder. Their fu-ture with the company appears unview is widely held, however, that they will not be able to remain in office for very long after receiving what is locally known as a "golden handshake."

it became known that the NFFC gave the British Lion directors an option of acquiring complete control of the company, but this would have required a cash payment of \$4,200,000 by the end of the year. It was impossible for them to comtemplate raising such a sum so quickly, particularly with the Christmas holidays intervening. with the

The news came as something of a surprise to the industry in view of the fact that the NFFC had until next March to pick up its option for control. Such action, however, was one of the proposals put forward by the Federation of Film Unions when a deputation met Edward Heath, the Minister for Industry, earlier in the month. George Elvin, secretary of the FFU and also general secretary of the Assn. of Cinematograph, Television and Allied Technicians, welcomed the news, and described the decision as a great victory for the unions'

The big question mark raised by the announcement is whether the government will decide to own and operate British Lion and maintain it as a third force in the industry, or whether it will decide to sell out to private investors. The NFFC intimated some time back that it would want to sell British Lion and some leading industry observers believe that this could be the first step towards such a move. If that is the intention, it could well be that the present directors will be asked to stay on and run the company until there is a further change in ownership. in ownership.

The NFFC has played a major role in the affairs of British Lion-since it was first set up by the Labor government in 1948. At that time, it advanced \$8,400,000 to the company, which was then headed by the late Sir Alexander Korda. When the company was again in financial difficulties, the corporation set up British Lion Films, and assumed control. The directors acquired a substantial holding in the company.

Last year, out of profits, more than \$1,500,000 was repaid to the NFFC. During the last few years, British Lion has made aggregate profits of over \$4,000,000 and is ex-pected to add to the total on its current year's trading. The British Lion assets include the Shepperton Studios, which closed earlier in the month until next April.

It had always been the view of the British Lion directors that, sooner or later, the NFFC should acquire their holding, as it was felt desirable that the government should maintain its stake in the industry. They did hope, however, that they would be invited to stay on and run the company, but this has not, so far, been formally sug-

Egberts on Looksee Of *Metro Aussie Cinemas*

Sydney, Dec. 17.
Arthur Egberts, international prexy of the Metro film loop, is here for a looksee of the local Metro theatre setup. Egberts will jet back to his N.Y. base sometime the week. time this week.

Metro operates a chain of cinemas and drive-ins here in opposi-tion to Greater Union Theatres

Wilcox Appeals Court Decision in UA Case

London, Dec. 23. Herbert Wilcox is to appeal the High Court decision ordering him to pay \$33,042 to United Artists under a personal indemnity he gave in 1955 in connection with the financing and distribution of his films, "Lilaes in Spring" and "King's Bhansody." films. King's Rhapsody.

The producer claimed that his indemnity was to operate only if North and South American re-ceipts from the films failed to cover all commitments by May, 1965, but the judge ruled that it should be paid immediately. A stay

Vienna, Poor Burg With Lush Opera

Vienna, Dec. 23. Severely guarded are the secrets of the Vienna Statoper, the one undoubted extravagance of a modestly-run republic of 7,000,000 population. That the opera piles up a deficit of \$5,400,000 annually stands by itself as a jolt that would be taken from no other institution

The conventional alibi is to blame international singers, mostly Italians, and the contract under which La Scala of Milan ships intact various productions during a given season. Austrians are con-vinced that they are helping pay part of the deficit at La Scala which only is open six months.

A considerable bitterness against the Italians came to a head recently when the Vienna opera stage crew struck against a promoter from Italy and the company lost one performance, with resultant refunds. Even so Austria's own regulars at Statoper are paid whether they sing or not and this costs the house \$1,200,000 a year. The opera pays conductor Herebert you Karajan's private secre-

bert von Karajan's private secre-tary, Baron Andre Mattoni, al-though said secretary is only in Vienna when the Maestro himself is in attendance (about 35 evenings a season). Karajan cannot reside in Vienna for more than 180 days a year, as he would be subject to

local taxes.
It has never been quite clear how much is spent for conducting, staging and directorial chores of Karajan. Some \$600,000 a year is spent for the offices of two directors (artistic and administrative). Karajan's conducting fee here is \$700 a night (\$24,500 for the 35 evenings) the rest is for staging directorships and some incidental

During season 700,000 people attend the Vienna opera. About 500,-000 occupy seats, 200,000 are standees. Some 9,000 subscribers take up 50,000 locations yearly.

Rank Extends Hotel Interests in Ireland

Dublin, Dec. 17.

Rank Organization is negotiating for acquisition of Kinsale Boats, deep-sea angling outfit based at Kinsale, County Cork, and including caravan site, top class restaurant, fishing tackle shop and boats. Deal is expected to be completed soon. Organization is un-derstood to be planning a hotel development at the site associated with the angling centre. Hotel will be in competition with another English-based company, Trust Houses, which owns and is extending Acton's Hotel, only other major

hotel there.

Kinsale will be Rank's third
hotel project in Ireland. Company already controls South County Hotel here, now being extended; and Silver Springs Hotel at Cork which is building. Restaurants associated with the cinema chain heve been upgraded for new business.

ROBERT STOLZ from his Vienna base recaps

Matings of Politics and Music

another Interesting Feature in the apcoming 58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

Col, British Lion **Deal Extended**

Confirmation of the extension of the deal between Columbia and British Lion, whereby the output of both companies is distributed throughout the United Kingdom by BLC Films, was given here last week by Mo Rothman, chairman of the BLC board and Columbia's international topper. The contract, first signed in March, 1961, has been extended to run another three vears and signatures will be appended to the documents within a few days.

At a trade press confab last week, Rothman was at pains to emphasize that BLC is a corporate entity in its own right, and while at present confined to releasing output of Columbia and British Lion, would welcome overtures from other distributors who would like to use their releasing facilities. Rothman declined to com-ment when asked whether representations had, in fact, been re-ceived from other companies.

While deliberately avoiding the question of the British film crisis, with the delays in getting early playdates for British, and even American, product, Rothman indi-cated that recent developments in Britain were comparable to what was happening in other parts of the world. There had been a de-cline in production in Italy and France, with some compensatory increase in Hollywood.

He indicated that Colmubia would have about eight European films coming through in 1964, with a further 12 already firmed up for production in Hollywood. British Lion itself has eight British pix skedded for 1964.

Despite Loss of 1st Round, Backers Of Higher British Quota Continue **Optimistic; Close Vote Seen Hopeful**

Italo Crix Assn. Backs Critic Fired From Job

Rome, Dec. 23. Gino Visentini has been reconfirmed as head of the Italian Film Critics Assn., after a heated session. Principal debate centered around censorship, which the meeting voted to abolish, and on the recent firing of Visentini from his job as critic for the Rome after-noon dafly, Giornale d'Italia. In last-named hassle, the crix

reaffirmed their solidarity Visentini for "refusing to abandon the dignity of the (film) critic's profession." Critic reportedly was pinkslipped for refusing to modify his review of a couple of recent releases to conform to views of paper's owners. Critics likewise invited its members to refuse to accept offers to replace Visentini.

22 Countries On 'In' List for '64 **Cannes Festival**

Changes in the rules for the next Cannes Film Fest, April 29-May 13, also include a list of 22 nations from whose ranks the pix will be chosen. Countries were picked on their showing at Cannes the last three years.

This may eliminate squawks from those nations not included, except from those who feel they made a better showing than those countries on the list. For example, India is out in spite of the fine films of Satyajit Ray ("Pather Panchali," "Devi") while West Germany is in as are Austria and Yugoslavia who have not been outstanding at Cannes of late.

Be that as it may, films for the 17th Cannes caper will come from Argentina, Austria, Belgium, Brazil, Canada, Czechoslavakia, Ger-many, Great Britain, Greece, Hungary, Italy, Japan, Mexico, The Netherlands, Poland, Rumania, Spain, Sweden, U.S., USSR., Yugoslavia, and of course, France.

Each country will have the right to submit one feature and one short

Commons Holds Prelim Debate On Film Crisis, Tony Blasts Council

Commons held a short, prelim debate on the current crisis in the local pix trade on Friday (20) which served to give the situation

either government-induced or in-tra-industry innovations, as recom-mended by MPs varied from furth-er, emphatic urging of a 50% British quota, to the creation of a "third force" within the trade. Most accusing speech came from Capt. Lawrence Orr (Tory) who suggested that the statutory Cin-ematograph Films Council was dominated by the influence of the two major companies, the Rank two major companies, the Rank Organization and Associated British. He insisted the government should be wary of Council's rec-ommendations, such as the decision not to increase the British quota to 50% (which the government has accepted), "Domination of the two major circuits is the root of the trouble" he said, "and the government should act to introduce more competition into the industry."
Questions Government's Motives

Orr questioned the government's motives on allowing the National Film Finance Corp. buy up British Lion because British Lion represented the one "buffer" company er entries stood in this country which traded with able exposure.

both Rank and ABC; while others The public gallery crammed with were "tied" to one or other of the film industryites, the House of big circuits. He described the deal whereunder the five directors had been asked to hand in their resig-nations as a "shabby maneuvre" in order to get rid of a management Recognizing the need for a further debate both government and In reply to questions, James

run privately and not by the government"), would not be sold to either Rank or ABPC. "But," he said, "condition of sale was that the purchaser would continue to offer the same facilities to independent producers and that it should be operated as a 'third force!'
Opening the debate, Mrs. Eirene

White, a member of the CFC, named that state of the current British market as a "crisis of confidence." Though the industry has had them before, she said, this one goes deeper and is more worrying. In effect, she said the people who

were bleating about not getting re-lease dates were not the failures of the business but some of the most talented members of the trade. She suggested the setting up of a third circuit which would comprise not only indie exhibs but

Although the campaigners for higher British Quota lost the first round in their fight when the Films Council decided, by nine votes to seven, to maintain the status quo, they have not aban-doned hope. The struggle is to continue, and political pressure will be stiffened during the coming weeks.

The close vote has given added encouragement to go on with the campaign. The seven votes for raising the Quota to 50% came from the union members, from the Federation of British Film Makers rep and from some of the independent representatives on the Council, including Mrs. Irene White, M.P., who initiated the adjournment debate on the industry crisis in the House of Commons last Friday (20). She is one of the principal Labor spokesmen in the Commons on film industry affairs. The unions reckon they lost an additional vote through the ab-sence through illness of one of their members at the Council

As part of their pepping up cam-paign, the unions are requesting a further meet with Edward Heath, the Minister for Industry, who is responsible for film industry affairs in Parliament. They, and the Federation of British Film Makers, had deputations to the Minister a fortnight ago, but the situation has deteriorated since then, and they now want to press for imme-

diate action.

The pressure will be vigorously maintained until the meeting of the Films Council on Jan. 20, when the whole session will be devoted to consideration of industry reaction to the sub-committee report on monopoly tendencies in the industry. While it may not be possible to revive the Quota issue at that session, there will be strong demands for action to establish a third release, for increased funds for the National Film Finance Corp. and for a review of the whole barring system in Britain.

Miss Cardinale's Suit Over 'Leopard' Billing Seen Erding Amicably

Rome, Dec. 17. Threatened suit over billing filed by Claudia Cardinale against Titanus Films of Rome and 20th-Fox, producers and distribs of "The Leopard," looks headed for an outof-court settlement. Suit was pro-voked by billing given Alain Delon-ahead of Miss Cardinale in the 20th release in Britain, billing which the actress claimed violated her pact with Titanus, which had awarded her second billing after Burt Lancaster.

Quoted in Madrid, where she is winding her "Circus" stint for Samuel Bronston, Miss Cardinale said she was "very surprised and embittered" by the news, as "my

contract spoke very clearly."

She added, "I have asked the Christopher Mann Agency to susa top level airing, but have taking in Recognizing the need for a further debate both government and Opposition reps were talking in terms of changes within the declining biz. Degrees of change, the need for a further debate both government and Opposition reps were talking in the Board of Trade, would not give damage the release of The Leopassurance that British Lion, now ard in Britain for a legal cause of the open market ("it should be a look of the state of the control of the control of the control of the state of the control of

First Scenes of New 'Marco Polo' Completed

Belgrade, Dec. 17. Initial batch of scenes have been shot for the new version of "Marco Polo" at the studios of Avala-Film, the producing company serving the Republic of Serbia. This is being done as a Yugoslay-French-Italian coproduction in color. Initial scene was photographed on the terrain of the film city of Kosutnjak.

Camera work is expected to require four months, including location work in Montenegro, Dubrovwould overlap onto the major cirnik and Morocco. Pic is to be discuits. By this method, Mrs. White
averred, the big b.o. pix could
still source the big coin while lessQuinn, Peter Ustinov and Elsa averred, the big b.o. pix could cludes Orson Welles, Anthony still secure the big coin while less-Quinn, Peter Ustinov and Elsa er entries stood a chance of reason-Martinelli. No femme lead has been set as yet.

Current Trend Towards Westerns In Germany Sees 6 New Oaters Mulled

The current western trend in German pictures is truly something PAUL GORDON'S 40TH to wonder about. This trend continues and there will be, if nothing unforeseen happens, some six new German "A" horse operas next year. This means substantial working possibilities for Yank actions to When Guy Madison was tors, too. When Guy Madison was here a couple of days last week, he had extended talks with two of the most prominent German west-ern producers, Horst Wendlandt ("The Teasure of Silver Lake," "Winnetou") and Arthur Brauner ("Old Shatterhand").

It was in Brauner's "Old Shat-terhand" that Madison had his "Old Shat-German screen debut. The recent-Iy completed film will have its domestic preem in about three months. Madison enacts the heavy in this, Lex Barker has the title role. Constantin-Film will release "Old Shatterhand." It's the company that has the biggest German hit of 1963, "Treasure of Silver Lake" and "Winnetou," in release. Brauner signed Madison for four pix. It doesn't have to be all westterns, though.

There's a possibility that Hugo Fregonese, who directed the Brauner ("Old Shatterhand") western, will do the same on a western for Wendlandt. There have been talks between Wendlandt and Fregonese. American author James Wakefield Burke, who wrote the lion's share of Brauner's "Old Shatterhand," may also find more utilization in German western pix.

Meanwhile, Wendland's "Winnetou" also was preemed in Berlin. It got remarkably good reviews. In fact, the crix appraisals were surprisingly good if taken into consideration that the local scribes are very tough on German pix. Wendlandt tossed a memorable "Winnetou" party — along with Constantin-Film, the distributing company—on the roof garden of the Hilton hotel. He said that he's anxious to get an American name star for one of his 1964 westerns.

Metro's oldie, "Annie Get Your Gun," which Wendlandt purchased for Constantin-Film to release again (also this an attempt to cash in on that remarkable German western predilection), will come out at Easter. When the film was first shown in Germany about 12 years ago, it flopped at the box-office but garnered fine reviews.

RANK PLANS CHAIN OF **MOTOR INNS, LODGES**

London, Dec. 17. A plan for motor inns at strate zic points on trunk roads of Britain and across Europe was dis-closed by John Davis, chairman of the Rank Organization, at the opening of the new Rank motor inn at Maidstone, Kent. He envisaged a time well within the next 10 years when a family in England would drive for its holiday in Istanbul In such conditions. day in Istanbul. In such conditions, the Rank Organization would be able to chart the family's course across Europe, with top Rank motor inns established on the main roads.

On Tagalog Dialect

Manila, Dec. 23. Tagalog dialect films, popular here but sometimes criticized as not helping the Filipino film industry attain prestige, would be limited to 10% of screen time, under a proposed new municipal ordinance introduced by Councillor Gerino M. Tolentino, It would carry a 200 pesos fine for violation.

There is already 10% quota regulation on Tagalog dialect books, but it is ignored, claims the Councillor, because there is

no penalty clause.

City Council has recently banned "sexy, obscene and violent" films, without defining them, from patronage of under-18's, violators to be fined 100-200 pesos or given up to six months imprison-

ANNI IN SHOW BIZ

Berlin, Dec. 23. Paul Gordon, American residing in Berlin, has observed his 40th anni in show biz here. There's little that he hasn't done in the entertainment world. He directed and produced plays, pix and tele films, has headed theatres and promoted talents, and has come along as an author and publisher.

Gordon was one of the first here to link himself with television. In 1952, he founded, with a Stuttgart financier, the European Television Co. (ETG) which eventually became "the European company that has the largest ty film catalog." In between (1937-1951), Gordon spent nearly 15 years in Amer ica and became a U.S. citizen. He produced in collab with John Hall a new film version of Carl Zuck-mayer's "Captain of Koepenick" in Hollywood.

In 1937, Gordon was forced to leave Germany, Goebbels let him know that he didn't like Gordon's then upcoming staging of the play, "Is Love a Society Game?" Gordon cracked: "And I don't like Goebbels." The Gestapo didn't find this funny at all and arrested him. Only through the intervention of the Hungarian Ambassador the Cordon released from init was Gordon released from jail. But he had to leave the country immediately. He returned to Ber-Vn in 1951.

22 Countries

Continued from page 17

which, in principle, the fest must accept unless they can suggest that a film is unworthy. Others may be invited by the fest from any of these countries. It is not clear if pix from countries outside the list, if strong enough, may also be invited.

Anyway, the list excludes Africa, the Middle East and various coun-tries in the Far East and in South America. Countries could protest and there may be some future squabbles since Cannes is still a diplomatic fest. It remains to be seen if the quality will go up at Cannes next year and whether this move will cut down entries.

Up to now such countries as France, Italy and the U.S. have usually had three entries each and sometimes four. However the ple-thora of fests may force these countries to cut down Cannes entries to spread their better pix among the other festivals.

A Real 'Phantom' Film

Vienna, Dec. 23.

VARIETY

Peter Labutta, unemployed most recently, showed more imagination than some motion picture producers. That's what he wanted to be, but now he's waiting trial. Advertising for stars, starlets and talent" he invited the prospects to come to the Rondell cinema here, and induced them to pay a membership fee of \$4. With only 37 duped (his mother meanwhile returned the money), not much damage was done, except for the letdown over not cetting into films. over not getting into films.

The most curious point of the case: He told the potential actors that he would shoot a "phantom motion picture." Now he argues, "I did not lie it actually was a phantom."

'Miracle' Record **Tokyo Grosser**

Biggest success story of the sea-son here "Miracle Worker," which lived up to its title by grossing around \$230,000 in its first seven weeks at the Scala-za, smashing numerous records for the house. It is unlikely that its marks will be headed for sometime. Early morning showings at other theatres were used to capture overflow audiences from "Worker."

Arresting sidelight is that almost nobody wanted the picture. United Artists had rejected spending an import license on it earlier in the year—before Ann Bancroft and Patty Duke copped their Oscars—and offered "The Miracle Worker" to the Japanese indie importer-distribs.

Several also turned it down before Towa bought it for what turned out to be a steal. Towa prez Nagamasa Kawakita says he went heavy on promotional spending, aiming particularly at schools and cultural groups. And it's paying off like an oil gusher.

Loch Ness Monster To Star in Brit. Pic

Glasgow, Dec. 23. The Loch Ness Monster, mysterious denizen of a Highland loch, may be Britain's next film star. Robert Hartford-Davis, producer director of Tekli Films Productions Ltd., is here enroute to Inverness to seek locations for the produc-

Lensing is set to start in January. Scenes will be shot of Loch Ness, and of the crofts, cottages Ness, and he is shooting the film and countryside around the loch. According to producer Hartford-Davis, a monster exists in Loch with this in mind.

East Germany's Legit Feels Pinch

Many Plays 'Announced' But Not Many Actually Presented—Economy Now More the Rule

Berlin, Dec. 23. The theatrical season has started The Rank chairman also revealed that the company is to build a ski lodge in Scotland and has acquired an angling centre at Kinsale, in South Ireland.

Would Put 10% Quota

The Wall' in East Berlin. A few smaller houses were the victims of the re-organization by the Ministry of Culture socialism but in many cases a term of last season. Resultantly some were shuttered, certain ensembles merged, "non-essential" artistic personnel dismissed. Even in the East's cultural section, up to now heavily few performances of their work. tural section, up to now heavily favored and endowed by the People's Democracy, economy is now

> Partly to blame is the alarming loss of audience which has occurred lately.

feet.

Repertories of the roughly 60 important theatres in East Germany suggest that about 30% of the plays are by authors of the Soviet-zone, 26% are classic plays, 15% are by "western" authors, 12% by "folk-democratic authors (meaning these known only behind the Iron Curtain the remaining 17% are taken up by authors from the Soviet Union. Some 59 premieres and "firsts" are agitation against the overlord.

An always sure bet are the announced—but it is doubtful that all of them will take place! Experience of past seasons dictates skepticism.

Of the 130 plays "announced" there have last year, only 31 actually had an last season.

opening night. At the beginning of 1962 an order from the Culon the other side of "The Wall" in tural Ministry obliged each thea-

> One of the few exceptions is the play of the "playwriting worker" Horst Kleineidam whose play "Schmidt's Millions" was taken over by 7 theatres after its Leipzig opening. The main theme (a generally beloved and frequent one) is about a "socialist brigade." other successful play of this kind is Halmut Saskowski's "Stones in the Way" which has had 14 pro-ductions and is perhaps the only play to show some building and outline of characters-whereas the highly praised play (by the party organ) "At Night When All Cats Are Gray" typical of old-fashioned comedies with a twist of peasant

> Bertold Brecht plays of which a part from the performances at his own "Berliner Ensemble" there have been 19 productions

International Sound Track

London

Samantha Eggar has set for role in "The Collector," which William Wyler is to direct for Columbia. Terence Stamp, has male lead. Film will be coproduced by John Kohn and Jud Kinberg . . . Warner Theatre is to be equipped for 70m presentations next summer. The house will go dark for some time for redecoration and modernization, and will re-open with "Cheyenne Autumn," which will run on a hard-ticket basis until "My Fair Lady" is due in 1965. . "The Golden Head," formerly known as "Mille Goes to Budapest," has completed filming in London after extensive locations in Hungary. The Cinerama-Hungary in convenient is syncial to be released in the late and the garofilm coproduction is expected to be released in the late spring of Luchino Visconti wrote to the London Times expressing regret that there was nothing he could do to prevent the circulation of a version of "The Leopard" which he had neither seen nor approved before its presentation to the public. He expressed hope that "through someone's goodwill" the original Italian version might be shown in a London theatre and thus give the English cinemagoer a chance to choose whether to see the American version or his production . . . The first Circlorama film to be made in Britain has now been completed and will be shown at the Circlorama cinema in Piccadilly Circus towards the end of January next. Film involved the use of a unit of 11 synchronized cameras, and called for several months of experimental work. It was produced for Searchlight Films by Stanley Long, with Arnold Miller as director.

Paris

Henri Deutschmeister, head of Franco-London has set up a distrib adjunct. He has picked up a first pic by a femme director Paule Delsol, "La Derive" (The Drifting), for release. This unusual offbeater, about a lazy, inarticulate, but deep feeling girl, drifting through affairs, has gotten critical notice even before release. Jules Dassin is winding his comedy-suspense pic "Topkapi" (UA) here, but the assorted thesps in the pic are already preparing all sorts of projects while Dassin would like a long rest. Melina Mercouri will do a pic with Harry Belafonte based on the Jacques Deval play "Romancero." It will be about a preacher trying to save a lady of easy virtue but falling in love instead. To be made in a tropical locale next spring, the pic reportedly will not deal with racism, it will just ignore it. Maximillian Schel has been offered the lead in Alan Jay Lerner's new musical "I Can See It on a Clear Day." He will play "Hamlet" in German at the Theatre of Nations Fest here next year and has written a play "A Man Named Herostrate" about tormented man longing to commit a crime to impress society. Peter Ustinov is directing the French version his legit hit "Photo Finish," and is winding another play on capital punishment "Life in My Hands" and working on another,

Kidapping of Frank Sinatra Jr. got frontpaged for days here. The ever-recurring bit about Greta Garbo returning to pix is on again. Now comes a report from Budapest that Melchior Lengyel, who wrote "Ninotchka," there for a visit and research, says that she will make a comeback in a pic "The Blonde Empress" based on the last love of the Empress Elizabeth, wife of Emperor Franz Josef Lengyel is in Hungary looking up aspects of this historical affair. Sam Spiegel would purportedly produce and it would be made entirely in Hollywood . . . Plenty of show folk investing in the private yacht harbor that starts building in Cannes next month. It should be ready for the next Cannes Film Fest, April 29-May 13, and many people may be coming by boat to the affair rather than by train and plane. Charles Armaveur was one of the first to buy a share in it... Several magistrates sociologists and psychologists blaming a Cinema-Truth pic "Le Chemin de La Mauvaise Route" (Way of the Wrong Road), of Jean Herman, as being responsible for the death of Jean-Claude Grandvallet who planed himself in this pic depicting his life. They deal it extends who played himself in this pic depicting his life. They feel it caused exhibitionism and led Grandvallet to continue stealing cars for pleasure though he could not drive. He was killed in a recent accident during one of these joy rides. Others feel the film gave a valuable insight into unbalanced youth and was not the cause, but rather a warning of what may happen. It might lead to more censoring of these type. pix . . . Local public relations man Georges Cravenne now repping Samuel Bronston here. Cravenne also dittos for Otto Preminger . . . A short called "Sucre Amer" (Bitter Sugar) is being shown privately for it will probably not get a censor visa. Made by Yann Le Masson in the French island possessions of Reunion, it shows how ex-Prime Min-ister Michel Debre was elected as an assemblyman. It has votes cast by deceased people, which seems to be an island penchant. One of the questions in a graduation exam of a leading architectural school here was "How would you build a house for Orson Wells?" It depends on whether they saw "Citizen Kane," "Macbeth" or "The Trial," it seems.

Rome

Marcelle Masterianni on busy sked: currently in Milan for Marce Ferreri's "The Man with the Five Balloons," which he follows with "Casanova," also for Carlo Ponti, then "The Stranger" and "The Ballad of the Count D'Orgel," last two under direction of Luchino Visconti. Arthur Cohn at Flora Hotel, winding production of "Dog Eat Dog". Comedian Toto awarded medal for his 100th Italo feature.

Disney-inspired songs slated for tv projection from San Remo over Christmas to tub-thump for upcoming Disney releases; marks second year for pub-ad effort . "Lawrence of Arabia" is not only considered "British" at Acapulco Fest: it's also raising the British screen quota in Italy, thanks to healthy grosses racked up by Spiegel effort entered as British here as well.

Assia Noris makes her screen comeback after 14 years absence (and 222 turned-down scripts) in Aston Film's upcoming production of "La Celestina," to be directed by Gianni Puccini from tragicomedy by Francisco De Rojas; play had two-year Paris run but was banned for "immorality" in Spain; script is being wound by Sandro De Feo, Giorgio Stegani, Continenza, and Baratti.

Martin Manulis, producer of "Days of Wine and Roses," here with Leon Shamrey and art director Richard Day to set shooting plan for "Casendra at the Wedding." for which three weeks Borne least for

"Cassandra at the Wedding," for which three weeks Rome locations under direction of Serge Bourguignon are slated in April-May of '64; 20th pic will star Natalie Wood, with male lead being sought here as well . . . Milan holding Japanese Film Week . . . Top exhib and production officials illustrated Italo pic industry's fiscal woes to press

Anthony Quinn, who is currently winding his "The Visit" stint under direction of Bernard Wicki, is discussing another project with Swiss-Austrian director: based on Joseph Conrad story, pic would join Quinn, with another "Visit" player, Ernst Schroeder under Wicki's direction ... Milton RFackmil, Amerigo Aboaf, and hos of Universal toppers left

after week of company conclaves here in Rome,
Gualtiero Jacopetti off to Africa for lensing work on "Africa Addio,"
his latest Cineriz feature documentary, which will keep him busy for a year ... Dino DeLaurentiis scotched reports that all of his "The Bible" epic will be shot in Yugoslavia, but hinted that "Noah's Arc" and "Tower of Babel" sequences may be filmed there, while hes dealing with Spain, Egypt, and other countries, including Italy for sites for other segments of pic; final decision will be made when director John Huston arrives in Rome early next year . . Alberto Sordi acts over Christmas holidays in "Brasilian Carnival," lensing in South America.

......

KINTNER'S NBC-TV RESURGENCE

Quid Pro Grid

Now that the NCAA football games are tucked away for two years in NBC-TV's Saturday afternoon programming corner (at a cost to the network of slightly in excess of \$13,000,000), it's anticipated that it's going to take at least a \$15,000,000 bid for the winning network to cop the NFL two-year contract, considered an even juicier audience plum. It comes up next month. And coneven juicier audience plum. It comes up next month. And considering the spirit of resurgence that's manifesting itself around (NBC these days (see separate story), it would hardly come as a surprise to anyone if that was the network going for the whole weekend kaboodle (as currently pertains to CBS). Last time out CBS paid \$9,300,000 for the two-year exclusive.

New NFL contract, it's anticipated; will contain provisions reserving the league's right to engage in theatre pay television, which would be utilized by the NFL on an experimental basis in cities where home games are blacked out on home sets.

Meanwhile, interest centers on the vital statistics attending the four-way sponsorship wrapups on the NCAA telecasts on NBC, Madison Ave.'s sports-minded execs were astounded at both the high bidding and the quick—at premium—sale to Chrysler, Texaco,

high bidding and the quick—at premium—sale to Chrysler, Texaco, Gillette and General Cigar. The foursome paid a reported total of \$9,200,000 for a fourth each of the 14 scheduled college games. That figures to around \$40,000 a minute (16 a game) for Class C time—a few thousand a minute more than a primetime minute costs. The return of course to the car report blade gigar and costs. The return, of course, to the car, razor blade, cigar and gasoline advertisers in high count of male viewers makes it a solid

Breaking down the costs against network take, observers figured

Breaking down the costs against network take, observers figured the round-figure for the 14 games in the 1964 season is \$6,500,000, or more than \$400,000 a game. The agency 15% commission added to the net rights cost per game, along with an estimated \$100,000 in time; talent and production costs per game; brings the total cost for each game to around \$634,000.

That figure could be \$6,000 one way or the other because of the rough estimate on time and production costs, and the total billings a game—16 minutes at \$40,000 a minute—comes to \$640,000.

With the RCA ling, of course, NBC has added promotional benefits in colorcasts of several games, and both the pre-game and post-game 15-minute preview and wrapup shows (production cheapies) have already been ordered. General Mills is in for the preview, and the post game show has more orders than can be handled with Colgate, Carters Products and Bristol-Myers clamoring.

Agencies, Webs, NAB Finally Get **Together to Talk About Com'ls**

Madison Ave. and the NAB buddied up across the board last week as the American Assn. of Advertising Agencies announced its intentions to join NAB's Rating Council, and reps of the 4A's, Assn. of National Advertisers (along with network delegates) met in closed session with NAB prexy LeRoy Col-lins to discuss stiffer self-regulation of the ty commercial situation (a program the former Florida governor is urging).
As reported in Variety recently,

the 4A's was reconsidering its decision earlier this year (along with ANA) to stay out of the NAB's Rating Council, the group set up to monitor the rating services after the Federal investigation of the the rederal investigation of the broadcast numbers game last spring. The ad agency association's Broadcast Committee decided to join the Rating Council after the Council's prexy Donald McGannon, Group W head, made a second plea for help. He told the 4A's and ANA that, because there was no apparent advertiser and agency support of his Council the rating support of his Council, the rating services were not cooperating in the monitoring program and other activities of the watchdog group.

Last week in a letter to McGannon, 4A's expressed its desire to join the Rating Council under a series of "factors." Signed by 4A's prexy John Crichton, the letter's demands re membership asked that it be the intention of the Council

(Continued on page 28)

ABC-TV 1st Qtr. \$7,700,000 Sales

ABC-TV rang up \$7,700,000 or its till last week with a flock of primetime sales for the first quar-ter of 1964 and beyond. Biggest buy was by Consolidated Cigar which bought \$2,400,000 worth of time on "Hootenanny," "Arrest and Trial," "Pro Bowler's Tour" and one other show to be an-

It's expected that Consolidated will drop the Sid Caesar and Edie Adams half-hour shows on ABC-TV when the current deal runs out. Consolidated, through its egency, Papert, Koenig & Lois, has the Thursday night at 10 p.m. slot locked up only until April. Switch

(Continued on page 28)

Dan Dailey's Pilet

Hollywood, Dec. 23. Dan Dailey has been signed by producer Jess Oppenheimer to star in an untitled, half-hour comedy pilot being made for Desilu studios.

BY GEORGE ROSEN

In the view of Madison Ave seers, there's a dynamic forward thrust going on at NBC these days. Perhaps not since the pristine days of Niles Trammell has there been in evidence the pace and vigor with which the "network of the two Bobs" (Sarnoff & Kintner) has been gathering up the tv jewels (the Jack Bennys, the Danny Thomases, the NCAA Football exclusives) and whose combined opu-lence is shedding a sparkle and excitement not sensed at 30 Rockefeller Plaza in over a decade.

Now, after a sustained hiatus marked by CBS—and two or three years ago, ABC—network tv primacy, NBC threatens once again. The traditional head-to-head CBS vs NBC competition is reasserting itself and about to enter a new level of intensity.

It's a rejuvenation and resurgence of an erstwhile docile NBC, now shaking off its lassitude. And it's a response that has come chiefly from its quarterback, Bob Kintner -veteran of many a tv season and highly skilled in the multiple forms of network showmanship and salesmanship razzle-dazzle; the man who has called some "blitz" signals that have carried the network competitive ball fairly deep into CBS territory on the three-network gridiron.

Not only have the Kintner sig-nals netted NBC three consecutive first downs, but he continues to maintain the initiative which, for the time being at least, he seems to have grasped from CBS' Jim Aubrey. For Kintner & Co, have put together three consecutive ground-gaining plays whose cumulative effect has definitely conditioned the attitudes and leanings of the blueching adventions. of the bluechip advertisers now already buying for the '64-'65 sea-

In a triple play of retrieving three prized prodigal programs that "return" home to NBC next Project is for the 1964-65 tv that "return" home to NBC next season, will be a comedy with music integrated. Oppenheimer is exec producer-writer of the show.

(Continued on page 30)

LBJ's 3-Day Chinfests With 3 Web Toppers; Hagerty Gets Him Talking On 'TV Format' Experimentation

7 TIMES AROUND FOR DONNA REED

Hollywood, Dec. 23. ABC-TV is negotiating for re-

ABC-TV is negotiating for renewal of "The Donna Reed Show" for a seventh season.
Tony Owen, exec producer of the ABC-TV comedy series and Miss Reed's husband, is in N. Y. taking part in negotiations with network and Screen Gems brass.
Not only ABC-TV, but CBS-TV and NRC-TV are interested in the

and NBC-TV are interested in the series for next season, but ABC-TV has first refusal. Owen disclosed here. Series is sponsored by Campbell's Soup and National Bis-cuit Co.

Miss Reed and Owen own the product of their first five years of the series, 188 negatives, but Screen Gems owns the show now.

ABC Sees Mebbe 18 TV Holdovers For '64-'65 Sked

ABC-TV's 1964-65 schedule will be anchored by 16, possibly 18, holdovers from the current season. In contrast with last year's drastic overhaul of the lineup in which two-thirds of the previous season's programming was dumped, ABC-TV's 1964-65 picture is seen shaping up as relatively stable.

But while the programming line-up will be familiar, there is slated to be considerable shifting of time periods for current shows in order to get the maximum mileage out of the existing product. Such shifts paid off this season for the "Donna Reed Show," and "Wagon Train"

(Continued on page 31)

As far as television coverage of him is concerned, President Johnson wants to experiment. As a starter, he may all. tv coverage of his informal, small, spur of the moment news conferences if minature equipment can do the job. He doesn't want the clutter of normal cameras in his office—or what he candidly regards as the "bad man-ners" of certain Washington tv

cameramen.

All this came out of the President's meeting with four ABC execs. President Johnson had invited the presidents and top news. officers of all three networks to the White House for lunch (NBC, Wednesday, CBS, Thursday, and ABC, Friday).

He talked television and how he might use it only with ABC. That quartet was made up of American quartet was made up of American Broadcasting-Paramount prexy Leonard Goldenson; corporate v.p. James C. Hagerty; Jesse Zousmer, assistant to the prexy of ABC News (topper Elmer Lower was in Europe); and Bob Fleming, ABC News Washington bureau chief.

The President told the ABC group he wanted to use tv in a number of ways. He seemed particularly interested in tv coverage of the small news conference he has been using. It was learned that

has been using. It was learned that he was greatly impressed with the suggestion that minature equipment might do the job. ABC offered to demonstrate it for him, and the President indicated a willingness to participate in a test to see how

resumably, any coverage of any news conference would be fed to all three networks, although ABC volunteered to make the equipment available.

The President is also said to have indicated that he will hold some large televised press conferences as President Kennedy did.

President Johnson was quoted by a participant as having said he is considering asking for questions at (Continued on page 31)

NBC-TV & Texaco **Settle Grid Fracas**

It's a White Christmas in more than one way for NBC-TV and Texaco. Web and sponsor last week settled their differences arising out of the latter's attempts to pull out of its bankrolling of part of the Senior Bowl game over the issue of discrimination against Negro players.

NBC and Texaco came to terms despite the fact there were no indications last week (with release of the roster for the North team) that any Negro players would be invited. Texaco had asked out with the network insisting that the company stick to its original pact on the annual bowl contest from Mobile, Ala.

Early last week a Texaco spokesman was insisting the company would get out of its sponsorship, contingent on the announcement of players, but the situation was settled and stet by midweek with Texaco also coming in for a \$2,-300,000 quarter slice of NBO's 1964 NCAA football telecasts, which the web won in competitive bidding Tuesday (see separate story).

NBC cancelled telecast of the Blue-Gray game from Montgomery over the discrimination issue (after advertisers pulled out under pres sure), but is sticking with the allofay Senior Bowl, Sugar Bowl, and last Saturday had the all-ofay Liberty (yet) Bowl from Phila-delphia. Latter actually just hap-pened to feature a couple of deep south schools, and Senior Bowl officials have told the network they have no rules against Negro players. They just don't get invited, that's all.

SIT DOWN AND BE COUNTED

Meaning, sit down and prepare your copy pronto, state your message to your contemporaries, order your space in the issue which people wait for, dig big, save for subsequent consultation. Time is coming short for your inclusion in the annual compilation of Who's-Really-Who.

Show Business does note and long remember. Names make the record and the record is the sum of the names. You ought not exclude the include of yourself — whether personality or organization. This is the important rally of success and prestige. But advertising copy must reach us soon. Act Now. Usual space rates prevail.

Communicate immediately for the

58th Anniversary Edition of



NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street Piccadilly

HOLLYWOOD 90028 6404 Sunset Divd.

> **PARIS** 80 Ave. le Neuilly

CHICAGO 60611 400 N. Michigan Ave.

> ROME 3 Via Sardegna 43

Westin & Wallace Daytime Formula On News: 'Like Page 5 Of the Times'

By MURRAY HOROWITZ

The working role of produces Av Westin can be compared to that of the male animal wooing the female of the species. That's the working role assumed by virtually all daytime tv producers, but Westin, as producer of the "Mike Wallace News Show," unashamedly deals in hard news.

"We realize the housewife at 10 in the morning may be harassed. Our program is designed to be listened to, as well as seen. If the harassed housewife is intrigued with what she hears, she'll stop to

watch us.
"We aim to give the woman some thing additional in the news." He recalled some time back when Gromyko paid a visit to the U.S. after the Cuban crisis. CBS correspondent Marvin Kalb told a Khrushchev anecdote about Gromyko on the show. "When her husband came home that woman watching our show could say that Khrushchev one said 'if he told Gromyko to sit on ice, Gromyko would do just

"We're not a program of record," he said. He then drew a parallel with the New York Times, the nation's newspaper of record. "We're the page five of the Times," he said, "rather than page one." By that he referred to the many stories inside the Times, and other publications. the Times and other publications which are of special interest to women. He mentioned subjects such as medical quakery, the cigaret-cancer issue, the consequences of atomic explosions in the air on new born babes, juvenile delinquency, new teaching methods, religion, and the insecticide controversy.

Westin wasn't unmindful of the Westin wasn't unmindful of the ratings for the show. Although NBC-TV's "Say When" is topping "Mike Wallace" in the 10 to 10:30 a.m. slot, the Wallace show has been building and is currently hitting a 23 share of audience, compared to the 16 share it inherited from "Calendar," which occupied the same CBS-TV time period last season. It looks likely that Wallace season. It looks likely that Wallace will return next season.

Design of the show rules out commonplace women's features such as fashions and cooking. Westin, Wallace and the writers of the show are conscious of news of special interest to women and when there's a news development in that area, they develop it with relish. Westin has a rule prohibiting the use of news footage seen on the previous night's "Walter Cronkite News Show."

To develop fresh angles and to secure fresh footage overnight isn't a small task. Helping Westin is the whole CBS News operation. as well as occasional feeds from CBS affils.

Another segment of the program in keeping with the design of the show, is a daily diary of expected news developments. In that way, the women at home, busy with the kids and housekeeping, will know what to expect when Daddy comes home with the newspaper

The sympatico team of Westin and Wallace, in effect, have rung up a sign on tv. "The Intelligent Woman Lives Here. Escaping Dora Go Home."

Audience Buildun For Ron Cochran

ABC News, battling - get into contention with the other networks for the past couple of years is finally making it a fairly respectable race with the Ron Cochran's early evening show. Although still third in the three-network race, Cochran has upped his ratings by more than 48% over last year and is now delivering almost 4 300,000 homes per average min-ute. Payoff for these higher ratings is in the current \$12,000 per minute rate for the Cochran as against half that figure two years ago. NBC-TV and CBS-TV get around \$20,000 per minute for their evening news shows.

Station clearances for the Cochran show are also climbing. Now over 120 stations, two key markets, WEWS-TV. Cleveland, and be vidtaped Feb. 8, with no date WTVN, Columbus, will be picking selected as yet for telecasting up the show starting in January. George England has been signed with, Columbus, with the picking selected as yet for telegrating, up the show starting in January. Addition of these cities will help Cochran's standing in the national Nielsens which, like the ABC-TV also is scheduled to make a TV, also is scheduled to make a coulet.

(Continued on page 31)

Minute Maid's Buy

Minute Maid, via Dancer, Fitzgerald & Sample, has bought full sponsorship of the hour Marine-land special, to be telecast by CBS-TV on Easter Sunday, March

Charles Andrews will produce.

100 In Show Biz Unite, In Bid For **Brit. TV Stations**

London, Dec. 23. One of the strongest new applications for a 1964-7 commercial ty franchise, now up for grabs, is in from a new group, London Independent Television Producers. Headed by producer Sydney Box, it is backed by more than 100 show biz names. It is understood the group is seeking to operate in the London area, Monday to Fri-day, a franchise now held by Associated-Rediffusion.

LITP, which has financial backing of around \$8,500,000, is headed ing of around \$8,500,000, is headed by a board of governors comprising Dame Peggy Asheroft, Anthony Asquith, John Betjeman, Dame Edith Evans, Ivan Foxwell, Chris-topher Fry, Jack Hawkins, Rose Hellbron, Q.C., Bernard Miles, John Mills, Jacquetta Hawkes, Sir Michael Redgrave, Dame Flora Robson, Sir John Rothenstein and Peter Ustinov. Peter Ustinov.

Board of directors, chaired by Board of directors, chaired by Box, includes Norman Fisher, chairman of BBC's Advisory Council, Ted Willis, a leading scripter, and James Carr. leading documentary film producer. They will be responsible for the dayto-day running of the company.

LITP's list of associates, which totals more than 100 names connected with the entertainment industry, includes such writers as Frank Muir and Denis Norden, T. E. B. Clarke, Jack Davies, Ray Galton and Alan Simpson, Ken Hughes, Willis Hall and Keith

Producers and directors involved include Ken Annakin, Roy Baker, and George Brown among many others and among performers as-sociated with the project are actors Stanley Baker, Richard Todd, musician Stanley Black and news-man Brian Counell, to name but

According to Box: "The group According to Box: "The group was formed as a result of long discussions during gatherings of writers, producer, directors and musicians who felt convinced that creative artists should take a greater part in the running of ty... The basis of the application rests upon the belief that the creator must be the dominant influence in tv if the medium is to be used with maximum efficiency

be used with maximum efficiency in the service of the public.

"What we are looking for is a marriage of creative ability with management on of equal partnership, something which does not exist in tv today, where creative personnel are invariably in a position of inferiority despite the fact that they provide to with its life blood."

Should the showbiz station bid be successul, Box points out, studio space at Shepperton and in central London, together with all the necapparatus, is already as-

LESLIE CARSON SET FOR GOULET SPECIAL

Leslie Caron will make her ty debut in the Robert Goulet special to be vidtaped in Hollywood for telecasting by CBS-TV.

Another guestar scheduled for the hourlong special is Margaret Rutherford. Special is slated to

pilot for a possible weekly series.



Now producing five pilots for CBS-TV—Paramount TV Production

Kraft Theatre's' Trio of Spinoffs

Hollywood, Dec. 23. "Kraft Suspense Theater" series this season, two of them finished, and one now before the cameras All are being helmed under the supervision of exec producer Roy Huggins,

Now shooting is "My Enemy, This Town," staring Diane Mc-Bain, Scott Marlowe and Barbara Nichols. Bob Blees is producing the show, which if it becomes a series would be called "The Stran-

gers."
"Court Martial," two-parter starring Lee Marvin which opened starring Lee Marvin which opened the season for the series, is an-other spinoff, and the third is an Air Force story localed in England during World War II, "The Action of the Tiger," on which lensing has been finished. Peter Brown and Steve McNally star.

FTC's 'Deception' Rap Vs. 3 Toy Companies

Washington, Dec. 23.

Three toy companies were slapped with complaints for deceptive toy advertising on tele-vision by the Federal Trade Commission.

The companies—American Doll & Toy Corp., Rainbow Crafts Inc. and Emenee Industries Inc.—were charged with misrepresenting products in tv, newspaper and periodical advertising.

FTC's complaint against Ameri can was based on the company's "Dick Tracy 2-Way Wrist Radio" which claims it could receive amateur radio signals.
The Commission said Emenee's

"Electronic Rifle Range" does not have a telescope-like sight and noted the game was not complete

and ready for operation.

FTC said not all of Rainbow's
"Forge Press" sets and other games are complete and ready to operate.

The companies have 30 days to respond to the FTC charges.

My Fair Share

Editor, VARIETY:
Regarding VARIETY'S story on "30% Share" in last week's issue, we at ABC were somewhat puzzled. For example: For six weeks ending Nov. 10, 1963 (Oct. 1 to Nov. 1 Niel-

sen National reports inclusive) ABC had 10 hours of programming with 30 shares or better. This compares with only four and a quarter hours with 30 shares or better for the comparable six weeks in 1962. Thus in terms of the number of hours of programming with 30 plus shares, ABC has improved 122% over a year ago.

The reason the November 2 report you quote shows no increase over 1962, is that all Monday to Thursday ABC programs telecast the second week of the report period lost anywhere from seven to 25 delayed telecast markets because of President Kennedy's assassination coverage. This resulted in attypically low share levels for the report.

Michael J. Foster.

ABC: Where the Pilots Come From

	Book	Movie	Original
Pioneer Go Home	\mathbf{x}	\mathbf{x}	
No Time For Sergeants	\mathbf{x}	\mathbf{x}	
Wendy And Me	self to the		\mathbf{x}
Not Very Newsreel			X
Valentine's Day			\mathbf{x}
Valentine's Day Captain Ahab			X X
Three On An Island			x
Mickey			X X X
Tycoon			X
Broadsides			X
Take Me To Your Leader			X
Jodie Peyton Place			X
Peyton Place	X	\mathbf{x}	19
New Faces		\mathbf{x}	6.10
New Faces On The Brink		~	\mathbf{x}
File 109		•	X
PDQ			\mathbf{X}
Animal Crackers			\mathbf{x}
Criminal At Large	2.7		X
One ratient at A Time	X		
Yellowbird McCaffrey			X X X
McCaffrey	101		\mathbf{x}
Night People		1.75	X
Twelve O'Clock High	X	X	**
Great Bible Adventures	X		
Medical Center			\mathbf{x}
Alexander The Great		**:	\mathbf{x}
Voyage To The Bottom Of The Sea		\mathbf{x}	
Royal Bay Inner Sanctum			X
Inner Sanctum	\mathbf{x}		1.4
Destry	X	X	

Ghana Student Story Finds ABC's Lower, Jaffe Smack in Middle of It

Spinner's SG Deal

Hollywood, Dec. 23.

Spinner has inked a creen Gems deal as producerwriter-creator in connection with a new pilot, "The Intruders."

It's a 60-minute action-adventure project. Spinner, formerly a producer-writer at Warner Bros. TV, owns a piece of series.

IATSE Protests New Tape Pact With Producers

First official protest against the new tape pact between IATSE in-ternational prexy Richard Walsh and motion picture and vidpix production associations has been registered by the membership of IATSE film editors local 776, which last week unanimously adopted a resolution empowering its board of directors to take "any and all necessary action to pro tect the local's now existing con-

tracts with all producers."

Membership took its action after a discussion of the tape pact, led by business agent John Lehners. Much concern was expressed by some of the members regarding the jurisdictional aspects of the tape pact, also its interchangeability clauses.

At the same meeting, the membership approved two pacts with Wolper Productions, one for mo-tion pictures, one for vidpix. Lingo in the Wolper pacts, which is similar to the editor's pacts with other companies, takes on new signifi-cance in view of the current has-sle over tape. Part of the Wolpereditors pact reads . . . "if the company uses any substitute substance or product such as magnetic tape in lieu of positive film for the purpose of editing documentary mo-tion pictures as aforesaid, or for the synchronization and editing of sound effects of any nature, and for music in conjunction with the editing of documentary motion pictures, said use of such substitute, substance o product shall not alter or change the contractual obligation of the parties here-tofore." That's the language in the tv pact, and the film pact language states that the phrase "mo-tion pictures," as used herein, shall be deemed to mean motion

produced by the producer. Editors claim this contractual language definitely covers tape—a claim echoed by other IA locals in Hollywood, and assert this was put

pictures of any type or nature,

(Continued on page 31)

Elmer W. Lower, ABC News prexy currently on a tour of the web's European bureaus, found himself in the center of a hot news story while in Moscow last week. Lower was lunching with ABC's man in Moscow, Sam Jaffe, when a tip was received that a demonstration by students from Ghana had started.

Lower and Jaffe took off for Red Square by car with the bu-reau's Russian cameraman and Jaffe's interpreter. At Red Square, they found the vast plaza closed from three sides to keep the Russian public away, but Lower and Jaffe circled along the banks of the Moscow River until they lo-cated the single entrance to the

The ABC cameraman, seeing almost as many Russian police as there were students, was worried about shooting any film. He took about 15 feet before a Russian security officer said that photos were not permitted. There was only one other cameraman present—a man from Moscow Television but he shot nothing.

Lower and Jaffe tried to ques-tion the students, but Russian security officers shouted at them: 'Tell them about Alabama." Lower replied that the students had heard about Alabama because the free

(Continued on page 30)

USIA Compromise: Vote \$134,000,000

Washington, Dec. 23. The House and Senate agreed to a compromise \$134,000,000 appropriation for the U.S. Information

The coin is \$3,000,000 above the original figure approved by the House and \$4,500,000 below the amount first voted by the Senate. The Agency's original budget called for \$145,971,000.

Both houses also passed the compromise \$750,000 appropriation for the Media Guarantee Fund. The House had originally called for \$1,000,000 but the Senate chopped this to \$650,000 and called for a halt in the program.

The compromises were reached earlier by a House-Senate Appropriations conference committee with floor passages being of a

routine nature.
The \$134,000,000 sum agreed to for USIA means the agency will be able to expand somewhat its film and tv operations. Much of the increase called for in the original USIA budget was to go to those operations.

When the House first slashed

the figure to \$131,000,000, USIA director Edward R. Murrow went on the warpath, denouncing Congress in several speeches for cutting so deeply into the film and tv services.

MAJOR CASUALTIES AT MAJORS

TV Drama Scorecard

(National Nielsens; Second Nov. Report)

Mr. Novak (NBC)		100		ene jih s		19.2
Wraft Suchance Theatre (NRC)	1					18.4
Outer Limits (ABC)				• • • • •	• •	17.9
Fugitive (ABC)			• • •		. '9"	17.2
Greatest Show on Earth (ADC)					10.0.
						16.0
Lieutenant* (NBC)						15.9
Breaking Foul (ADC)						14.9
Arrest and Trial* (ABC)					• •	14.8
Great Adventure* (CBS)						14.7
Burke's Law* (ABC)						14.6
Jamie McPheeters* (ABC)		• • • • • •		• • • • •	*.*.N	13.5
Jamie McPheeters* (ABC) Temple Houston (NBC)				• • •		12.1
Fact Side West Side (CRS)		1 2 1/4 1				12.1
Channing (ABC)					• •	11.2
Espionage (NBC)	انج مجرد	• • • • • •			• •	8.0
* Telecast, one week only.		1.75	1. 45			

Coyle Sees New Era Opening Up For Sponsor-Supported Global TV

the world market by the major producing nations is giving a powerful thrust to the advent of international commercial television, according to Don Coyle, ABC International president. "The strides that will be made next year will that will be made next year will be that will be made next year will be made next year will be the strick of the strick make our past progress seem pallid by comparision." he said, while noting that his division's billings mounted by over 100% in the last couple of years.

One of the most important indications of the future potential of global tv, Coyle noted, is the fact that Japanese and English manufacturers have been hawking their wares to the world via tv for the first time. During the past couple of months, ABC International's of-fices in London and Tokyo sold time on its affiliated Latin-American network to such companies as Yardley, Kiwi Shoe Polish, Beecham Products, and Oki-Denki, the latter a Nipponese electronics

This development, Coyle noted is only the initial phase of a drive for foreign markets which will compel American advertisers to pay increasing attention to global tv as a merchandising tool. Coyle, incidentally, recently completed a tour with other company execs of 100 top advertisers in the U.S. to which he pitched the advantages of international television.

Coyle said that American industrialists were impressed by the profound impact of television on world public opinion during the coverage of Pres. John F. Ken-

(Continued on page 31)

16% Increase In **Mutual Billings**

Mutual Broadcasting reports a 16% increase in time sales over last year. (Last year the radio web reported a profit of \$1,000,-

In a yearend statement, web prexy Robert F. Hurleigh said, "the continuing use of network radio as an important, low-cost advertising medium has been partichas been strongly reflected by increased activity on part of both broadcasters and advertisers. Our network's volume has ularly evident during 1963. network's volume has gone up steadily for the past three years."

He said this year's revenue in crease also was due to the fact that the 480 Mutual affiliates accepted up to 95% of the web news shows; there are now Mutual affiliates in 95 of the top 100 mar-kets; improved operating effici-ency; and recent studies proving network radio was being underestimated

A total of 57 advertisers used the network, and the web made additions to the affil roster in Chicago, San Antonio, Tacoma, Baton Rouge, Spokane, Nashua-Manches-ter, Lubbock, Mobile and Nashville,

Web also made plans for new studios and engineering facilities in 1963, and reports are the hq will move uptown in 1964 from the longtime 1440 Broadway location.

'Burke' Set for 32

Hollywood, Dec. 23.
Four Star's "Burke's Law" series has had its second option picked up by ABC-TV for six more episodes, to make for a total of 32 hours for the season.

Gene Barry stars in the series produced by Aaron Spelling. Original deal with the web was for 13 segs. Deal also includes 18

Series has been sold in 15 foreign countries, and dubbed into five languages, Japanese, Spanish, Italian, Portuguese and French.

'Supercar' Cueing **Puppetry Trend** On Brit. Channels

London, Dec. 23. Following the success of the "Supercar" and "Fireball XL5" series on American tv and to a great extent on the domestic Indie channel, use of puppets in kid-shows has accelerated.

A. P. Films, responsible for "Fireball" and "Supercar" is currently working on a third series involving puppets, namely, "Stingray" for Associated Television release. Meantime, ABC-TV, which aired its own puppet show "Space Patrol," has decided to bring it back for a second run. back for a second run.

BBC-TV, too, has caught the bug and currently has a "Pinky And Perky" puppet musical series on the air, plus a puppetization of its radio "Goon Show."

Recorder (British-Made) Given a N.Y. Tryout'

A home tv tape recorder that's been in the works with more than one manufacturer over the last eight years, was demonstrated for press and Cinerama stockholders last week in New York.

Telcan, home recorder developed by British engineers Jack Jones, Norman Rutherford, Mi-Jones, Norman Rutherford, Mi-chael Turner and Brian North, was demonstrated in England last summer and now in this country by Cinerama. Company hopes to be able to sell the machine along with an electronic camera, for immediate playback of motion pictures through the tv set, for between \$300 and \$400.

Demonstrations here showed both replay of tv shows picked off the set and instantaneous replay of pix taken with the tape camera.

In the fall of 1956, on the occasion of General David Sarnoff's 50th anniversary in the electronics industry, RCA demonstrated, along with other developments, a

(Continued on page 30)

WEBB & DOZIER

Perhaps not since the decline of the motion picture industry have the major Hollywood studios experienced the furmoil that cur-rently exists within their all-im-portant (and all too frequently the difference between profit and loss) telepix enterprises.

What had been foreordained almost since the start of the tv sea-son—that something (and someone) big would have to give—came to pass over the past week with the simultaneous resignations of Bill Dozier as senior v.p. in charge of production at Screen Gems, and Jack Webb deposed as tv production boss at Warner Bros. For this is the season when the major tv studios failed to come up with a single hit on any of the networks (see separate story); all of the Nielsen-inviting new entries have come sen-inviting new entries have come from the ranks of the independent producers and when no less a buyer than CBS-TV has shut the door on all the majors in projecting its '54.55 schedule. ing its '64-'65 schedule.

In the wake of the Webb and Dozier exits, it is felt in well-in-formed circles here that other changes are on tap; that it is entirely conceivable that before the spring there could be a new ty production head at most all if not all of the major studios. There's one report, for example, that Jerry Thorpe's departure from Desilu Studios might be imminent.

Meanwhile speculation is rife as to who will succeed Dozier as the new production chieftain at Screen Gems and who Bill Orr will designate as Webb's successor. It's understood that Dick Dorso, who has derstood that Dick Dorso, who has considerable success this season with his UA-TV entries, particularly those on ABC-TV (and with six CBS-TV pilot deals for next season) is in No. 1 contention for the Dozier top slot, along with Harry Ackerman, exec producer of many SG series. There has been many SG series. There has been some talk that Orr may restore Hugh Benson to his erstwhile tv spot at Warners.

Dozier in October completed four years at the studio and recently was given an extended con-tract. While his resignation is im-mediately effective, Jerome Hyams; exec veepee and general manager of Screen Gems, in a joint an-nouncement with Dozier said he would remain available until completion and delivery to the sales department of the company's current output of pilots for next season. He is expected to check off the Columbia lot Jan. 15.

While Dozier said his future plans are not definite, he indicated reactivation of his indie company Greenway Productions, which has a non-exclusive agreement for joint development of productions for SG distribution. The parting was said to be amicable, the result of policy differences.

turns as head of RKO Studio and program veepee in Hollywood for CBS-TV. With his recent new contract Dozier was given title of senior veepee in charge of SG

productions and Coast operations.

The Case of Jack Webb

Webb last Wednesday (18) received a front office communique notifying him his services would no longer be required as of 6 p.m. on that day. This resulted in conferences between his attorney, Jacob Shearer, and studio reps, including E. L. DePatie, since Webb does have a three-year firm con-tract, which has two years and

two months to go.

The entire situation was precipitated earlier when Warners issued a brief announcement stating that Orr, former tv production chief at the Burbank lot, had been assigned to "reevaluate the entire tv operation." This was issued without consultation with Webb.

Background of the situation was explained by his counsel, Shearer, who said "About 10 months ago

(Continued on page 28) too much of a strain.

Jerry Lewis in TV Swan Song Blames 'Conformism' of Networks

Collier Young Pacted As 'Rogues' Producer

Hollywood, Dec. 23.

Produces Collier Young has been signed by Four Star to produce its new adventure series, "The Rogues," hourlong show to be on NBC-TV next season.

David Niven, Charles Boyer and Gig Young star in series on a rotating basis. First segment of the series has just finished shooting, with Four Star prexy Tom McDer-mott as producer. Young will take over with a second episode then there will be a hiatus, with full production beginning in May.

'Johnny Quest' Cartoon Series Set for ABC-TV

ABC-TV is going to try again with a half-hour cartoon series. This one is off the Hanna-Barbera drawing board, via a 26-week Screen Gems deal negotiated by sales chieftain John Mitchell.

Series, "Johnny Quest," described as an action-adventure cartoon series, is a candidate for the Friday night 7:30 period next season (following the departure of the current tenant, "77 Sunset Strip"). Series has been bought at \$60,000 per copy—off the story board as a firm commitment.

This will mark ABC's fifth attempt in the cartoonery programming sweepstakes starting with the successful "Flintstones" series. Others included "Top Cat," "Calvin & the Colonel" and "Jetsons."

Britain's Elkan Allan: Too Many Gray Hairs Dominate TV in U.S.

London, Dec. 23.

American television is middleaged. So says Elkan Allan, light entertainment topper of the commercial major Associated-Rediffusion, who has just returned from a trip to the U.S.

On his firsthand o.o. of the new Yank season, Allan reports that one of the most striking features of the medium was the gray hairs sported by performers and performers and personalities in the programming he caught. He noted a general lack of youth in dramas, quiz games and comedies. And although shows like "The Beverly Hillbillies" involved youngsters, they pivoted on older thesps.

Says Allan: "From what I saw, none of the American networks had a show like our 'Stars and Garters' in which all the per-formers are under 30 years of age, or a 'Ready Steady Go' where no one is over 25 (both shows score top ratings here, incident-ally)." It seems, he avers, that the American webs just do not trust young performers.

Mueller's Switch

NBC newscaster Merle Meuller has given up the WNBC-TV 11:15 news strip to devote more job time to political coverage (he's been close to the campaign of New York Gov. Rockefeller to get the Republican presidential nomina-tion) and home life (he's a newlywed)

Bill Ryan, who also with Gabe Pressman handles the stations "Ryan-Pressman" half-hour eve Warner Bros. president Jack L. ning news strip, has taken over the 11:15 news. He'il continue as ident Ben Kalmenson extended long as the two-aday stint isn't

TV show Sat. night (21)—not with a bang but a whine. He took the closing moments of his 13th and last two-hour variety show for a swan song that tried to pin the rap for his failure on the network and the sponsors.

He told the studio audience and

whatever viewers might have been left after one of the longest twohours in medium history that he was a nonconformist and therefore didn't adhere to certain "rules and regulations." The sponsors and the affiliates were running a business, and this, he said, made their standards different from his. "I don't like to do like I'm suppose to," he said laughingly.

Sammy Davis Jr. was around for the wake, and his straight musical supplied the few minutes of worthwhile variety. Davis was a much larger contributing force to an earlier Lewis stanzs, possibly the short season's best, but once again it was proof of the old show biz addage that you shouldn't rewrite a hit.

Spread over the closing night, Lewis had two noteworthy bits. One was a parody of a method-type singer in a takeoff on the new school of nitery act. The other was a rendition of Charlie Chaplin's "Smile," sung to a smiling hand puppet. It was intimate and touchingly humorous. Otherwise, the comedian's patter throughout it was felt, should have been buried

30 years ago in the Catskills.

Lewis at one point said he had recently had a "dual thrill" in New York—sneaking in to catch folks breaking up at one of his own pictures, then catching similar laughter over at the Plaza theatre where the Charlie Chaplin festival

NCAA Big Help In **NBC Sales Spurt**

Counting the \$9,200,00 sellout of the NCAA football for 1964, NBC-TV last week racked up better than \$12,000,000 in sales, the rest coming from new nighttime busi-ness for the new year.

Biggest nighttime order came from Consolidated Cigar, putting \$1,000,000 in five shows—Richard Boone, "Espionage," Temple Hous-ton," "International Showtime"

and the Monday night feature pix.
In other sales, General Electric picked up a minute a week in the Saturday night features; Block Drug took an alternate minute in "International Showtime" (spring and summer); Simmons pit \$750,-000 in nine shows; and Xerox picked up on the "Bay of Pigs," telementary delayed following the President's assassination and now schaduled for Jan. 26, 10 to 11 p.m. Abbott Labs put \$200,000 into "Espionage" and "Sing Along with Mitch, and Ford Motor made a \$500,000 spring buy of scattered

'11TH HOUR,' 'KILDARE' TWO-PARTERS INKED

Hollywood, Dec. 23. MGM-TV's "The Eleventh Hour" and "Dr. Kildare" series are planning a two-parter for next season, and since NBC-TV has okayed the project, it's an indication the web is expecting to renew both shows.

Tentatively titled "Angel's Farewell," the two-parter will begin on "Hour," which is seen Wednes-day nights, and finish the next night on "Kildare." Christopher Knopf is scripting the show, which will deal with the subject of heart attacks. Irving Elman is producer of "Hour," and David Victor of "Kildare."

Same series had a two-parter, "Four Feet in the Morning," on this season, but on this one the opener was on "Kildare," the finale on "Hour" a week later.

Station Applicants Will Have To **Prove Their Role in Community**

Washington, Dec. 24. FCC disclosed plans to toughen up requirement for television stations to learn the needs and interests of their viewing communi-

The local needs eightball was served up in the form of a proposal to revise tv applications.

First, stations, when filing appli-cations, will have to detail their efforts in seeking community ad-

Second, stations on the air will have to submit to FCC every year a less detailed summation of how they are living up to their community efforts.

The Commission proposal, clearly reflecting the philosophy of Chairman E. William Henry, will subject to oral arguments

The proposed revision is in Section IV of the tv application form.
Three portions of that section contain program and policy questions asked in present applications.

The guts of the change lies in the subsection calling for a narra-tive statement on a "Survey of Civic Leaders and Viewing Public to Ascertain Needs.'

It would include listening public, public officials, educators, religious groups, entertainment media, agricultural organizations, business organizations, labor or-ganizations, charitable groups, professional associations, etc

The second portion of the sub-section would be a statement on a

station's "Evaluation of Program-ming Needs."

The third part would be "Pro-gram Proposals," a list of regular-ly scheduled programs for the coming year.

Statements in the section would be relied upon in reviewing applications for new tv stations, renew-als, transfers of control and major changes in existing facilities.

Parties seeking time for the oral arguments should notify FCC by

Storer's Bundle Of 20th Features

In the largest group purchase of syndicated product made by Storer Broadcasting, the chain has entered into a deal with 20th Century-Fox TV for 46 feature films and 147 episodes of "Dobie Gillis" for WJBK-TV, Detroit, WAGA-TV, Atlanta. Storer also bought the 46 features in 20th's "Century II" package for WITI-TV, Milwaukee. In addition to the Storer deal of the February 19th February 19th Sept. TV, 20th 20 feetures in

20th-Fox TV sold 30 features in the Century I package plus the Century II group to WHEN-TV, Syracuse, and KTMA-TV, Yakima WKOW-TV, Madison, bought the Century I group. Sales bring the total of number of markets sold on Century I to 50 and 42 on Century II. These features were originally telecast on NBC-TV.

Twentieth Century-Fox TV also inked an agreement for the exclusive Canadian distribution rights to 10 series produced by Glenn-Warren Production of Canada, the independent production arm of the CTV network's flagship station, CFTO-TV, Toronto. Alan (Continued on page 28)

Repertoire Workshop's' Educ'l Network Ride

"Repertoire Workshop," weekly series produced by the five CBS o&o tv stations to encourage new talent, will be broadcast on Eastern Educational Network (EEN) stations for the second year.

Eight EEN stations will carry all 35 episodes of the series under the arrangement. In 1963, six EEN stations broadcast 16 episodes in the "Repertoire Workshop" series. The series will begin its second year on the five CBS o&o's during the week of Dec. 30 and one week later on the EEN stations.

The educational stations which will broadcast the "Workshop" series are: WGBH, Boston; WENH, Durham, N.H.; WCBB, Augusta, Me.; WMEB, Orono, Me.; WMHT, Schenectady; WNED, Buffalo; WQED, Pittsburgh; and WETA, Washington Washington.

\$450,000 New Orleans Station Sale Okayed

Washington, Dec. 23. FCC okayed \$450,000 the sale of WWOM-AM, New Orleans, from WWOM Inc. to Wagenvoord Broadeasting Co. Inc.

The purchase price includes \$75,000 for a covenant by WWOM Inc. not to compete within 50 miles for five years and an agreement to assume \$45,000 liabilities.

Wagenvoord already controls KVIM-AM, New Iberia, La.

Commissioner Robert Bartley dissented. Backing the sale were Chairman E. William Henry and Commissioners Rosel Hyde, Robert E. Lee, Frederick Ford, Kenneth Cox and Lee Loevinger.

Minn. & Norway Satellite Hookup

Minneapolis, Dec. 23. Norwegian holiday which also is celebrated in this Scandinavian community, Twin Cities' WCCO-TV CBS affiliate, will carry a live two-way telecast between Norway and Minnesota using the communications satellite Telstar II.

The tv station and Northwestern Bell Telephone Co., A. T. & T.'s local affiliate, have completed the arrangements for the telecast with the Norwegian general counsul.

It's pointed out that this will be the first demonstration originating in Minnesota of the use of the Telstar II communication satellite for a live intercontinental tv exchange and that this "will mark another step in the communications ex-perimentation field."

Syttende Mai is Norway's Inde-pendence Day celebration. Telstar II is a Bell telephone experimental project which was launched from Cape Kennedy (Caneveral) May 7,

WCCO-TV itself originated the idea for the intercontinental hourlong program in which President Lyndon B. Johnson has been in vited to participate. Among other things, it will include highlights of the Syttende Mai activities in Oslo,

and KTRM, Beaumont, Tex.

L.A. AFTRA to Elect

Hollywood, Dec. 23. L.A. Chapter of the American Federation of Television & Radio Artists will hold annual election of officers and vacancies on board of directors in January. Elections will be conducted by referendum ballots to be distributed approximately Jan. 13, with deadline for return about Jan. 23, according to exec secretary Claude McCue. Aftra nominating committee list indicatés two nominees for each post open.

Officer nominations are Tyler McVey, Joe Yocam, president; John M. Kennedy, Michael Rye, 1st vee-pee; Ted De Corsia, Nestor Paiva, 2nd veepee; Vincent Pelletier, Don Rickles, 3rd veepee; Jud Conlon, Gene Lanham, 4th veepee; Alice Backes, Roy Glenn, recording secretary; Stanley Farrar, Gene Roth, treasurer.

Unique Role For 'No Hiding Place'

of "East Side/West Side," will represent one of the few instances where a tv dramatic show has been selected to spark discussion and thinking on social problems, among school, church and civic groups utilizing 16m film for such pur-

Most of the tv shows riding the 16m circuit are of a documentary nature. Few are known to be in

the dramatic form.

Making the deal for "No Hiding Place" were .CBS Films, which handles licensing of network shows, and Carousel Films, which distributed in the 16m market. Negro family which has moved into an all-white neighborhood and the blockbusting" attempts of unethical real estate operators. Carousel also will distribute

"CBS Reports: Case History of a Rumor" and "Golden Age of Greece," second in the new "Roots of Freedom" series. The Text-Film Division of McGraw-Hill Publishing will be the distributor of "CBS Reports: The Great American Funeral"; and the "Chronicle" broadcast, "Four Views of Caesar," will be distributed by Film Associates of California.

The non-theatrical 16m market also is aimed at public libraries, government agencies, and industrial groups.

Seven Arts Sales

Seven Arts wrapped up 10 more Norway, and Eidsvoll, Norway, special ceremonies.

KUDL Joins ABC

KUDL Joins ABC

KUDL, Kansas City, is hooking up with ABC Radio starting Jan. 1, topping a group of five other independent stations affiliating with the web.

Others are WABI, Bangor, Me.; WPOR, Portland, Me., KGBC, Galveston; and KTRM, Beaumont, Tex.

Seven Arts wrapped up 10 more deals last week for its various groups of feature product. Volume 8 was sold to WCBS-TV, N. Y.; WBBM-TV, Chicago; WCAU-TV, Belladelphia; WBAY-TV, Green Bay; and WGAL-TV, Lancaster. Volume 7 was sold to WCAU-TV independent stations affiliating of Special features was sold to WCAU-TV. Denver; and KCMC-TV, Shreveport.

Victor Jory: Actor & Salesman

Hollywood, Dec. 23. Victor Jory, who coproduces and costars in "Carib Adventure," stripes as a syndication salesman. The actor-producer hasn't done badly either as a salesman. In six weeks, he racked up \$82,000 on a sales tour.

Jory got into the selling act, after some 35 years or more as a thesp, quite by accident. After he and his partner, Bill Burrud, had finished the film on location in the Caribbean and were flying back to the mainland, they got the idea of pitching it to Delta Airlines, whose transportation they used.

Jory stopped off at Delta's homeoffice in Atlanta and made his

pitch. He was told to come back when the film had been edited, dubbed and scored. He did. Result: Delta bought it outright for New Orleans, Houston, Dallas and San Francisco, plus spots in 20 other markets.

The Delta sale gave Jory the selling bug. His problem, however, was that he had several major commitments, including a top role in John Ford's just completed "Cheyenne Autumn"; a guest star role in "Temple Houston" and other vidpic deals. Nevertheless, he managed to get in six weeks on the road, making sales in Atlanta, San Diego, Salt Lake, to the Time-Life station in Minneapolis, and WDAF-TV, Kansas City, among others. Show is in 40-odd markets domestically. odd markets domestically.

Jory's salesman's role developed some unique aspects. For example, every station he pitched, whether they bought or not, insisted on his doing guest shots on their "live" shows, probably the first time this has happened to a film "salesman." Station managers, who have been known to give regular syndie salesmen a fast brush, invariably gave him the red carpet treatment and usually invited top station personnel in to hear Jory pitch and screen "Carib."

Topper for Burrud and Jory came this week when they worked out a deal to produce two films for Delta to be used by the airline at the upcoming N.Y. World's Fair.

7-Radio Production Centres

IN NEW YORK

Shirley Temple in New York Jan. 27 to tape a guest shot on "Sing Along" for airing Feb. 3... Shari Lewis joins NBC Radio's "Monitor" as a regular in January ... Jonathan Winters to Palm Beach for vacation last week after taping NBC tv spec which airs Feb. 20. Dick Kellerman, new manager, creative projects at NBC News. . . NBC Press veep Bud Rukeyser back from vacation at Connecticut lodge. Ten NBC News correspondents in city for year-end spec Sunday (29) before departing on 10-city speaking tour. They are Joseph C. Harsch (London), Bernard Frizell, (Paris), Welles Hangen, (Berlin), Irving R. Levine, (Rome), George Clay (Africa), John Rich (Tokyo), Jim Robinson (Far East), Sander Vanocur (White House), Ray Scherer (Congress) and Elie Abel (State Dept.) . . Ted Nathanson, director of NBC-TV's "Concentration," winging to San Francisco to call tv shots on coverage of East-West Shrine football game ... Doc Severinsen, lead trumpet blower on "Tonight" show orch, has new disk out "Torch Songs for Trumpet" ... Ida Lupino and Howard Duff guesting on nighttime premiere of NBC-TV's "You Don't Say" Jan. 7 ... Nancy Ames signed for NBC-TV's "That Was The Week That Was" ... Steve Lawrence and Eydie Gorme will host the 13th annual N. Y. United Cerebral Palsy Telethon on WOR-TV the weekend of Jan. 11-12. Denis James will emcee . . . Beryl Berney's program on WCBS-TV, "All Join Hands," being presented in cooperation with the American Assn. for the United "International Showtime" producer-director Gil Cates signed by NBC to direct a game show pilot . . . Earl Wrightson and Lois Hunt guest on the Joe Franklin show Thurs (26) . . Arthur J. DeCoster named sales manager for ABC Television Spot Sales' Chicago

Fred Carney named producer of Gamut's "Backstage" tv property, ship between the New York Giants and Chicago Bears with a half-hour review of NFL highlights since 1923. Show is sold to Northeast Airlines.

IN HOLLYWOOD

Marie Wilson will be back on tv after eight-year lapse if Filmways finds a buyer for "My Son, the Witch Doctor." She had many years on early tv as star of "My Friend Irma". Bea (Mrs. Parke) Levy may have started a new charity fad when she "charged" to see the pilot of Levy's "Many Happy Returns." More than 100 showed up at. Glen Glenn studios and wrote our checks for the care of retarded children ... NBC Coast promotion chief, Mort Fleischmann, on the mend from major surgery . . Phil Leslie and Keith Fowler had one of those weeks every writing team dreams about. Three of their shows aired on successive nights . . . Robert Young and his manager, Gene Rodney, will soon have two comedy shows for CBS to make a choice . . . Twenty years ago George Wells wrote his last "Lux Radio Theatre" script and cross-towned to Metro where he has been since for some kind of a record for permanency... Producer Cece Barker and his charge, Red Skelton would like to try out some new characters next season but CBS nayed it down. Web's survey showed that viewers are happy with what they're getting and the ratings substantiate it. Ben Hunter took over KABC's "Night Line" from Joe Pyne, moonlighting from his matinee stint on KTTV. Phil Rapp bent the ear of ABC's Ben Brady and it could be about "I Married a Poodle," which Rapp sold as a theatrical film under a different title but still owns the title and the rights. tv rights . . . Shirley Thomas, one of the earliest tv reporters of the Hollywood scene, is so intrigued by the space race that she wrote two published tomes with her head in the clouds.

IN LONDON

First Charlle Chaplin feature pic ever to hit local tv screens will be "The Gold Rush," set for Christmas Day on BBC . . And BBC scheduled its \$8,000 buy "Elizabeth Taylor In London"—on Christmas eve ... Associated-Rediffusion's tavern show "Stars And Garters" swept into ninth place in TAM's network top 20 on its return to the commercial web ... Top politico Selwyn Lloyd to have discussions with technical experts on the televising of Parliament ... Independent Television Authority to appoint a "religious programs supervisor" ... BBC ordered from Japan a three-inch image orthicon camera which can be carried around, it's the first purchase of its kind . . . MP-broadcaster. Geoffrey Johnson-Smith set to helm a new etv project from Associated TeleVision on transport ... According to BBC program controller. Stuart Hood, initial output of BBC-2, the upcoming UHF web, will be 32 hours a week ... BBC's separate Welsh web, currently being readied, is expected to beam next February or, at latest, March ... For a Christmas "Lucky Stars" show, ABC-TV compiled a bill comprising The Beatles, The Searchers The Dakotas, The Breakaways, The Pacemakers, Cilla Black, Tommy Quickly and one or two others.

IN SAN FRANCISCO . .

KGO (ABC) coming up with a 775-voice choir for Yuletide season. "Young Voice of Christmas" draws on kids from the area in a pro-gram of seasonal standards. Gordon Waldear and Jim Baker are the producer-director and Pacific Gas & Electicity is lifting the tab ABC execs red-faced over luncheon incident with visiting ad man from the East. After boasting that SF is really a Big Time town, they took him to scoff at the Sheraton-Palace hotel only to learn they couldn't get both food and liquor after 2:30 p.m. in any one of the swank hostelry's four or five rooms. They wound up in Breen's, a Third St. bistro

. First and second winners in KRON scripting contest will see their efforts crowned with production during Xmas week. Walter De Faria, winner with "Denny Buries the Dinosaur," to see Harry Rasmussen and Randy Kasten carrying the two-part script. Vern Louden directs. No. 2 shot, "Santa Rides Again," by Ford McCormack, is directed by staffman Dick Behrendt. Players are J. Ivan Holm, Charles G. Barnes, Betty Bennett, Jaleen Holm, Gordon Tufts and Jack Webb. Program manager Robert H. Glassburn is exec producer... John Hardy all-night deejay at KDIA, played four solid hours of Dinah Washington as a memorial to the blues queen the night she died... KRON given service award from American National Red Cross for aid to home nursing program.

IN MINNEAPOLIS

Minnesota Mining & Manufacturing Co. has appointed BBDO to handle advertising for Mutual Broadcasting Co. which the St. Paul firm owns. Erwin Wasey, Ruthrauff & Ryan previously had the MBC account. New agency takes over Feb. 11 . . . KMSP-TV expanding its color programming, adding "Clorama Theatre" Dec. 31. New offering by the 20th-Fox station will consist of Paramount Pictures' Technicolor films . . . Macalester (St. Paul) college installing closed circuit. (Continued on page 30)

OFF-WEBS OFF TOP 10 COURSE

Ruth Lyons: Santa in Skirts

The Ruth Lyons fund raising campaign for hospitalized children in Ohio, Indiana and Kentucky, which kicked off in 1939 with \$1,000 and hit a \$2,750,000 total last year, has been increased by close to \$300,000 just contributed for the new year. An addition of five hospitals will increase the number to 64 of participants.

Miss Lyons, star of the "50-50 Club" weekday 90-minute show

on Crosley tv stations in Cincy, Columbus, Dayton and Indianapolis and clear channel WLW-Radio, opened this year's drive Oct. 4 and climaxed it with her annual "Holiday Hello Show" Sunday (22) in

which some contributors received valuable merchandise awards.

Crosley Broadcasting staffers and a governing board handle all
donations and divisions of money received without compensation.

The shares to hospitals are for toys and vitally-needed equipment for children every day of the year.

Taft's WKRC-TV and WKRC-Radio likewise are high on Santa's list of steady helpers. Each Yuletide since 1952 their "Neediest Kids Of All" drive has collected gifts and toys for several thousand children, Sohio service stations and Albers supermarkets are collection points, the collecting done by U.S. Army and Air Force personnel. Junior Chamber of Commerce members assist in depersonnel. Junior Chamber of Commerce members assist in de-livering gifts to many homes.

Mpls.—A Mad Mad Football Town

Gridiron Fare Served Up in Enormous TV Quantities **During Past Season**

Minneapolis, Dec. 23.
There has been considerable television setowners happiness in this football-mad area during the just-ended regular season. This was because of the recordbreaking amount of gridiron fare served here on video. Even a non-network station, Time-Life's WTCN-TV, was feeding it to the public in wholesale quantity in recognition of its enormous appeal.

Like elsewhere, the area re-ceived via tv the NCAA and American League contests along with those of the Minnesota Vik-ings National League team's awayfrom-home games. It also was re-galed with a small college bowl game having a Minnesota college as a participant, but played at Sacramento, Calif., and not on any network.

WTCN-TV brought in that bowl game exclusively at a considerable cost to itself as "a public service for football lovers." This was on the day that two other Twin City stations, KMSP-TV and KSTP-TV, carried the networks' telecasts of the A.L. Buffalo-New York contest and the West Coast's Orange Coast College's bowl game, respectively.

On that particular Saturday (14) the football games brought in here by tv were those of Alabama-Miami, Buffalo-New York, Orange Coast College-Northwestern Oklahoma A. & M., Green Bay-San Francisco and Minnesota St. John's College — Texas Prairie View A. & M.— all this on one afternoon and various stations (Continued on page 31)

Food Clients Yen Syndie 'Have Gun'

Food clients represents the top category of advertisers utilizing "Have Gun Will Travel" in syndication, according to a study made by distributor CBS Films. Among the clients are some of

the leading blue-chippers: American Home Products, Coca-Cola, General Foods, Schlitz, Campbell Soup, P&G, Wrigley and General

Ranking second in the last of participating sponsors are those in the drug field. Range of clients also covers the fields of automobiles, appliances and candies.

'Hoppy' Still Hops

"Hopalong Cassidy," distributed by Fremantle, still is riding the international sales trail.

Now in its 12th year in overseas

Over the years, the William Boyd starrer has hever failed to be running in at least seven countries at one time.

\$5,095,500 KIRO

Washington, Dec. 23. FCC's Broadcast Bureau okayed the \$5,095,500 purchase of majority control in KIRO-AM-FM-TV, Seattle, by the Wasatch Radio and Television Co. Selling control was Saul Haas.

BUY GETS FCC OK

Wasatch already owns 42% of the present licensee Queen City Boradcasting Co. and with the buy will hold 50.2% of the company.

Arch Madsen is president of **Anglo-French TV**

Co-Prod. Venture (Film and Live)

London, Dec. 23.

Poduction started at Teddington studios last Friday (20) on a new Anglo-French tv series which will combine film and live action. The London Express News and Features, an adjunct of the Beaver-brook newspaper group, which publishes the Standard, is partnered in the venture.

The project calls for 39 halfhour programs in which a panel of distinguished guest artists will be invited to comment on a pre-filmed dramatic sequence and to decide whether the yarn is fact or fiction. Among the guests already lined up are Stirling Moss, George Brown, Shirley Ann Field, Anne Rogers, the Duchess of Rutland, Peter Ustinov, Olivia de Havilland, Joan Bennett, Trevor Howard, David Tomlinson, Julie Andrews, Brigitte Bardot, Ingrid Bergman, Susannah York, Peggy Cummins, Princess of Robech and Ian Fleming.

The series, which is expected to run on BBC next year, is being produced by Michael Vardy, with Jean Claude Henriot as exec producer. Carroll Levis is moderator.

Levis, who was a prominent figure in British ty and radio before he joined Performing Arts Organization on the Continent some years back, is also readying a 60-minute international variety show, to be filmed in color in dif-ferent cities throughout the world. distribution, Fremantie inked new ferent cities throughout the world.
deals with GTV, Melbourne; and The first is scheduled to get under
ATN, Sydney.

way in Madrid in the New Year, using local Spanish artists and also top international talent. During the past 18 months, Levis has (Continued on page 28)

LONE EXCEPTION

among the top 10 syndicated series telecast locally, the off-network hour series in many key cities fail

to enter the charmed circle, ac-cording to a survey of 22 markets. The off-network hour series, as claimed by their distributors, time and again lift the ratings for the and again int the ratings for the particular slots, but according to the ARB-VARIETY compilation of 22 markets, the hypoed ratings in the three major markets—N.Y., Los Angeles, and Chicago—are insufficient to win more than one entry in the top 10 listings.

The measured time period for the study runs from Oct. 16-29, when the new season was in full swing. Findings for the 22 markets utilized in the survey have been published in the weekly VARIETY-ARB charts, running from the issue of Dec. 4 to the current one.

Of the 22 markets, the off-net-work hours made their finest display in Miami, where four off-network 60 minuters won four of the

In the tree major markets of N.Y., Los Angeles, and Chicago, only Warner Bros. "Gallant Man" showed up among the top 10 in N.Y. Off-network hours among the top 10 for the Oct, 16-29 measured time period, drew a blank in Chicago and Los Angeles.

The heavy accent on kiddle appeal for series making the top 10 is understood by the many cartoon shows which secure entries in the charmed circle in the three major markets and key cities.

The off-network hours had two entries among the top 10 in Indianapolis, three in Kansas City, two in New Orleans, one in Atlanta, two in Minneapolis, one in Milwaukee, two in Philadelphia, two in Cleveland, one in Cincinnati, one in St. Louis, and one in Portand. land. The 60-minuters failed to appear in the top 10 in San Francisco, Washington, Buffalo, Boston, Houston and Memphis, in the 22market survey.

Storm kicked up by Independent Television Corp.'s claim that the off-network series as a whole aren't bringing rating gold dust isn't borne out by the study. The off-network half-hours, the cartoons and the occasional syndle entry, first-run and rerun, in the main

makeup the top 10 syndicated list.

Again looking at the major markets of N.Y., Los Angeles, and Chicago, markets which are highly competitive, the few syndicated first-runners in the non-cartoon field which made it on the top 10 list are "Biography," "Fractured Flickers" and "Death Valley Days," in the measured ARB period. Cartoon and off-network half-hours swept the top 10 charmed circle. It should be added, too, that there are very few first-runners in syndication to offer competition in quantity to the off-web 30-minuters.

BATTLE LINE'S' 126 MARKETS; 'BIOG' 184

Official Films reports it's closing out the year with the archives first-runs, "Biography" (now in its second year) in 184 U.S. markets, South America, the Far East and Europe.

Most recent buyers on "Battle Line" have been WAVE, Louis-ville; WAFG, Huntsville; WDAY, Fargo; WNCT, Greenville; KOMU, Columbia; and WYTV, Youngs

"Biography" (first year and sec ond) has newly been sold to KHOL, Holdredge-Hastings-Kearney, Neb.; KOLN, Lincoln; WKRG, Mobile, WESH, Daytona Beach-Orlando.

MPO's Divvy

MPO at a directors meeting this month declared a dividend of 10c per share on class A stock, payable Jan. 15, 1964.

Blurbery's stock payment goes to stockholders of record Dec. 27,

'Stretch' Adler Seen at Helm As Par Gets Set To Unload Post-'48s

DICK SMITH'S KMBC EXIT AFTER 35 YRS.

Kansas City, Dec. 23. Kansas City, Dec. 23.
After 35 years in radio Dick
Smith retires at the end of the
year from KMBC, Metromedia outlet here. As a young baritone from
Independence, Richard D. Smith
was his mark on the Coast, when
radio beckened him to the mike in 1928 (he thinks it was at KFQZ).

in 1928 (he thinks it was at KFQZ). After a few months there, he returned to Kansas City to join Arthur B. Church at KMBC, one of the first key CBS affiliates, long a bulwark of the network here. Smith subsequently served as program director for KMBC for several years, but went to WHB in a similar capacity in 1934. He came back to KMBC in 1954, this post and his former position both post and his former position both being under ownership of Cook Paint & Varnish Co., which sold to Metromedia.

23% Increase In \$11,195,935 **Desilu** Gross; Net Up Too

Hollywood, Dec. 23. An increase of 23% over last year's first 26 weeks in gross income is reported by Desilu Productions for this year's correspond-ing period ended Oct. 26. Total for the current fiscal year was \$11,-195,935 as against last year's \$9,-089,236, according to prexy Lucille Ball. Net income for the half year was \$400,000 against \$361,661 in 1963, an upping of 11%.

Earnings per share for this year's first half amounted to 33c a share based on 1:233,631 shares of combined common and class B common stock. Per share earnings for the preceding year's corresponding period was 31c on 1,155,940 shares.

Operations for the fiscal year ended April 27 of this year brought a net loss of \$655,387 or 54c a share because of extraordinary losses totaling \$1,850,006. Miss Ball noted that "with all of Desilu's anticipated extraordinary cost adjustments having been effected, we believe Desilu's currently profitable operations will continue and will be reflected favorably at close of the current fiscal year." She reported that Desilu's three studios are operating at seasonal capacity and that five half-hour pilots, owned in full or in part by Desilu, have been completed. They are Donald O'Connor Show, "Hey Teacher," starring Dwayne Hick-man, "I and Claudie," starring Ross Martin, a comedy series star-ring Dan Dailey and "Hooray for Hollywood" starring Herschel Bernardi.

Miss Ball told stockholders, "as I complete my first year as president of your company, I am happy and optimistic over Desilu's fu-ture." She made no mention of whether or not she would resume and "Battle Line" in 126, along her own comedy series on CBS-with considerable sales in Canada, TV next season, the studio's biggest money-maker.

Flying Fisherman' To Liberty Insurance

"Flying Fisherman," first-run half-hour series featuring fisher-man R. V. (Gadabout) Gaddis, has been picked up for sponsorship by Liberty Mutual Insurance for telecasting in Boston.

Liberty Mutual will present the color series initially on WOR-TV, N.Y., with a Jan. 4, '64 starting date. Agency for Liberty is BBD&O.

Other markets already carrying the series are Syracuse, Provi-dence, Schenectady, Norfolk, and Chico, Calif.

Last of the holdouts against tv, Paramount is reported now ready to make available its backlog of 200 post '48 features. All other major studios have been supplying to with their oldies. Samuel Goldwyn's block of vintage films are available but no takers, due re-

portedly to high asking price. Indicative of Par's willingness to unload its stockpile is the reported overture by the company to S. L. "Stretch" Adler to head up the sales force. With sale of Par's KTLA to Gene Autry-Robert Reynolds group (still to be approved by FCC) Adler is leaving the sta-tion management after three years but with three years to go on his contract with Paramount TV Productions, Adler declined comment.

It's understood Adler will set up a sales force after the first of the year to syndicate the pictures, although the networks will have first refusal, Arthur Mortensen, manager of KEROTV, NBC affil in Bakersfield, Cal., is reported to the Adler's successor at KTL in be Adler's successor at KTLA in his overall title as head of the newly-created tw division of Golden West Broadcasters, recent purchasers of KTLA. No chance in KTLA management can be made for station they don't own yet, Mortensen is a 19-year veteran of the broadcast industry. Adler had been in the sales syndication field for 15 years before joining Para-

(Continued on page 28)

'Myth & Menace' As Triangle Entry

A five-past series on Communism, titled "The Myth and The Menace," is being produced for both radio and television by the Triangle Stations group. Each of the five 30-minute simulcasts will feature experts on the subject, such as Herbert Philbrick, a former double agent inside the Communist Party, and Hanson Baldwin, mili-tary editor of the N.Y. Times.

· Triangle Program Sales syndicate the series next year. The series is being produced by Lew Klein and directed by Ed Moore.

Triangle is also producing a series is also producing a series and directed by Ed Moore.

ries of 65 five-minute color shows, "Colorful World of Music," featurcolorul worm of Music, featur-ing Podrecca's Picooli Theatre, an Italian marioneffe troupe. The series was kicked off with a one-hour special sold in some 50 mar-kets during the Christmas period. John Toutkaldjian is producer-director of this series.

FCC CLEARS DECKS FOR DAYTON'S 3D

Dayton, Dec. 23. The FCC w to have cleared the way for Dayton to get a third television station within the next six to nine months, if no further obstacles appear. The FCC has approved the sale to the Springfield Television Broadcasting Corp., of Springfield, Mass., of the land, tower, and building now owned by

WONE, Inc., for \$153,000.

The 38-acre site of the facilities is in Jefferson Township, near the Dayton Speedway. The Springfield firm plans to reactivate Dayton's only UHF station, on Channel 22.

4 Star Off-Web Sales

Four Star Distribution reports posting 11 new sales on its seven off-web packages.

off-web packages.

"Dick Powell Theatre" has been sold to WKBW, Buffalo, and KRDO, Colorado Springs, and KREX, Grand Junction. Other sales include "Stagecoach West" to KTVK, Phoenix; "Riffeman" to WAH, Atlanta; "Zane Grey Theatre" to KID, Idabo Falls; "Law & Mr. Jones" to KING, Seattle; and d"Target: The Corruptors" to KTVI, St. Louis.

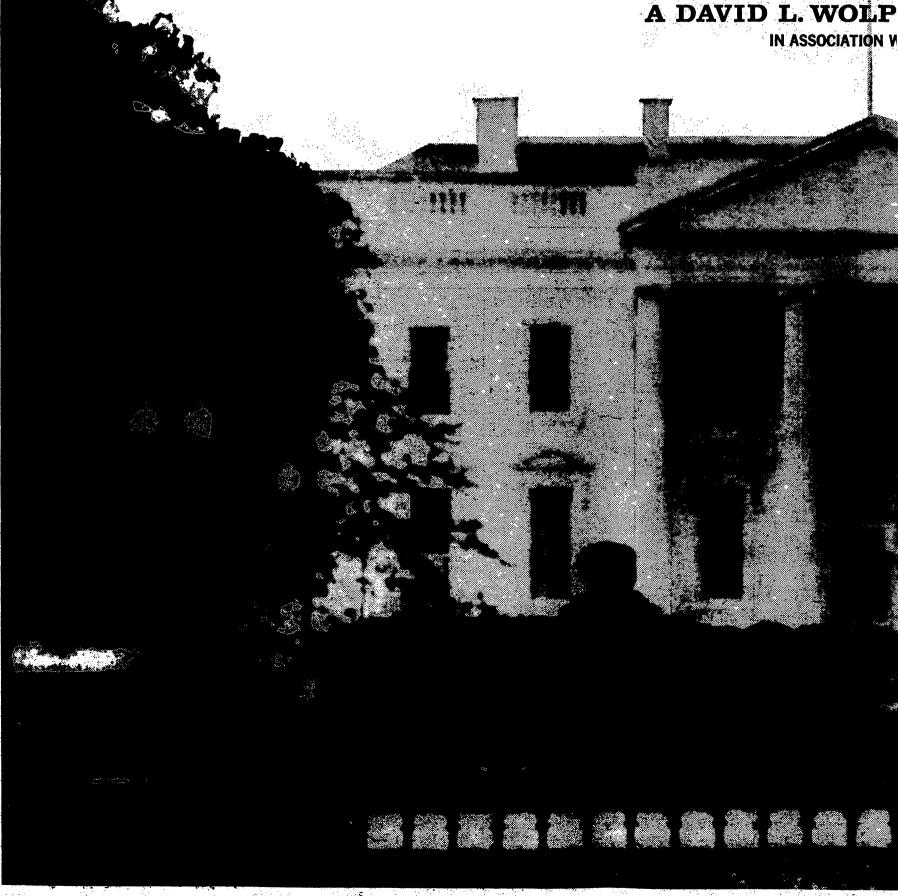
SUNDAY, DECEMBER 29, 1963



Based on Theodore H. White's

A distinguished 90 minute Telev revealing portrait of the crucial P candidates . . . their parties . . . the f destinies of Richard Milhous Nixo

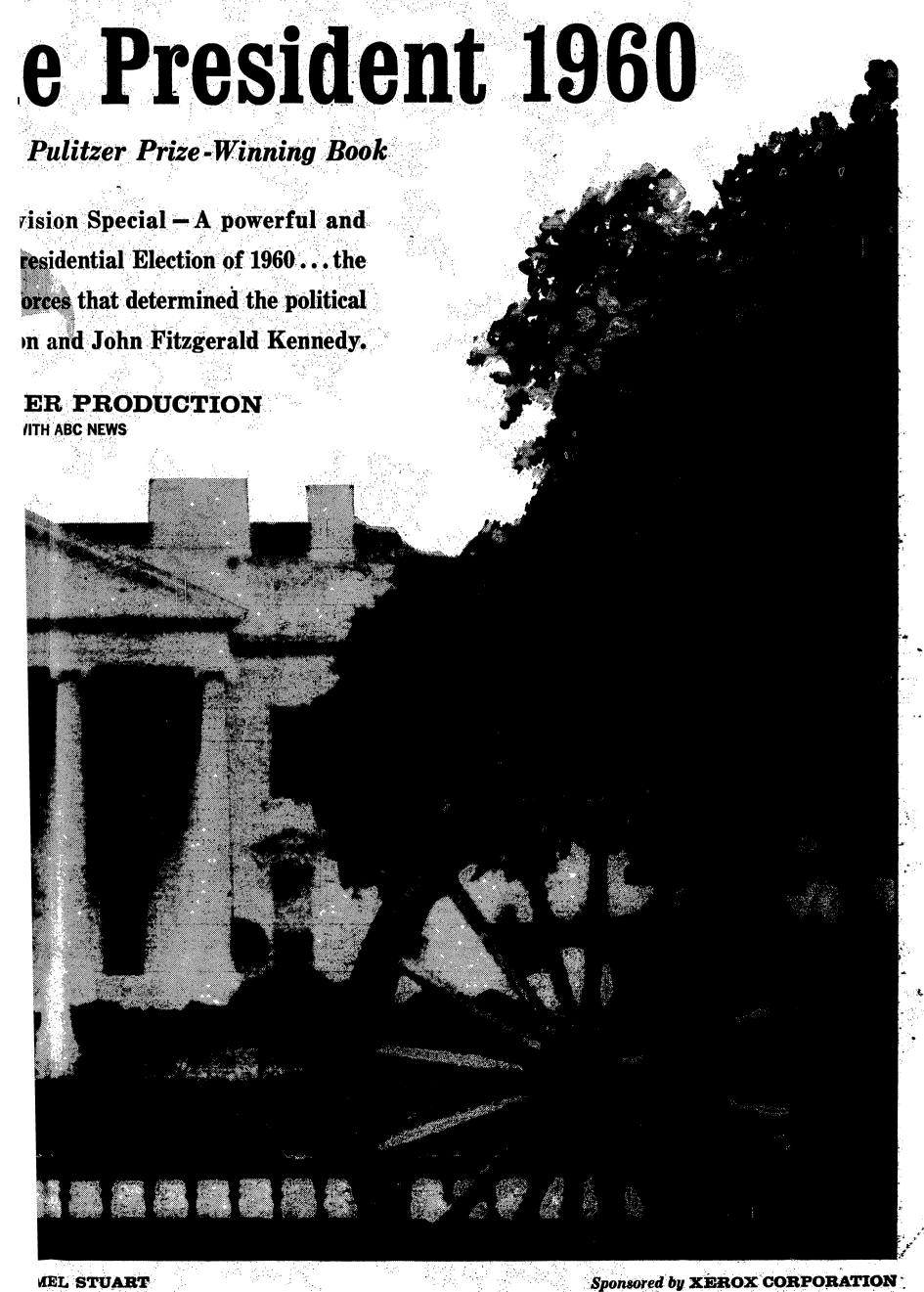
A DAVID L. WOLP



Written by THEODORE H. WHITE

Narrated by MARTIN GABEL

ON ABC-TV 8:30-10:00 P.M.



VARIETY'S weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

k. Top Network Shows Sta.	Total Area A Homes Reached	Area	RK. Top Syndicated	Shows Day & Tim	e Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1. Beverly Hillbillies WCBS 2. Danny Kaye WCBS 3. Dick Van Dyke WCBS 4. Bonanza WNBC 5. Andy Griffith WCBS 6. Ed Sullivan WCBS	1,468,300 1,447,100 1,367,200 1,266,700 1,262,000 1,257,300	29 29 27 24 24 26	1. Top Cat (Sat. 7:00) 2. Sea Hunt; Eve. Rpi 3. Astro Boy (Sat. 6:34. Phil Silvers (Tues. 5. Rifleman (Wed. 7:06. Gallant Men (Fri.	. (Sat. 7:00) 30) 7:00)	WCBS WNEW WABC WABC	. Economee . NBC Films . CBS Films . Four Star	725,000 705,800 630,600 607,500 605,500 600,100	14 12 13 12	Evening Report	. WNEW . WCBS . WCBS . WCBS	705,800 725,000 683,400 799,900 761,800 739,700
East Side West Side WCBS Candid Camera WCBS Dr. Kildare WNBC Saturday At Movies WNBC	1,244,900 1,244,300 1,232,000 1,177,900	25 24 23 23	7. Mickey Mouse Club 8. Mr. Magoo (Thurs. 9. Gun Will Travel (1 10. Detectives (Fri. 10	7:00) Mon. 7:00)	.WNEW	TV Personal CBS Films	507,000 500,200 473,300 435,300	10 10	Int'l Showtime CBS News Evening Report Evening Report Alfred Hitchcock	WCBS WCBS	847,800 639,300 830,100 845,000 1,075,600
CINCINNATI				STATI	ONS: WI	.WT, WCPO,	WKRC.	SUR	VEY PERIOD: OCTOBE	R 16 -	29, 1963
I. Monday Night Movies. WLWT 2. Bonanza WLWT 3. Saturday At Movies. WLWT 4. Donna Reed	195,700 192,200 191,800 188,300	32 34 30 34	1. Death Valley Days 2. Mickey Mouse Club 3. Sugarfoot (Thurs. 4. Wanted Dead Alive	7:80)	.WKRC	Warner Bros.	134,900 119,800 103 700	20 17	Hoyt Dixon Show Hunfley-Brinkley True Adventure Password Wonderful World	WLWT WLWT WCPO	48,200 115,700 94,700 101,200
5. Patty Duke WKRC 5. Ozzie & Harriet WKRC 7. Flintstones WKRC 8. Beverly Hillbillies WCPO 9. My 3 Sons WKRC	183,700 181,200 173,600 171,300 167,600	29 28 27 30 31	4. Wanted Dead Alive 5. True Adventure (T 6. Whiplash (Fri. 7:00) 7. Ripcord (Fri. 7:00) 8. Laramie; Hall Fame 9. Huckleberry Hound	hurs. 7:00)))	WLWT WKRC WLWT WLWT		99,500 94,700 85,500 80,700 79,100	13 14 14 13	Ripcord Whiplash Arrow; World's Girls Lassie News; Rpt; Wea; Spts	WKRC WLWT WKRC WKRC	90,200 113,100 80,700 85,500 65,700 92,400 83,700
HOUSTON, TI	EXAS			.	TATIONS	: KPRC, KHOL	J, KTRK.		Midwestern Hayride VEY PERIOD: OCTOBE		_ 136,500 29, 1963.
. Beverly HillbilliesKHOU 2. Dick Van DykeKHOU 3. Monday Night Movies .KPRC	204,100 184,300 169,800	39 35 37	1. Divorce Court (Sat 2. Detectives (Sun. 9: 3. Death Valley Days	30)	KTRK	. Four Star	68,600 56,100 56,000	10	Press Conf.; FB. Porter Wagoner Show What's My Line News; Wea; Sports	.KHOU .KHOU	32,000 28,300 116,700 62,400
McHale's Navy KTRK Candid Camera KHOU Bonanza KPRC Andy Griffith KHOU Saturday Night Movies KPRC	153,400 151,600 151,600 148,900 147,300	32 28 32 27 33	4. Battle Line (Tues. 5. Lawman (MonFri. 6. Fractured Flickers 7. Casper (Wed. 5:00) 8. M Squad (Sat. 6:00	7:30) .5:00) (Tues. 6:30)	KPRC KHOU KHOU KTRK KPRC	Official Warner Bros. ITC ABC Films MCA	44,200 44,000 42,200 42,000 41,000	9 7 8 8	McHale's Navy Casper Combat Lawman News; Wea; Sports	KTRK KTRK KTRK KHOU KTRK	153,490 42,000 133,400 51,000 62,400
8. Fugitive	144,300 141,800	90	9. Story Of (Thurs. 9: 10. Dragnet (SunFri.	- 00)	KTRK	25014	39,100 35,300	7	Nurses Mr. Ed Huntley-Brinkley	KHOU	112,700 56,800 64,500
PORTLAND, O	ORE.	<u> </u>	Markey Land Land Marke E		NS: KAT	u, koin, kew	/, KPTV.	SUR	VEY PERIOD: OCTOBE	R 16 - 1	29, 1963.
Beverly Hillbillies KOIN Dick Van Dyke KOIN Candid Camera KOIN Petticoat Junction KOIN Red Skelton KOIN Password KOIN	178,400 139,600 135,300 130,900 130,300 129,600	38 30 29 27 28 26	1. Death Valley Days 2. Trails West (Mon. 3. You Asked For It (4. Dragnet (Thurs. 7:6 5. Highway Patrol (Sc 6. People Are Funny 7. Rebel (Sat. 7:00)	7:00) Sun. 6:00) 00) it. 6:30) (Sat. 7:00)	KOIN KOIN KPTV	U.S. Borax Robeck Medallion MCA Economee NBC Films ABC Films	76,300 68,000 65,900 59,800 57,900 54,300 50,600	12 16 10 8 12	True Adventure Lawman 20th Century Lawman Sat. Newsbeat; Rpt Rebel People Are Funny	.KOIN .KPTV .KGW .KGW	40,700 50,000 68,400 47,200 55,200 50,600 54,300
7. To Tell The Truth KOIN B. I've Got A Secret KOIN 9. Andy Griffith KOIN	128,100 127,300 126,200	27 25 24	8, Cain's Hundred (Tues.) 9. Wyatt Earp (Tues.)	ies. 7:00)	KOIN	MGM-TV	49,900 48,700	12	Lawman Combat Lawman	KPTV	61,100 95,0 00

1. Beverly HillbilliesKOIN	178,400	Death Valley Days (Fri. 7:00)	AdventureKGW 40,700
2. Dick Van DykeKOIN		. Trails West (Mon. 7:00)	nan
3. Candid CameraKOIN		You Asked For It (Sun. 6:00) KPTV Medallion 65,900 16 20th	CenturyKOIN 68,400
4. Petticoat JunctionKOIN	130,900	Dragnet (Thurs. 7:00)	nanKPTV 47,200
5. Red SkeltonKOIN		HIGHWAY DATAL (Sat K.VII) KILIN KOODOMAA 57 UHI XISAT	Newsbeat; RptKGW 55,200
6. Password KOIN	129,600	Decode Ave Francy (Cat. 7:00)	lKGW 50,600
7. To Tell The TruthKOIN	128,100		le Are FunnyKPTV 54,300
8. I've Got A SecretKOIN	127,300	Cain's Hundred (Tues. 7:00)KOINMGM-TV 49,900 12 Lawn	nanKPTV 61,100
9. Andy Griffith KOIN		1 Comb	oat
10. Perry MasonKOIN	125,400	Wyatt Earp (Tues. 7:00)	nan
to. I ciry Mason	120,400	Lawman (MonFri. 7:00)	1 Valley DaysKOIN 76,300
		교학 이 그렇게 되지 않아야 한 그를 통하고 얼굴되다는 가장 당 생산이 얼굴하는 이 상사가 이 생각이 되고 있다. 그는 것이 없는 그는 것	

MEMPHIS, TENN.

STATIONS: WREC, WMCT, WHBQ. SURVEY PERIOD: OCTOBER 16 - 29, 1963.

_			Ü	1. Dragnet (MonSat. 6:00)	
1,	Bonanza WMCT	169,800	38	9 Creat Ole One (Set 6.00) WMCT Flamingo 68 100 11 Fantactic Features WHRO 89 300	
2.	Beverly Hillbillies WREC	160.300	35	3. Doble Gillis (MonFri, 6:00) WHBQ 20 Fox TV 65,500 20 Dragnet WREC 74,700 4. Rebel (Thurs. 9:00) WHBQ ABG Films 54,700 13 Nurses	
3.	Andy GriffithWREC	131,900	32	3. Done time (MOL-FIL D.00) WIDE 12.00 20 Diagnet WIDE 12.100	
	Candid Camera WREC	129.800	32	4. Rebel (Thurs. 9:00)	
8	VirginianWMCT	119.700	00	5. Three Steeges (Sat. 8:30)	
e.	Down Mores WINDO	119,700	20	5. Three Stooges (Sat. 8:30) WHEQ Screen Gems 53,800 13 Ruff & Reddy WMCT 21,600 6. Tombstone Territory (Sat. 5:30) WREC Economic 47,800 12 Wilburn Bros WMCT 69,300 13 WMCT 24,800 14 Wilburn Bros WMCT 24,800 15 Marie 5. Flickers WM	
	Perry MasonWREC		31	7. Laurel & Hardy; FB WREC. Prime, Harmon 45,400 12 Movie 5; Flickers WMCT 24,800) [
	I've Got A Secret WREC	111,900	24	(Sat. 12:00: Sun. 12:15-3:15)	١.
	What's My LineWREC	106,100	26	Phil Silver (Mar Tol 5.20) WILDO CDS Films 41 000 15 CDS Noves	
	Monday Night MovieWMCT	105,800	30	9. Astro Boy (Sat. 8:00) WMCT NBC Films 38,700 9 Funny Company WHBQ 22,100	
10.	Petticoat Junction WREC	104,100	30 ll-	5. Astro Doy (Sat. 8:00)	
		-9-,-00	- III	9. Astro Boy (Sat. 8:00)	40
				그는 그는 그는 그는 집에서 학생들에서 그렇게 되었다. 그들은 사람들이 되었다. 그는 그를 하는 것이 되었다. 그는 그를 하는 것이 되었다. 그를 하는 것이 되었다.	1.5

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: OCTOBER 16 - 29, 1963.

		1. Death Valley Days (Sat. 6:00)KSDU.S. Borax 75,300 9 Champ BowlingKTVI 55,400	
1. Beverly Hillbillies KMOX	348,700 47	2. Battle Line (Thurs. 9:30)KTVIOfficial 63,800 9 NursesKMOX 199,200	
2. Dick Van DykeKMOX	311,600 43	3. Champ Bewling (Sat. 5:30)KTVISchwimmer 55,900 9 SafariKPLR 38,600	
3. Bonanza KSD	309,600 40	Death Valley Days KSD 75,300	
4. What's My LineKMOX	289,100 .39	4. Maverick (MonFri. 4:30)	
5. Candid CameraKMOX.	277,000 37	5. Huckleberry Hound (Mon. 5:30) KPLR Screen Gems 47,800 7 Huntley-BrinkleyKSD 93,600	
6. Andy GriffithKMOX	275,600 37	6. Zane Grey Theaire (MonFfl. 5:30) KTVI Four Star 46:300 6 Huntley-Brinkley KSD 82,400	
7. Petticoat Junction KMOX		7. Rifleman (MonFri. 5:00)	
8. Danny Kaye KMOX	209.800 31	8. Roller Derby (Sat. 10:00) KPLR Seltzer 37,900 4 10:00 News; Best of CBS KMOX 128,300	
9. My 3 Sons KTVI	197,900 28	9. Yogi Bear (Thurs. 5:30)	
10. Nurses KMOX	197,600 25	10. Quick Draw McGraw (Tues, 5:30). KPLR. Screen Gems 33,900 5 Huntley-Brinkley KSD 84,500	

Foreign TV Reviews

THE FACE OF FRAUD Narrator: Lord Francis Williams 60 Mins.; Wed., 9:40 p.m. Associated TeleVision, from Bermingham

Freelance outfit, Television Reporters International, leading documentary outfit which has a pact with ATV, made the commercial web screens again with a firstclass piece of television. Looking at the times and aspects of society in America and Europe which fostered, in the past 50 years, a halfdozen gigantic frauds, the show was well researched, well mounted and excellently narrated by journalist Williams.

It dealt not so much with the technicalities of their immense swindles, but rather with the effect of such doubledealers as Samuel Insull, Ivar Greuger, Serge Stavisky, Lord Kylcant and others, on their respective societies and how those societies' survival was threat-

Show's depth of focus was matched by the skillful visual treatment. Archive film, "stretched" to slow the jerky, high speed move ment to a more normal pace, added dramatic value to the "stories" and, where no film was available, im pactful still shots were projected.

A fascinating image of billion-

dollar bond forgers like Insull, who lighted half of America and brought Wall street to chaos, of match king Kreuger, who lent money to bankrupt European government's out of his fraudulently earned coin, of Stavisky, the greatest contact man of all time whose web of intrigue involved so many highly-placed French officials that the Government was brought down and the effects were felt right up to France's capitulation to Hitler, was in each case superbly word-drawn by Williams Watt.

VORBEI — EIN DUMMES WORT (Passe—A Foolish Word) With Gustaf Gruendgens, Elisabeth Flickenschildt, Ulrich Haupt, others.

Writers: Juergen Moeller, Gerd Kairat

45 Min.; Sun.; 8:15 p.m. West German TV, from Hamburg This 45-minute program paid tribute to Gustaf Gruendgens, one of Germany's most fascinating stage personalities, who died Oct. 7, in Manila where he had made a stopover on a trip around the world. His death was as mysterious s large part of his life. It was attributed to internal hemorrhages, but there were rumors that touched the possibility of suicide. Like many great artists, Gruendgens was privately a rather strange person. There are numerous stories of every calibre associated with his life which at 63 ended so abruptly.

Program featured excerpts from Gruendgens films such as "Dance on the Volcano," and showed him in famous portrayals such as Mephisto in Goethe's "Faust." There were some private scenes and there were some interviews with people who knew him such as actress Elisabeth Flickenschildt. His life as retold in brief characteristic sentences and some in-teresting inside bits were given with regard to his activity during the Nazi era. His Berlin theatres (three) during the period were looked upon as an asylum of mental freedom. In addition, Gruendgens did all he could for his ensemble and helped everyone. especially those who had Jewish relatives.

The program was interesting in details, but the real intended meaning was not quite caught. Much of what was said was overly philosophical and, in fact, much too serious. The whole presentation could have stood some light touches despite the tragic fadeout of Gustaf Gruendgens' life.

Foreign TV Followup

Festival Seemingly gathering stature with every stride, this new BBC-TV dramatic series has become to vidplays what "The Defenders" is to courtroom sagas. Thus far, its ambitious, cut-above-average productions — including the monu- Remember You" rocketed him to This sequence from Noel Coward's mental "Stephen D" adaptation— the top of the heap both here and "The Girl Who Came to Supper"

brought new meaning and has new fire to midweek, prime time viewing.

"Stalingrad," a Rudolph Cartier adaptation from a play by Claus Hubalek, based on Theodore Plievier's novel, was also directed by Cartier and maintained the high standard. The jumbosized, intense drama was seen from the German 6th Army point of view. Insanely ordered to fight to the last man" to hold Stalingrad in 1942, encircled by the Russians, suffering terribly from wounds, hunger and cold. and running out of ammunition, the plight of the once-arrogant goosesteppers (who lost their 330,000 strong striking force) made an awesome, nightmarish background to the play. The stark piece forcefully pointed up the futility of war It was skillfully directed by Cartier, who injected several horrific and memorable scenes, and the thesps turned in superb performances. - Plaudits to Harry Fowler as a hardy sergeant who, in spite of supreme privations, maintained enough "humanity" to look after an emotionally - smashed comrade, to Peter Vaughan as a key officer whose shaky faith in Hitler was tested time and again until he finally turned to reading the Bible, and to Albert Lieven as a surviving officer who openly bucked the Furhrer and advocated capitulation.

Also first rate were Andre Van Gyseghem, Tom Criddle, Roy Herrick, Alex Scott and Hugh Man-ning. Watt.

First Night

It was a play by Alun Owen that put BBC-TV's "First Night" drama skein into orbit this fall, and, although "A Local Boy" was not so forceful a contribution as its predecessor, it gave a slight boost to this erratic and unpredictable series. Owen, whose strongest plays are rooted in his native Liverpool, strayed from this locale. The result was a loss in pungency, but his above-average craftsmanship ensured a fair level of in-terest.

Situation was the bid of David (Jack Hedley) to represent his community in parliament, in place of the fiery and ageing Evan Lloyd (Clifford Evans). Lloyd, due for retirement, had always ridiculed successors put up by the party committee. Question was whether David would win his approval and achieve his strong rollitical ambiachieve his strong political ambition..

The first half of the hour made an intriguing deployment of the theme. David, scornful of his child wife, Prudence (Diane Clare), maneuvered subtly with the wily committee - man, Gerran - Jones (Allan McClelland), and had a powerful showdown with Lloyd, in which he exposed his bombast and arrogance. David's cause seemed lost—and so, as it turned out, was the play's. For Owen allowed it to peter out into compromise, with Prudence practising feminine guile to bring the two men together

This disappointed largely be-cause the script hinted at a public encounter between the old and the young contenders, when they would be rivals for the support of about, and the piece ended slackly. But the character of David was strongly realized, and effectively acted by Jack Hedley. Clifford Evans also clickel as an oldstyle barnstorming politico with a touch of Welsh magic, and Allan McClelland was neatly in the picture as the fixer who must not be seen to fix. Owen, whose touch has often been uncertain on the distaff. side, fumbled Prudence, but Diane Clare made the best of some coy and sketchy gambits.

David J. Thomas firmly directed

John Elliot's production, and the segment was at least capable, and sometimes more, and thus an improvement on other entries.

Sunday Night at the Palladium Associated TeleVision's toprated vaudeo vehicle this time out comprised a healthy and happy mix of old and new talents—newcomer Patsy Ann Noble, vet Billy De Wolfe and hit parader Frank Ifield, And, of course, compere Bruce Forsyth.

Billtopper was Ifield, whose "I Remember You" rocketed him to

in the U.S., and, in this instance, he delivered a straightforward slowquick-slow songalog comprising oldies like "Blue Skies," "Don't Blame Me," "Please," "Say It Isn't So," "Autumn Leaves" and, finally, Waltzing Matilda."

His fresh and swinging, approach to the standards, aided and abetted by his powerful, yodelling, home-spun voice made for a warm 15-minutes and a fitting climax to a good all-round bill.

Standout, however, was Billy De Wolfe, (starring in "How To Suc-ceed In Business") who brought to the show some oldtime showbiz magic—especially in his classic mime act of a woman taking a bath—to get the biggest belly-laughs of the night.

Miss Noble, a chirpy 19-year-old, delivered a sad, slow and difficult number, "Little Girl Blue," by way of a bow but dispelled any doubts about her success on the show with her followup rocker, "I'll Cry To-morrow." Her mastery of a song, her style and maturity make her a cut above the majority of upcoming chantoosies. Bruce Forsyth was as effective as ever, direction was up to par and maestro Jack Parnell backed up well.

The Sentimental Agent

Owing to illness, Carlos Thompson has had to be yanked from the star spot of some segments of this suave mystery skein from Associated TeleVision. The series, scheduled until Dec. 21, has a couple of hours featuring Thompson still to be shown. But four episodes in-troduce John Turner, and the first, "The Height of Fashion," was a neat example of making the best of a bad job. Audience reaction, which has been good, owed much to the dapper, dressy, and sophis-ticated image of Thompson, as Carlos Varela, the export agent. Turner, an able thesp, lacked the glamorous gimmicks and missed out on the panache, but was othervise a decent substitute.

The script, from Peter and Betty Lamda, explained Varela's absence as due to a sudden business trip to the U.S., and thereafter came up with a competent tale, in which Bill Randall (played by Turner) was involved in devious shenani-gans. A vast load of colorful horseblankets had been left on his hands, and, with the aid of a model, Jackie (Sue Lloyd), he imessed a dress designer with their utility as woman's capes. A Princess, due for matrimony, was persuaded to wear it as her going-away outfit, and the development was concerned with the attempt of a fashion house to discover the

(Continued on page 28)

THE NEXT REVOLUTION Writer: Wallace 60 Mins.; Frl., 8:30 p.m. N. Y. HERALD TRIBUNE, NA-

TIONAL AIRLINES, GENERAL FOODS WCBS-TV, N. Y.

(Papert, Koenig, Lois; Benton & Bowles)

Warren Wallace, producer-director-writer, exhibited all the instincts of a good documentary producer in "The Next Revolution," dealing with the problems inherent in the march of automation.

Where he faulted in this hour exploration, telecast by WCBS-TV. N. Y., Friday (20) night, was in the editing and the summation, both of which were loose. Admittedly, automation is a tough problem and answers are hard to come by, but to wind up an hour exploration with the same questions as posed originally misses the dynamics inherent in such an outstanding issue.

Wallace, who did the interviewing for the program, need not have taken any sides, if that was the reasons for wallowing indecision, but after the hour, the questions posed by the narration could have been sharper and more clearly in focus. Bill Leonard read the narration in his usual competent fashion.

The raw material for an out standing study was there. There were interviews with leaders in various segments of our society. Most of them, ranging from labor leaders to a spokesman for the National Assn. of Manufacturers to government officials, addressed themselves clearly to the problems of automation, though the solutions often varied.

There also were close-up interviews with men whose jobs are endangered by automation. were an articulate, engaging lot. Cameras also roamed the factories and waterfronts in order to graphically depict the changes go-ing on. The many parts of the whole problem, as exemplified by the Negroes struggle for more jobs only to have unskilled jobs taken away by machines, also was examined.

The pictures carried impact; the people interviewed were articu-

late; sharper editing and less re-With Bill Leonard, narrator; others liance on posing questions in the Producer-Director; Warren Wallace script would have improved this documentary immeasurably.

THE STORY OF CHRISTMAS With Tennessee Ernie Ford, Roger Wagner Chorale & Orch Producer-Director: William N. Burch

Writer: Charles Tazewell 60 Mins., Sun. 10 p.m. GENERAL MILLS NBC-TV (color)

(Doule Dane & Bernbach) The big problem that Christmas presents to programmers is finding a new way to tell the same old story. NBC-TV's special, "The Story Of Christmas" found it with an animated art version of the story of the Nativity excellently etched by Eyvind Earle. It backed up the narration of the story ac-cording to the Gospel of St. Luke with effective art work done with reverent sketches that glued attention to the home screen. The segment ran a little over 18 minutes, but it made the show.

The rest was the mixture as before. Tennessee Erie Ford hosted in his familiar folkey manner and sang some of the seasonal hymns that always go over this time of the year. He got plenty of help in the vocal department from the Roger Wagner Chorale which did a topflight medley of carols in an English street scene setting that hit the right Yule note.

The script by Charles Tazewell knitted it all together in the right manner and helped the show come off as a pleasant holiday package.

1963: A TELEVISION ALBUM With Harry Reasoner, host-narrator; others Exec Producer: Leslie Midgley Producer: Alice Weel Bigart Director: Norman Gorin 120 Mins., Sun. (22), 3 p.m. CBS-TV (film)

How much of the world's news is conveyed on the tv medium was dramatically displayed in this yearend CBS-TV recap, called "1963: A Television Album." The two hours, consisting mainly of news footage shot over the course of the year, was a reminder of the big news job done by the medium, as well as an interesting, and times fascinating, review of the news highlights of the year.

The top story, of course, was the assassination of President Kennedy and the takeover of the Presidency by Lyndon Johnson. That story, told so well by the medium when it happened, was left towards the end of the program. The broadcast opened with the civil rights struggle, a 15-minute segment which included many facets of that movement as it swept various sections of the country. It then turned to foreign affairs, the situation in Vietnam, the death of Pope John and the selection of a new Pope, Kennedy's trip to Europe,

Some of the big and little news

All the footage was sharp and the stories contained in them to the point. Reasoner lent warmth and understanding to the narration.

FOUR CENTURIES OF AMERI-CAN ART With Brooks Henderson, others Producer: Kenn Barry Director: Bradley Jacobs Writer: Arthur Selikoff 30 Mins.: Sun., 5:30 p.m. MPLS, FARMERS & MECHANICS

SAVINGS BANK KSTP-TV, Mpls.-St. Paul (tape) This exceedingly well produced, directed, written and narrated color program was devoted mainly to filmed highlights of a "Four Centuries of American Art" exhibition and had highly able KSTP-TV staffer Brooks Henderson as narrator. Comprising a number of this nation's past and present paintings, sculpture and other objects from colonial times to the present, the noteworthy exhibition itself is on display at the Minneapolis Art Institute.

Along with the art treasures, the (Continued on page 30)

Tele Follow-Up Comment

Sunday An interview with the British Prime Minister, Sir Alec Douglas Home, and coverage of the memorial services for the late NBC-TV. The filmed sequence was a closeup portrait of the delegation to Munich in 1938, was optimistic about a detente with

Russia in the coming years.

The 90-minute "Sunday" stanza closed with a live pickup from Lincoln Memorial in Washington for candle-lighting ceremonies in honor of Pres. Kennedy. This sequence contained Pres. Lyndon B. Johnson's address and some of the surrounding religious invocations.

As anchor man, Frank Blair neatly integrated other bits about football, Christmas ties, books, music, etc., into a consistently attractive layout. Herm.

Ed Sullivan

Ed Sullivan gave his show Santa Claus flavor with his Christmas presentation. There were goodies for the young folk and items for their elders as well.

One of the more amitious under takings was the presentation of London is a Bit of Alright" with Tessie O'Shea in the lead spot. It had color, pace and an authoritative performance by Miss O'Shea. This sequence from Noel Coward's

was a bit too long for video needs, but was nonetheless entertaining.

One of the appealing numbers was a pantomime by Buster Keaton of a man breaking away from Pres. John F. Kennedy highlighted a party for a bit of solitude, and an excellent "Sunday" (22) outing is grimly determined to get it despite mishaps. Keaton is still one with Sir Alec, his first interview of the top pantomimists, a truly for American tv from 10 Downing funny man with a masterly concept of comedy. There was further British leader who, under questioning by NBC correspondent Joseph C. Harch, spoke about his family background and his political outlook. Sir Alec, who was part of the "peace in our time" British of the peace in our time in comedy to George Kirby, an exponent of the year, some of the humor of the year, some the fidelity of his sounds.

Another show spot came from Downstairs at the Upstairs where the intime cafe revue prevails. This greeting card number with Dick Libertini and Paul Dooley brought out some charming moments effectively.

Sullivan opened with Hugh Forgie and his troupe playing a badminton game. It's been a good item on the ice shows for several years and is also good here. Forgie worked the scene in Santa cos-tume. It didn't hamper his skill at batting the bird. The Italian Mouse, virtually a regular on this show, must help the ratings, but entertainmentwise, it's becoming placid. Further novelty was by the Trio Harmanis spinning yo-yo on a string. They are skilled in this direction.

Making the singing scene were Frank Ifield, the Australian pop-ster, a handsome lad and a personable singer, who scored with two numbers: Gloria Blezarde, a graduate from the cafe revue, provided a cute special material number about the tribulations of Santa

(Continued on page 31)

Major TV Studios Continued from page 1

its "Redigo," and at Warner Bros. there are two hourlong shows. SG last season had eight shows, and

WB last year had five. MGM-TV, incidentally, also lost one show in midseason—"Harry's Girls." Walt Disney studios continues

to stay in the picture with its onehour series on NBC-TV; 20th-Fox has none, as compared to one a year ago. Paramount has interests in four series through its acquisition of two telefilmeries. Talent Associates and Plautus Produc-

The various indie vidfilmeries have 31 series in production, as compared to 23 for the majors. Indies and majors each have 23 hours of network programming a week in production, the majors pulling up even here via longer shows such as Revue's trio of 90-min. series plus more 60-min. series ries. Many of the indies specialize in half-hour comedies, such as "The Beverly Hillbillies," the Danny Thomas series, the Dick Van Dyke series and "The Lucy

CBS-TV, the dominant network in terms of ratings, hands most of its telefilm biz to the indies, relatively little of its product being turned out by the major studios. CBS-TV prexy James T. Aubrey Jr. has made no secret of his affinity to the indies, where he feels product is more specialized and tailored to web needs.

ABC's 1st Quarter

into "Hootenanny" may indicate that the cigar company is on a new merchandising tack slanted towards younger audiences. Cigar companies currently are cashing in on the streamlining of their product and the absence of the cancer-producing odium attached to cigarets.

ABC-TV also picked up \$1,000,-009 from Pepsi-Cola on a nighttime scatter plan. This is slightly less than one-half of the total allocated by the soft drink company to all three networks. Mead-Johnson, Carter Products and Brown & Williamson, via a renewal, also bought substantial participations on the web starting in 1964.

An additional \$400,000 was picked up from the sponsors of the American Football League games who are also bankrolling the AFL eastern division playoffs game Dec. 28 between the Buffalo and Roston teams. This is and Boston teams. This is a regional sponsorship deal.

Storer

Continued from page 22 =

Silverbach, 20th's director of syndication, said the 10 series in-c'ude those in production and those already on the air Glenn Warren is planning additional product for Canadian release.

The series include such shows as "Hot Sports Seat," a half-hour sports panel show; "Kiddo," a half-hour strip children's show; one-hour weekly wrestling matches; "Hi-Time," a one-hour teenage dance program; "Homemakers Exercise," a daily muscle-toning show: "I Wish You Were Here," a travelog series; "Around the World," 15-minute ethnic series; bowling show; and "Punch & Johnny," another sports discussion show.

Tom Reynolds, 20th's Canadian sales manager, negotiated the deal.

Foreign TV Followups

Continued from page 27

secret and imitate the garment. The tale was placid, but adroit.

Harry Fine's production, ably directed by Charles Frend, maintained its gloss. Burt Kwouk, regularly appearing as Varela's Chinese valet, had more to do in a Confucius-say style, as if he'd worked with Charlie Chan. Sue Lloyd made a cool and poised impression as the model.

But there was still a vacuum at the center, although John Turner could hardly be blamed for not substituting much dash and fire.

VARIETY

VARIETT-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime piz periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Chicago • STATIONS: WBBM, WNBQ, WBKB, WGN. • SURVEY DATES: SEPTEMBER 11 - OCTOBER 1, 1963.

TOP COMPETITION

TOP COMPETITION

TOP COMPETITION

TOP COMPETITION

TOP COMPETITION

PROGRAM

Outer Limits

6:30-7:00

Wagon Train 7:30-8:30

PROGRAM

10:15-12:00

12:00-12:30

PROGRAM

10:15-12:00

WGN Presents

12:00-12;15

PROGRAM

Tonight 10:15-12:00

12:00-12:30

PROGRAM

Late Show; LL Show 12:00-1:00

Tonight

Late Show; LL Show

Tonight

Tonight; Sen. Her.

Late Show; LL Show

I've Got Secret 7:00-7:30

STATION &

TOTAL HOMES

WBKB

331,500

WBBM

377,800

WBKB

501,700

STATION &

TOTAL HOMES

WNBQ

328,500

WBBM

88,200

STATION &

WNBQ

328,700

WGN

STATION &

TOTAL HOMES

WNBQ 294,200

WBBM

67.100

STATION &

TOTAL HOMES

WNBQ

WBBM 127,700

WBKB

515,700

WBBM

479.300

Total Area Homes: 353,300 Metro Rating: 16 Share of Audience: 28

MONDAYS 6:30-8:30 Program: MONDAY NIGHT MOVIE

> Sept. 16 "LOVE IS A MANY SPLENDORED THING" William Holden, Jennifer Jones 1955, 20th Century-Fox, 20th Century Fox

Sept. 23 "DAVID AND BATHSHEBA" Gregory Peck, Susan Hayward 1952, 20th Century-Fox, 20th Century-Fox

Sept. 30 "EXECUTIVE SUITE" William Holden, June Allyson 1954, 20th Century-Fox, 20th Century-Fox

> Total Area Homes: 159,300 Metro Rating: 8

TUESDAYS 10:15-12:30 Program: WGN PRESENTS

Sept. 17 "BATTLE CIRCUS" Humphrey Bogart, June Allyson 1955, MGM, MGM

Sept. 24 "ANY NUMBER CAN PLAY" Clark Gable, Alexis Smith 1949, MGM, MGM

Oct. 1 "FOUR FEATHERS" Raiph Richardson, C. Aubrey Smith 1939, KORDA (British), Ben & Barry & Assoc.

Total Area Homes: 172,200 **WBBM**

Share of Audience: 27

Metro Rating: 9 Share of Audience: 26

WEDNESDAYS 10:15-12:15 Program: LATE SHOW

> Sept. 11 "MEMBER OF THE WEDDING" Julie Harris, Ethel Waters 1953, Columbia, Screen Gems

Sept. 18 "CATTLE EMPIRE" Joel McCrea, Don Haggerty 1958, 20th-Century, Seven Arts

"AFFAIR IN TRINIDAD" Rita Hayworth, Glenn Ford 1952, Columbia, Screen Gems Sept. 25

> Total Area Homes: 131,000 Metro Rating: 6 Share of Audience: 24

THURSDAYS 10:15-12:30 Program: WGN PRESENTS

> Sept. 12 "PEOPLE WILL TALK" Cary Grant, Jeanne Crain 1951, 20th Century-Fox, 20th Century-Fox

Sept. 19 "FLAME OF BARBARY COAST" John Wayne, Ann Dvorak 1945, Republic, Hollywood Television Serv.

Sept. 26 "THE GUN RUNNERS" Audie Murphy, Eddie Albert 1958, U.A. (Seven Arts), United Artists

> Total Area Homes: 203,500 Metro Rating: 9 Share of Audience: 32

FRIDAYS 10:15-1:00

Sept. 13 "BIRD OF PARADISE" Louis Jourdan, Jeff Chandler 1951, 20th Century-Fox, 20th Century-Fox

Sept. 20 "NO BUSINESS LIKE SHOW BUSINESS" Ethel Merman, Dan Dailey, Donald O'Connor 1954, 20th Century-Fox, 20th Century-Fox

Total Area Homes: 405,700

Metro Rating: 19

1958, 20th Century-Fox, 20th Century-Fox

Marilyn Monroe, Tom Ewell 1955, 20th Century-Fox, 20th Century Fox

Share of Audience: 32

Sept. 27 "THE BIG HANGOVER" Van Johnson, Elizabeth Taylor 1950, MGM, MGM

WNBQ

Sept. 28 "THE JOURNEY"

Program: SATURDAY NIGHT MOVIES

Sept. 14 "10 NORTH FREDERICK"

Gary Cooper, Diane Varsi

"SEVEN YEAR ITCH"

SATURDAYS 8:00-10:00

TOP COMPETITION STATION & TOTAL HOMES PROGRAM

L. Welk; J. Lewis Gunsmoke

9:00-10:00

Major Casualties

Continued from page 21

Webb's contract from one year to three years. They insisted on the extension, gave him a very sub-stantial increase in salary, stock options, and placed him in charge of the studio's tv operation."

Webb's original pact would have expired next February," he said. "With most of the projects still to come, what has caused Jack Warner and Kalmenson to change their minds?" he asked.

The attorney added "As far as Jack is concerned, he hasn't changed his mind. He still feels it will take two years to do the job."

take two years to do the job."

At last Wednesday's meeting,
Warner reps requested that Webb's
duties be changed, and Webb "refused to engage in a game of musical chairs," said the attorney, reiterating "he will stand on his contract." Understanding is that Warners "suggested" Webb revert to
his former status as an indie producer with the lot.

Shearer then said, of Warners, "They have indicated they would "They have indicated they would like to settle the contract but their offer is unsatisfactory." Obviously ired at the entire rapid-breaking series of events, he added "Nobody suggested to us what made him (Webb) a bum in 10 months. Webb had made it clear to Warner and to Kalmenson that the job of putting the studio back on its feet in tw would take at least two years and this was something they agreed. and this was something they agreed with when the extension of the contract was signed, with Webb being named production chief." Webb assumed his top-echelon position last March.

NAB, Agencies Meet

continued from page 19

to proceed promptly beyond the auditing of existent ratings toward TOTAL HOMES the improvements of methods of audience measurement; that summary findings of the audit will be available to member agencies of 4A's; that there are assurances of the legality of the Council from appropriate government offices; and that the Council bring into the act (on better methology) the facilities of the industry group, the Adver-tising Research Foundation.

Although there was no official word on what was discussed at the word on what was discussed at the session between the broadcast industry and NAB's LeRoy Collins last week, the hard subject was most certainly the problem of overcommercialization. Collins is not the only interested party who realizes something in the way of greater self-regulation is necessary in the face of tv's blurb and promotional increases, and the threat again of a press by FCC for government regulation of broadcasting's commercial allotments. ing's commercial allotments.

Stretch Adler

Continued from page 23 = mount. Before that he was with William Morris.

Autry Officially Files Washington, Dec. 23

Gene Autry and Golden West Broadcasters filed with FCC their application to purchase KTLA-TV, Los Angeles for \$12,000,000 from Paramount Television Prod

Inc.

The buy will be financed by two \$6,000,000 loans from the Security First National Bank in Los Angeles and the Wells Fargo Bank of San

In its application KTLA listed its after tax profits last year at \$363,918. Golden West's after tax take tallied \$2,483,996. The Autry group owns several stations in California and Arizona.

Anglo-French TV

Continued from page 23 twice travelled the world, visiting more than 50 countries, lining up the series.

This project calls for 26 programs, plus a two-hour spectacular, which will also be filmed in Madrid, at which cash awards of \$100,000 will be made to outstanding performers. Levis says he is closing a deal with a U. S. major, which he declines to name; however, as the series is being filmed in color the guessing locally is that it is being pitched to NBC.

Deborah Kerr, Yul Brynner 1959, MGM, MGM (Continued on page 30)

Inside Stuff—Radio-TV

Special press luncheon will be held Monday (30) in conjunction with CBS correspondents participating in CBS-TV's "Years of Crisis." In former years, the correspondents traveled the "Crisis" show in

key cities, but the touring bit was given up because it took newsmen away from their posts too long. Assassination of President Kennedy brought the correspondents to N.Y. for the yearend telecast. Prior to the assassination, the "Crisis" telecast was planned with foreign correspondents remaining in their respective posts, with the "Small World" technique slated to be used. World" technique slated to be used.

Those participating will be Eric Sevareid, Winston Burdett, Marvin Kalb, Peter Kalischer, Alexander Kendrick, Blaine Littell, Stuart Novins and Daniel Schorr.

Those holding CBS stock will have new stock issued to them on a two to one basis on Feb. 15. The stock split will be effective to holders of record as of Jan. 17.

The proposed two-to-one sock split was overwhelming adopted by stockholders at a special meeting Friday (20).

WNEW Radio, N.Y., and Howard Clothes have teamed up to give the N.Y. Football Giants a handsome award for the 1963 season. Win the title or not, the complete team and wives are getting a vacation in Puerto Rico with the station and the clothing store operators splitting the tab. WNEW carries the Giant games' play-by-play and Howard is the major sponsor of the radiocasts.

Scotland Wants a Better BBC Shake on Documentary 'Image'

Glasgow, Dec. 23.
Civic toppers here want to huddle with BBC chiefs and secure a proper picture of Scotland in future ty documentaries.

This follows recent strong protests here over alleged misrepre-sentation of West of Scotland youth in a BBC-TV "Panorama" telecast from Glasgow.

Sir Arthur fforde, chairman of the BBC, has told Lord Provost Peter Meldrum that the object of the program concerned could not have been achieved without painting a grim picture.

The impression in Scotland has been of sensationalism without good motive. My reply must be that the motives were there, but too little evident," he said. The BBC, he added, would be

probing the processes of consulta-tion between London and Scottish program staff and program staff elsewhere in order to improve treatment and execution, "and to help in the more accurate assessment of public acceptance of pro-grams of importance in the area concerned."

The Lord Provost said, at a press confab here, that he took the BBC topper's reference to consultation as confirmation that the BBC's Scottish dept, were not consulted at all at present about programs such as last month's "Panorama."

Civic Boss said the letter he had received from Sir Arthur was "an absolute shocker." He was completely disgusted, he said, with seemingly complacent attitude of the BBC, who from their London

heights had given an answer hard-ly worth writing.

He appealed to all viewers to-keep him informed of programs with a slanted view against the Scot interest.

Station Violations Cue \$2,500 Fines

and then to Casper, Wyo., and finding alleged violations slapped two stations with fines totaling

Slapped with \$1,000 fine for operating a new antenna system and conducting performing equipment and program tests, all sans Commission approval, was WOL-FM, Washington.

Hit for \$1,500 was KVOC-AM, Casper, Wyo., which was charged with beginning equipment and program tests without notifying FCC.

WOL, licensed by Washington Broadcasting Co., told FCC its vio-lations were neither wilful nor repeated. Commission refused to reduce the fine as it pointed to the "extent and seriousness of the

On this order Commissioner Rosel Hyde dissented and Commissioner Frederick Ford con-

KVOC, licensed by KVOC Broadcasting Co., pleaded its fine was excessive for a "small oper-ator in a marginal market." Commission refused to reduce the for-

W. Germany: 6th Biggest

Cologne, Dec. 23. West Germany ranks number six in the world scoring of the nations with the largest per capita owner-

ship of television sets.

The United States comes first, with 311 sets per 1,000 inhabitants, followed by Canada with 235, England with 230, Sweden with 217 and Denmark with 182. Then comes West Germany, with 131 sets per 1,000 people.

French TV's 2d **Channel Starts Test Beamings**

Experimental beamings of the second television channel are already on in the Paris area and the official starting date is still April '64. But it appears that true programming will not start till the end of '64 and that a quarter of the country will not be able to receive it till late '66.

Financial troubles have put back the building of the needed 40 emitters to cover the country on time, so that will cause the delay. The unserved regions, however, are the least populated, which is some consolation to tv people. The big transmission centers of Paris, Lille, Lyon, Marseille and Saint Etienne will get started next April and be in full operation by the end of the

First programs are expected to be mainly news entries, sportscasts and several quiz, variety and series entries of both local and American make. Both channels will be under the governmental Radiodiffusion Television Française and as yet no commercial ties or ad uses are envisaged. However it is not completely ruled out and a licensing program arrangement, with ads, could come about when the second could come about when the second chain really gets cracking and needs more programming than the RTF is geared to give it.

RTF heads have said that both

webs will complement each other rather than compete. But many rather than compete. But many tv representatives feel this is wrong. The fairly ordinary general program aspects might be helped by some brisk competition, they feel. Also it seems there will be more cooperation between RTF film units and private filmmakers. Several skeins have been made for RTF by feature producers and there are plans afoot to have the RTF advance as much as \$60,000 to \$100,000 towards a feature for

to \$100,000 towards a feature for a first one-shot showing on tv with the pic then reverting to the pro-

ducers for regular theatre showings.

New tv sets, that can get both
channels, are selling briskly; as
well as adapters for old ones. New chain will have 625 lines to the present 819. This is being done to ease interchanges of programming between Eurovision nations as well as to make more band space for any other future webs.

USIA Denies Deleting Rabbi From TV Film On President Johnson

Washington, Dec. 23. Under attack by New York Congressmen, the U.S. Information Agency again denied deleting a scene with a rabbi from a

tv film about President Johnson. Officially commenting on reports it dropped the scene with the rabbi because of possible Arab reaction, USIA said it has no such policy pertaining to its material, nor will it ever adopt one."

The Agency did not officially comment on the nixing of all re-ligious scenes—Protestant, Cath olic and Jewish-from the film.

To back its denial USIA gave several examples of tv clips and films featuring Jewish personalities and religious services which were shown in Middle East coun-

The film under attack was a documentary on President Johnson which the Agency ordered soon after President Kennedy's asassina-

The New York Times originally reported from Hollywood that shots of Catholic, Protestant, and Jewish clergymen were filmed but that the rabbi "was ordered deleted because of possible Arab objec-

This was denied first by a USIA spokesman who said the film originally was to open with a "panorama of American life" in-Cluding various religious scenes.

The opening was discarded for a film of President Kennedy's fu-

neral, the spokesman said. He called it an editorial decision,

averring it was not connected to possible Arab reaction.

The denial and the original re

port came under New York Demo-cratic attack by Reps. Emanuel Celler and Leonard Farbstein.

Celler said if it was true that all religious scenes were dropped, "it

makes it even worse."
Farbstein said he hoped the
USIA denial was true, but was still standing with the New York Times account. He said the U.S. should not try to "curry favor by portraying a false picture."

BBC Enterprises In Merchandising

London, Dec. 23. BBC-TV Enterprises, the buy-sell limb of the national network, is moving into the merchandising field. Under the aegis of its new head, Denis Scuse, who left BBC's New York office to take over from Ronald Waldman, the department is developing this "profitable little sideline" not only for the coin it brings in, but for the exploitation

gained for programs.

Among principal lines which afford BBC a rake off at the moment are disks, toys and games from such shows as "Steptoe And Son," "The Rag Trade" and even "That Was The Week That Was."

Venture is expected to be developed further in the next 12 months, not only locally but also abroad. Where an increasing number of BBC programs are being Productions for next season Productions for next season Product of the first season Productions for next season Productions for seen as, for instance, in countries like Australia and Canada.

Meagher's NAB Exit

Washington, Dec. 23.

Washington, Dec. 23.

NAB's Radio v.p. John Meagher is resigning effective Feb. I, it was disclosed here.

Meagher, who has been radio veep since 1954, plans to return to private business. He was former general manager of KYSM, Mankota Minn kota, Minn.

NAB prex Le Roy Collins told Meagher he hoped to be able to use him for special assignments or consultant services.
"You have demonstrated a re-

markable talent and dedication in service which has been of great value to the progress of broadcast-ing," Collins wrote Meagher,

COTTON BOWL PARADE' COIN

Frito-Lay (potato chips) and Fal-staff have bought CBS-TV's "Cot-ton Bowl Festival Parade," the regional buy.

Stockbroker Brandt's Bigtime Segue Into Show Biz Via TV

ABC, Storer Nixed Again On Clearfield Channel

Washington, Dec. 23.
FCC refused to reconsider its assignment of educational channel 3 to Clearfield, Pa.

In turning aside the reconsideration requests of ABC and Storer Broadcasting Co., FCC said its re-fusal earlier to lift the drop-in ban for Johnstown, Pa., wiped out any reasons for changing its mind on channel 3.

Had the Commission gone ahead with drop-ins, channels 3 or 8 would have been assigned Johns-

Commissioners Rosel Hyde, Frederick Ford and Kenneth Cox concurred in the refusal to re-

Backing the order were Chairman E. William Henry and Com-missioners Robert Bartley and Lee Loevinger.

Brit. TV Season's **Scorecard: Com'l** Web's 63% Share

Seems the viewing pattern for the '63-'64 vid season in the U.K. is set with the commercial web running well ahead of BBC—if Television Audience Measurement Ltd. figures are taken as a guide. TAM states that the commercial

network has maintained a 63% share of the dual-channel tv audience for the month of November. This follows its 63% share of the viewers in both September and October. According to TAM, therefore, in the first three months of the new skeds, BBC-TV's lineup has been attracting only 37% of viewers with a choice of either tv outlet.

In individual commercial ty areas, the major Northern arena, worked by Granada during the week and by ABC-TV at the weekends has the biggest single average audience share, 67% against BBC's 33%. BBC scores heaviest in the smaller areas such as North Wales, 49%, the South West, 48% and the Border areas 45% but, in each case, is beaten out by the indies.

In the capital market, London, TAM states that 61% of viewing was on commercial stations, Associated-Rediffusion (Mon.-Fri.) and Associated TeleVision (weekends), while 39% peeked BBC.

Black Cat' Series To Blend Tape & Film

Hollywood, Dec. 23. An unique process of lensing a teleseries on tape and then trans-ferring it to film is being used on Productions for next season. Producer said he is combining tape and film in order to benefit from the "excitement" of live tv and the "high quality" of film.

He is currently in negotiations with two studios anent his half-hour cooler or anthology there-

hour series, an anthology themed on terror and irony, and one which he created.

Radio Manx Sets Bow

Isle of Man, Eng., Dec. 23.
Radio Manx, first commercial radio station in the U.K., expects to be in operation by May 1964, according to Sir Ronald Garvey, Governor of the island.

Station will have a low-powered transmitter aimed to serve only the Isle of Man, both on the ordinary waveband and on VHF frequency. It will run as a partnership between private enterprise and the Manx Govt. Among the present directors are some mem-Falstaff Brewery is a major Electrical & Mechanical Industries group.

Up until earlier this year, Bob Brandt was a Los Angeles stock-broker with one interest in show business—his wife Janet Leigh. In a few months, however, he's be-come the president of a thriving production company that's sold a couple of shows to CBS, turned out a \$35,000 blurb job for Atlantic Refining and made pilots and plans for several network series.

In New York recently on a sales junket to the networks, Brandt was pitching the networks on such projects as a special on the life of Branch Rickey to preem the base-ball season next year (he has sewed up rights to a biog of the notable general manager); a series, "Tonight We Improvise," with a completed pilot featuring Susan Oliver, Lee Phillips and Leslie Nielsen in off-hand dramatics; a soaper, "Time of Challenge," with considerable location shooting at the compounder the line contract. the same under-the-line costs as the all-interior jobs; and a series idea, "Mr. and Mrs. Policat," which has characters arguing a current topic with the argument continuing with the opinions of vox poppers' caught in various locations.

caught in various locations.

Brandt's company, International Productions, has already sold two shows to CBS-TV, both for the network's sports special series. First is a tennis spec featuring Pancho Segura and Pancho Gonzalez playing at the home of Dean Martin. Pro game is followed by a volley between Martin and actor Rod Taylor with Edie Adams as "ball boy." Second is the Salton Sea speedboat races, considered the Indianapolis of speedboat racing. Tennis show is also being proposed as a series. proposed as a series.

All this programming activity got underway when Brandt, who via his brokerage had financed International Videotape, a tape rental facility with a \$500,000 mobile unit which was doing marginal business, moved in as prexy of the film. He first hired creative talent, including producer Fred Hamilton, who created "Bo-nanza" to make the swing into programming.

Company name was changed recently to International Productions, since the company has branched out into film in the various program packaging activities.

IP hasn't given up on below-the-line business however, and is deep

line business, however, and is deep in negotiations with execs on the payvee blueprint for Los Angeles and San Francisco major league baseball. Company would like to handle the entire Telecast produc-

\$693,342 Grants To ETV Stations

Washington, Dec. 23. A new pile of Federal coin was unloaded for five educational television stations in six states, the Dept. of Health, Education & Wel-

der the ety program to \$1.552.294.

The Federal coin must be matched by state and local funds. The Duluth-Superior Educational Television Corporation received \$212,625 to activate channel 8 in that Minnesota-Wisconsin commu-

The Delta College District, Bay City, Mich., was granted \$183,920 to turn on channel 19.

The University of Georgia pulled in \$136,109 to expand faciltites of channel 8 in Athens and the School District of Kansas City garnered \$102,000 for the same purpose on channel 19.

School District No. 1 in Denver received \$58,688 for expansion on channel 6.

MORE 'FUGITIVES'

Hollywood, Dr. 23.
"The Fugitives," QM Productions series on ABC-TV, has nad its option picked up by the web for four more segments to round staff have bought CBS-TV's "Cotton Bowl Festival Parade," the
Roy Thomson, newspaper and tv
show which precedes the Cotton
Bowl game to be telecast Jan. 1. wood, head of the powerful British

David Janssen stars in series produced by Alan Armer,

Kintner's NBC-TV Resurgence

Each of the three has played a vital role in CBS' audience, affiliate and advertiser strength this fall. Each will represent a substraction from CBS and an addition to NBC next season While any one of the switches could be rationalized as routine in the ever changing tv business, their additive cumulative effect, agency men say, spells major anticipated gains for NBC next season. Particularly since the NBC Kintner-sparked primacy in the entire area of public affairs is bound, it's felt, to exert an even more strategic overall influence in the opening stanzas of a '64-'65 tv season dominated by the Presidential campaign and elections in November.

While Jack Benny, of three while Jack Benny, of three prizel acquisitions, represents the only every-week effort, it's felt that this traditional Top 10 Nielsen entry, strategically placed, may well represent the key audience-bolstering feature on whatever night Benny is scheduled.

Then, too, the Thomas specials, while only five in number, can exert devastating Nielsen damage to the competing webs and at the time provide NBC with a major audience-building halo, much in the same manner as the occasional Bob Hope specials have sparked NBC to No. 1 audience status on Friday night this season.

Furthermore, these top comics whose clearances are especially fought for in the one and twochannel markets-are bound, it's observed, to give NBC valuable competition impetus, particularly against ABC, on this vital "cover-

age" front.
Ditto the NCAA football, which will be exclusively telecast by NBC on Saturday afternoons. This feature is especially prized by the local affiliates. Throughout the season, most affiliates on a number of occasions are in the area of either the home or visiting team of the game being telecast. No one tv series is more prized or prestige-laden at the local or regional level. Furthermore, the NCAA games, which typically sell out within days after they are acquired by the network in question, provide a key leverage to the net-work on acquiring all, or the bulk, of the remaining ty billings of the advertisers involved.

advertisers involved.

Thus when the Kintner sales forces—under the command of NBC Sales v.p. Don Durgin—quickly wrapped up a full and profitable sellout of next fall's NCAA games to co-sponsors Gillette, Chrysler, Texaco and General Cigar Co., they virtually clinched another \$20,000,000 or so

PILOT FILMS

situation comedy, comedy mystery, light drama, or similar pilot films for non-broadcast use.

Write Box V-3546, Variety 154 W. 46th St., N. Y. 10036

Thomas and the NCAA Football. 64-65 network coin which these Each of the three has played a vital same advertisers will place on other evening programs throughout the coming season. The Gillette purchase of a quarter sponsorship, for example, gives NBC that vital "volume discount" edge for the remaining lush billings which Terry Clyne's Maxon will sub-sequently place for his giant client.

Already speculation is rife as to the fate of the ABC Gillete biz when the Friday nights fights are dumped after this season. Gillette, it's recalled, moved the weekly fights telecast (together with other sizeable billings) from NBC to ABC in the fall of 1960. At that time, ABC's live clearance of the fights was tremendously aided—particlarly in the two-channel marketsby its ability to place with the sta-tion (which accepted the fights live) a "companion" order for the Gillette-sponsored NCAA grid games then telecast on ABC. Since ABC had the choice of two stations on which to place the Collegiate Football in the two-channel markets, the fight clear-ances, somehow, posed no serious problem. For example, in 1961 the Gillette fights received a live clearance—via ABC—of 150 outlets. But today that live clearance has shrunk to 12 stations. Cancelling out were such important markets as Cincinnati, Nashville, Baltimore, Birmingham, Columbus, Lexington, Ky., San Diego, Montgomery, Ala., Omaha, Sioux City, Augusta, Ga. This particular situation, anent

the fights, of course, is but a small current in the mainstream of net

work tv.

But it illustrates the direction in which the major tv tidal forces are now moving, with accelerating force and speed. And with NBC as the protagonist this time out, tv experts see the giant conten-ders about the square off in what is anticipated, next season, to be the most exciting contest for lead-ership yet seen in the history of tv networks

TY Reviews

Continued from page 27

program included verbal explanations of the methods employed in making the selections for the ex hibition, what went into the display's preparation and presentation and the reason for its local pres ence.

For art lovers especially, the program undoubtedly was a tre-mendous treat. And even for lowbrow dialers there was considerable entertainment, human interest and eye-delighting fare. What helped was the skillful way that the program was put together by the NBC affiliate, the only Twin Cities station equipped to produce a color show. Much credit is due KSTP-TV staffers and the several outsiders having a hand in it.

PACE-MAKER HEART SUR-GERY With Ernie Tetrault, Dr. Joseph T. Doyle, others Producer-Director: Grant Van Pat-

Writer: John J. Cassidy 30 Mins.; Friday 9:30 p.m. WRGB-TV, Schenectady (film)

WANT TO PLAY IN THE BIG LEAGUE?

The Northwest area is really big league . . . 810,800 TV homes and over \$5 Billion in spendable income.

Why not sign up with the first place club-KSTP-TV. The Northwest's first TV station, KSTP-TV serves and sells this vital market most effectively, most economically.



100,000 WATTS NBC MINNEAPOLIS . ST. PAUL

VARIETY ARB FEATURE FILM

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 28)

Total Area Homes: 247,000 WBBM Metro Rating: 12 Share of Audience: 34

Program: LATE SHOW

Sept. 15 "PRINCE AND THE SHOWGIRL" Marilyn Monroe, Laurence Olivier 1957, Warner Bros., Seven Arts

Sept. 22 "ALL THE YOUNG MEN" Alan Ladd, Sidney Poitier 1960, Columbia, Screen Gems

Sept. 29 "SAFARI" Victor Mature, Janet Leigh 1956, Columbia, Screen Gems TOP COMPETITION

STATION & TOTAL HOMES **PROGRAM**

WGN Presents 10:15-12:30

183,400

mentary, one of which WRGB's 'Northeast 963'' special events series, had a prime time spotting, between "Bob Hope Presents" and Jack Paar Show.

It dramatically demonstrated a new type of heart surgery, performed on 57-year-old carpenter whose heart beat had dangerously whose heart beat had dangerously slumped to approximately 40. Commentary during the operation was provided by Dr. Joseph T. Doyle, professor of medicine and chief of cardiology at Albany Medical College, in cooperation with Albany Medical Center in videocasting the delicate operation. Pace - maker should effectively serve patient three to five years. Long-term results can not be pre-Long-term results can not be predicted, but the lessening of longev ity is certain—because the patient has a major coronary condition.

Climax to the surgery, per formed by a first team operating group of eight doctors and nurses with a minimum of four others in attendance, were pictures of the recovered man leaving his home to sit in a chair outside, and per forming an inside household re-pair job on a step-ladder. Dr Doyle told interviewer Ernie Tet rault, of WRGB news that the pa-tient could safely perform "mod-erate duties—" although certain precautions were necessary. Differences of opinion may exist

as to the wisdom and value of tele-casting such a difficult, delicate operation for an unconditioned lay audience, The General Electric-owned station, nation's oldest in point of continuous operation, pionecred area-wise.

By accepted standards, this was an outstanding public service pro-gram. However, it must have been neither easy on the eyes nor the nerves of some viewers. The cameras left nothing to the imagination. This was the closest visual approach to the life spirit which is imaginable and perhaps it should have called for a spiritual

Dr. Doyle spoke in the calm tone of his profession Occasionally, the pitch seemed a little too quiet, almost indistinct. His rapport with Tetrault—who has worked on other medicasts—was excellent John J. Cassidy, turned in a fine writing job, avoiding the too-

technical. The "stars," the surgeons, went unnamed. Program may have deliberately left unanswered ques-tions, such as the estimated cost of operation, and treatment. About a dozen operations of this kind have been performed at AMCH, usually in emergencies. Jaco.

Telcan

Continued from page 21

"hear-see" home tape rig at a press conference at the Princeton, N. J., labs of RCA. Gen. Sarnoff said at that time the company hoped to have the home to tape, which in demo played a clip picked off the set, ready for market in five years (1961). At that time, a "small transistor to camera" was also mentioned as a possibility. There has, however, never been announcement of further develop-

Greensboro, N.C. - Carroll Ogle general manager of WEAL, has been elected president of the only Jaffe's reports rather than newly organized Greensboro Radio the overwritten yarns stemming Association,

From The Production Centres

Continued from page 22

tv equipment for use in classroom instruction. Three channel hookup, costing \$40,000, will be set to go next month . . . Time-Life's WTCN-TV has opened new drive to raise funds for state hospitals for mentally retarded . WTCN-TV paid Minnesota State High School Athletic League \$19,110 for rights to telecast state high school hockey tourney next February and prepsters' basketball meet in March. . . KSTP-TV beaming "Christmas Night Skating Show" for eighth consec year tomorrow (25). First National Bank of Minneapolis repeats as sponsor . WTCN announcer Dick Driscoll is producer-narrator of new humor series titled "The Regrettables." One-minute vignettes are based on radio bloopers.

IN DALLAS .

The Jan. 1 Cotton Bowl Festival Parade has been moved to State Fair Park, where CBS-TV will carry it for 45 minutes. Previously it's been held in downtown Dallas . . . KIXL prexy Lee Segall will con-the Cotton Bowl game coverage here for CBS-TV Jan. 1... WRR now airing its allnight deejay remote shows from the Bowlero Bowling Lanes, while KBOX... Casey Cohemia, WFAA-AM-FM-TV promotion director, was elected second v.p. of Broadcasters Promotion Assn. at eighth annual conclave in San Francisco. He also was awarded two plaques for honors won by his department in BPA's "On-the-Air Promotion" contest... KRLD-TV will carry the Dec. 31 Sun Bowl Game from El Paso pitting Southern Methodist U. vs. Oregon ... General Electric Stereo Drama Series again being aired this season by KVIL-FM.

ABC's Lower, Jaffe

Continued from page 20

press had reported that story fully in words and pictures. Lower and Jaffe followed the

students to the Ministry of Education where ABC's cameraman tried for film, but a security officer put his hand over the lens. "This is cheap sensationalism," he said, and permitted no pictures.

The following day a dozen Ghanian students, most of them leaders, gathered near the Ghana embassy, but Russian police barricaded the embassy and refusel them en-entrance. ABC's cameraman again tried to take film from a distance of about 30 feet. This time the Russian cop who stopped him said that the Russian people feel very strongly about this. "If you con-tinue to take film," he said, "I cannot guarantee your safety or the safety of your correspondent."

Back at the ABC office, a student leader phoned Jaffe to say that he would talk for a radio interview if he were not identified, as he wanted to complete his university education in Russia. The student showed up at the ABC office five minutes before the first guest arrived for lunch planned by Jaffe to introduce Lower to Russian officials and foreign correspondents.

Jaffe excused himself from the lunch to interview the student in an adjoining office.

Other correspondents had an equally rough time trying to cover the Ghana student story. Russians refused to transmit UP Telephotos. One departing correspondent leaving Moscow on rotation refused to be used as a pigeon, that is, a courier. He though it was too risky. On top of this, one European news agency was overplaying the story as a riot, which produced an avalanche of queries from the NY.
office. Neither Lower nor Jaffe
saw any signs of rioting, and Lower from other sources.



Highly Talented, Experienced Credits as Long as Your Arm

TV Producer, Director and Station Manager. Available for employment for good mency in any major from Sabbatical on December 13th and will be in New York until the 28th. If necessary, call collect-

PLaza 2-7676

•••••

1 1/2 ACRE RANCH Bedrooms, 3 Baths, Living Room Fireplace, Dising Room, Paneled Den, Disette, and Kitchen, Large T.V. and Movie Room, Silver Screen, Terrific Lawn, Specimen Trees, Skrubbery, Flowers, Rock Gardens, Fruit Trees, Auto. Sprinkler, 2 Car Garage. Good Terms in 60s.

OFFICE RENTAL-

57 St. Near 6th Avenue. Su air-conditioned office in attractive suite. Services available. Ideal for producer, writer, press agent, etc. Call: JU 2-1412

LBJ Ranch: \$2,500,000 Hookup

Three microwave towers have been installed linking the LBJ ranch with the telephone company facilities here. Basically, the microwave system will transmit television and other communication signals from the ranch to here.

The system is part of a \$2,500,000 communications network which has been built between here and the ranch which is likely to become the summer White House and origination point of news when President Lyndon B. Johnson comes to his home at the ranch

in Gillespie County, Johnson City.

The Southwestern Bell Telephone Co. has installed 50 new lines to the ranch in addition to the microwave installation. Local radio and tv outlets are having their newsmen authorized as White House

LBJ's 3-Network Chinfests

just one reference to tv during the CBS turn in the White House din-

ing room. That came when Presi-

his first big televised press con-ference in prime time, beginning at 8:30 p.m. and lasting 45 minutes.

President Johnson told the ABC

group about this remark and was quoted as having added: "I kept thinking Dick Salant would smile, but he never did." He paused and then added: "Leonard (Goldenson), why aren't you smiling?" Goldenson smiled.

TV Fellowup Cemment

Continued from page 27

trying to come to town after being

classified as an unidentified flying

object. The show was completed

by a talented home group, the

Burke Family, a rather large menage who caroled out a pair in

Telephone Hour

usual pushed a lot of contrasting music through the four-inch speak-ers of Videoland, but the talent

seemed to be spread unusually thin in the Tuesday (17) offering. Steve Lawrence and Eydie

Gorme took not one, not two, but

three guest shots in the opening, midway and closing segs. Vet tap dancer Eleanor Powell (tophat, tails and cane) starred with the

regular dancers in a terp to a med-ley of standards. It seemed unnec-

essarily long-long enough for a

viewer to discover that Miss Pow-

ell—as some piano men have a hot right hand—has a hot right foot.

. Most noteworthy in the tunefull hour was Met soprano Birgit Nils-

son with taxing—and moving—mu-sic from Wagner, Verdi and Puc-cini. Also in the classical vein,

Lorin Hollander, who debuted on "Telephone" as a child prodigy in the radio days, making one of his

several returns as piano soloist

Donald Voorhees led the Tele-

phone Orch in its usual excellent

Ceyle

Continued from page 21

nedy's assassination. This impact,

Coyle said, was made possible by

the ability of American television

to transmit the picture of those events to the world within minutes

of their occurrence.

Coyle forecast big gains for

commercial television within the whole non-Communist world, even in those countries where there is

currently no commercial operation.

In Europe, he said, industry needs commercial television to expand markets. This pressure is building

while Government-owned or publicly-operated to facilities are find-

ing it impossible to be self-supporting. If commercial television existed throughout Europe, Coyle said, the Common Market would be 10 times as successful as it is

ABC International is heading into 1964 by setting a new pattern

for program buying. For the first time, it bought a series, "Outer Limits," for all its worldwide affiliates in 16 countries, instead of buying on a market-by-market basis. In this way, ABC Interna-

tional was able to get a volume discount from the distributors, United Artists TV, which also

benefited by getting into areas, such as Africa, which it ordinarily

would not find profitable to service.

(he's now 19).

and varied backings.

NBC-TV's "Telephone Hour" as

a classic manner.

big press conferences to be sub-the subject of television to be mitted in advance, thereby ruling out any possibility of a slip of the brought up, and it never was.

A CBS participant said there was tongue. Only President Kennedy met newsmen in a no-holds-barred live-tv news conference. dent Johnson, obviously as a joke, remarked that he intended to hold

President Eisenhower had required that he edit what went out on tv before it was transmitted long after the conference was held. President Truman permitted only televised excerpts and denied the newspapermen the privilege of quoting him directly unless he specifically authorized it. President Roosevelt allowed no direct quotes or live radio. President Hoover answered only questions which had been submitted in advance.

President Johnson left the ABC execs with the impression he willl not let tv cameramen into his ranch when he is there.

Johnson-Hagerty Tie

It was generally believed here that President Johnson opened up and talked television with ABC (and not with NBC or CBS) because of the presence of Hagerty in the ABC group.

The President has long admired respected the Hagerty mind and talents. Hagerty was for eight years the White House press secretary under President Eisenhower, and is widely regarded in Washington as the most able man ever to hold that job.

Presumably, the President is receptive to Hagerty's ideas and sug-gestions about tv White House cov-

President Johnson invited the ABC quartet to take a pre-lunch swim in the White House pool with him, and all four did.

The day before also at lunch, he had invited his five CBS guests to take a swim, and only prexy Frank Stanton and Blair Clark had done so. Board chairman William Paley, CBS News prexy Dick Sal-ant and D.C. bureau chief Bill Small declined.

The NBC group, led by prexy Robert Kintner, were asked for the first of the three successive lun-cheons. That day (Wednesday), the President was running late in his schedule and did not invite

them for a swim.

The NBC White House meal was said to have been entirely social. The group kept waiting for

100 8x10 Celer Photos only \$1.15 each Write for brochure and free same

MAGE PHOTOPRINT CO. Bex 12585 . Houston, Texas 77017

Fardi's East 123 East 54th St. New York 234 W. 44th ST. NEW YORK

LA 4-0707

BRIGHT YOUNG TV producer or director looking for a exciting opportunity in New York?
If so, tell us about yourself.
Box V-3545, VARIETY
154 W. 44 St., New York 19036

Mpis. Football

Continued from page 23 I

competing for audiences much of the time. On the next day (15) after the Vikings - Philadelphia game, WCCO-TV tuned in on the second half of the Chicago Bears-Detroit N.L. contest.

During the past regular season on Monday nights WCCO-TV car-ried the preceding Saturday afternoon U. of Minnesota home and away games (only two of which had been televised while being played) and WTCN-TV did the same for the Vikings. On Sunday afternoons WTCN-TV also had one-time U. of Minnesota coach Bernie Bierman appearing with re-runs of important past games during his long coaching career— those that happened to be on tape and which were resurrected. The area, of course, will be getting all of the various football televasts still to be coming on the networks.

The extremely high ratings attained by football telecasts in the Twin Cities indicate that this area is more football-mad, perhaps, than any other in the entire nation, say the tv folks. Radio also feeds out the play by play gridiron contest in terrific amounts

Berlin TV Fest Goes It On Own

Berlin, Dec. 23.
Berlin's International Television Festival, to be held June 20-25, will be recognized for the first time by the European Broadcasting Union and will no longer be an adjunct of the Berlin Film Festival, as in the past two years.

Aim of the ITC, or Internationaler Fernsehwettbewerb Berlin, will be same as the film fest, and will be under sponsorship of the government of the Federal Republic of Germany and the Berlin Senate. All productions presented will be under the motto "Freedom and Justice," irrespective of themes or whether from a social, religious, Justice. cultural, economic or political point of view.

ABC 'Holdovers'

which the web says are getting

higher ratings in their new time slots than they did the previous season.

The shows which currently look like surefire returnees for ABC-TV next season are "Outer Limits," "Wagon Train," "Combat," "McHale's Navy," "Fugitive," "Oz-"McHale's Navy,
zie & Harriet," "Farmer's Daughter," "Patty Duke Show," "Ben
Casav" "Flintstones," "Donna Casey," "Flintstones," "Donna Reed Show," "My Three Sons," "Burke's Law," "The Price Is Right," "Hootenanny," Lawrence

Welk and "Arrest and Trial." In the doubtful category are "Breaking Point" and "The Greatest Show On Earth." Web exects will be watching them closely over

the winter months to see whether the rating scales tip in their direction. Beyond reprieve are "Chan-

Dean Show," "Jaimie McPheeters' and "The Fight of the Week." The Friday night fights which have been a form of specialized pro-gramming always with low ratings, has been kayoed by the virtual demise of the fight game itself.

Revue Lot Really Jumpin' With **Telepix Employment at Peak**

IATSE

Continued from page 28 m into basic pacts with indies and

majors 10 years ago.

Article 17 of the basic pact IA's have with the producers is headed meaning of the term motion pictures," and defines it this way: "it is a mutual understanding and agreement of the parties hereto that the term motion pictures as used in the agreement and in all prior basic agreements between the parties means and includes, and has always meant and included motion pictures whether made on or by film, tape or otherwise, and whether produced by means of motion picture cameras, electronic cameras or devices, or any other combination of the feregoing, or any other means, methods, or devices now used or which may hereafter be adopted.

Hollywood IA locals have long contended that this language em-braces tape, and this is among their chief arguments against the new pact, one they feel is unnecessary because tape is mentioned

IA international has a board meeting set for Frisco, beginning Jan. 27, and a number of IA locals in Hollywood are planning to send delegates to that session to protest the pact on tape, and inform the board of any action they may plan to take. pursuant to member ships' directions.

Ron Gochran

Continued from page 20

web as whole, is hurt by its limited station lineup.

In some local markets where Cochran is head on against Walter Cronkite on CBS and Huntley-Brinkley on NBC, the ABC news show has been scoring the No. 1 or 2 position. In Wichita, Kansas City, Seattle, Houston, Madison, and Birmingham, Cochran ranks first in the local Nielsens. In over a dozen other cities, Cochran is in the No. 2 slot.

ABC News also scored this season with its ratings on the four feature documentaries sponsored by Philco. "The Soviet Woman," telecast Dec. 10 at 10 p.m., hit 29.7 share and a 16.3 rating in the 30 market Nielsens. The three other one-hour shows in this series. "Whatever happened To Royalty,"
"The World's Girls" and "The Festival Frenzy," were about 25% under this rating, but still considered strong for public affairs program-ming. All of these shows came out of John Secondari's special projects department, a division of ABC

W. Germany's Stereo

Cologne, Dec. 24. West German Radio in Cologne is starting experiments with stereo broadcasting this month.

Beginning this week, the station is sending special stereo programs, aimed initially at the trade.

Daily from 2 to 3 p.m., and also Saturday from 10:45 to 11:45 a.m., shows from the transmitter of the Third Radio Program, carried by Channel 41 in Langenberg, Chan-nel 9 in Muenster, Channel 37 in Nordhelle, Channel 33 in the Teu-toburger Wald, all in the ultrashortwave reception area.

Hollywood, Dec. 23. Revue studios set an alltime high in telepix employment last week, with an impressive number of 5,300 persons on the payroll of the Universal City studio.

The record figure topped the previous industry peak of 3,500, established by Revue last Aug. 29. When the August figure was reached, there were 11 segments of various series before the camera, but the peak last week came with 19 segments shooting.

Revue is lensing its many series not only on its own 410 acres, but at Paramount Sunset studios where additional space was rented because of the heavy production load, and is even shooting a "Kraft Suspense Theater" seg in Chicago. All in all, four companies are on off-lot locations. Every one of the company's 32 sound stages is busy, as are six backlot locations.

Record employment is a bonanza to the industry's crafts and guilds —43 of them—and embraces every phase of production. There are 1,385 actors and actresses working, 210 of them series regulars, featured players and name gueststars. Off-camera totals reach 2,675, repping technicians, labor-ers and creative personnel, includ-ing exec producers, producers, writers and directors. In addition there are 1.240 on Revue's administrative and executive staff.

Nineteen segs before the cameras consist of a trio of "Kraft" shows; two "Wagon Train" epi-sodes; two "Arrest and Trial" shows; two Bob Hope-Chrysler segs; "The Virginian"; "Destry"; "McHale's Navy"; "The Jack Benny Show"; "Channing," and pilots of five new projects, "Karen." "90 Bristol Court," "Broadside," "Night People," and the two-hour "Johnny North."

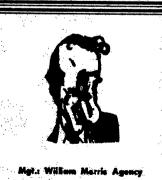
British Tint TV

Continued from page 1

and will be reporting to him on its recommendations,

Although it is generally recognized that color to receivers will be substantially more expensive than conventional sets, Bevins hoped that they would be available at a price which the public could afford. He denied any suggestion that Britain was "dragging its feet" and added that it was vital to the future of the radio industry that. if possible, there should be a system common to Europe.

Honelulu City's 16 standardband radio stations air a total of 107 religious programs each week, a Council of Churches survey finds. KAIM, actually a religioussubsidized outlet, carries 31 of them. KPOI, basically a rock 'n' roller, carries a single religioso.



HANNA-BARBERA CARTOONS

TOUCHE TURTLE . LIPPY THE LION . WALLY GATOR

Happy Holidays!



Distributed by SCREEN GEMS, INC.

■ 1962 Hanna-Barbera Productions Inc.

RICK NELSON: "FOR YOU" Morning," "My Coloring Book," "I (Decca). The title song herein is Wanna Be Around" and "The End already rolling in the singles mar-ket which should give this package added sales pull. Nelson has grown professionally, since he dropped the "y" in his original dropped the "y" in his original Ricky tag, and now can pull in adult fans as well as hold on to the youngsters. His adult draw comes from his fine handling of such oldies as "For You," "Fools Rush In" and "The Nearness of You." And for the hide has got And for the kids he's got songs like "That's All She Wrote,"
"Down Home" and "Hey There.
Little Miss Tease." The musical
arrangements by Jimmie Haskell are topflight.

LEE EVANS: "IN CONCERT" (Command). Lee Evans has an ambitious program here but it never gets out of hand. He's an inventive pianist and to play up the "concert" theme he's surrounded himself with a full-blown orch, but he never lets it take away his keyboard lead. Out of the grooves, therefore, comes a piano-orch blending that's quite exciting. The repertoire is made of solid stuff, "Satin Doll," "Thou Swell," a "Porgy and Bess" medley and "The Way You Look Tonight," among others, which adds to the listening pleasure.

SIDE/WEST SIDE" "EAST (Columbia). One of the strong entries of the current tv season, "East Side/West Side" has a ready-made audience for this LP. It's Kenyon Hopkins' music, though, that's the attraction here and it comes over with lots of excitement. His themes capture the city's beat in pulsating musical terms that have drive as well as meaning. Hopkins is the musical conductor here and he sees to it that the composer is well taken

"KAI WINDING" (Verve). Havint made an impact in the jazz field. Kai Winding started taking hold of the poo market with the recase of his "More" single and a bum several months ago. He did it without corrupting any of his innate musiclenship, giving his more recent sides an appeal to the prosters as well as the jazzsters. This package is in the same groove and should hit a strong sales and spinning stride. The accent here is on a rardamic boat that is sure to excite the terping crowd. But his handling of songs like "Only In America," "Washington Square," "Hey Girl," "Mocking-bird" and "Far Out East" are set up for listening appreciation becluse of the interesting scoring. Through it all, Winding's masterful trombone leads the way.

"BALLAD FOR BIMSHIRE" (London). This original cast album o" t'e off-Broadway musical, "Ba!lad For Bimshire." has a lot of spark and joy. It's the music

GEORGE CHAKIRIS: "YOU'RE MINE. YOU" (Capitol). Actor George Chakiris is trying to build a disk following and with efforts such as this i, won't be long before he has them wrapped up. He's in a romantic mood here and with a musical backing built along soft Latino lines he's able to get his point across. "As Time Goes By,"
"Our Day Will Come," "Be Mine
T might" and 'Anema E Core" are
some of the persuasive items in
h's repertoire. Bob Bain, who did the arranging - conducting, also helps out as guitar soloist.

ONI JAMES: "LIKE 3 OCLOCK IN THE MORNING" (MGM). Joni James puts on a soft and melancholy disposition for this r under of sones suitable to the LP's title. It's kind or romantic a t p'easant to hear and there are lass of sides that deejays can pull out for late-hour programming time. Jimm's Haskell, who ar-ranged and conducted, has set up a n'ce musicul background in keepin; with the overall mood. Some of the more spinnable sides are Carol"
"In The Wee Small Hours of The disk."

Of The World."

"THE VENTURES IN SPACE" (Dolton). This four-piece combo, known as The Ventures, creates a driving sound that's right up teen alley. The group has already made plenty of noise in the singles market and has made a dent in the album market as well. This LP, then, will continue their streak be-cause it's packed with high-flying instrumentation that displays their musical flair. The LP is pegged on titles such as "Twilight Zone," "The Fourth Dimension," Solar Race" and "War Of The Satellites" but the beat is down to earth and highly marketable for the teen

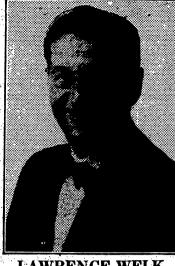
"THE NEW WORLD SINGERS' (Atlantic). The New World Singers belong in the upper half of the overcrowded folk class. They can push their through this overloaded folk field because of their authenticity and enthusiasm. The group, made up of Gil Turner, Happy Truman and Bob Cohen, spill out a round of folk tunes that grab attention. Their songbag is a pot-pourri of traditional and current but all have the folk flair that the buffs go for. Of the more current items, there are songs by Woody Guthrie and Bob Dylan, It's hard to go wrong with their stuff.

REPRISE SHUFFLES ITS DISTRIBUTION SETUP

Reprise Records realigned its distribution setup in several areas

In St. Louis, Reprise will be handled by Commercial Music Co. Other cities and their distributorships are: Buffalo, Gerber Distrib-uting; Milwaukee, Tell Music Dis-tributors; New York, Alpha Dis-tributing: Newark, Laredy Record Distributing; and Charlotte, Arnold Record.

In addition, Bill Davis' Denver Record Distributors will service both Reprise and Warner Bros. Records for the El Paso area, while L.A.'s Hart Distributors will handle the same function for the Phoenix territory.



LAWRENCE WELK

Linkletter, Atkins, Green Form Prod. Co. to Wax & Package TV Shows

Art Linkletter and his associate, Irv Atkins, have formed a production company with Mort Green, tv producer-writer on the Andy Wil-liams series, for waxing and packaging of tv shows. It marks first thrust into the recording field by Linkletter and Atkins, who have been teamed in radio and tv for

Deal has been made with 20th-Fox Records, which distributed Linkletter's first LP, "Where Did You Come From?" The album has already had 200,000 sales. Green, in charge of production, is preparing another comedy LP for February release and an hour tv "entertainmentary" to star Linkletter

Linkletter and Atkins have been associated with John Guedel in the long-run "People Are Funny," "House Party" and the Linkletter tv specials.

Vet Viennese "waltz king" Robert Stolz will conduct Johann Strauss' "Fledermaus" (The Bat) New Year's Eve at the Vienna State Opera, at invitation of maestro Herbert von Karajan.

Longplay Shorts

Lenny Dee recorded his 20th LP for Decca last week in Nashville with artists & repertoire producer Harry Meyerson at the helm ... Erroll Garner, back in the U.S. to plug his Mercury EP, "A New Kind Of Love," has been rescheduled for a tour of England in the spring of 1965 and for dates in Europe in the fall of '64 ... Barbra Streisand, Columbia disker, is the winner of Cue Magazine's "Entertainer of the Plug Tayward for 1963 ... The plug for Tayward for 1963 ... The plug for Tayward for 1963 ... Year" award for 1963. The plug for Tony Webster's "Marriage Counsellor" album on NBC-TV's "Today" show last week resulted in a sales spurt that has already passed the 25,000 mark. The Clancy Bros. & Tommy Makem, Columbia diskers, began a two-weeker at New York's Village Ceta lest right (Tues) New York's Village Gate last night (Tues.).

of spark and Joy. It's the music that counts here and it's all attributed by Irving (Lord Burgess) Burge. The setting of the musical is the island of Barbados and Burgie has that island beat down pat. His calypso rhythms are enticing and his ballads are warm and aftractive. Ossie Davis, Christine Spencer, Jimmy Randolph, Clebert Ford, Alvee Webb and Frederick O'Neal help get the vocal message of the span of the musical in February. Bill Cosby, now out with a Warner Bros. LP, "Bill Cosby is A Very Funny Fellow. Right!," was honored Monday (16) by Philadelphia's Downtown Club at a gathering of Temple U. graduates and Philly social leaders.

Nancy Ames, Liberty disker, has been cast in a regular role in

Nancy Ames, Liberty disker, has been cast in a regular role in NBC-TV's "That Was The Week That Was". Bob Marcucci, who discovered Fabian and Frankie Avalon, has signed a new singer, John Andrea. Trini Lopez, Reprise disker, will fill the New Year's Eve bill at the Off Broadway, San Francisco. Tommy Roe, ABC-Paramount disker, goes into military service in February. Coloratura soprano Roberta Peters will make her first appearance of the 1963-64 season at the Metropolitan Opera in "Ariadne auf Naxos" on Dec. 25. Erich Leinsdorf, now in his second season as music director of the Roston Symphony Orchestra was named "Musician of the Year" for

Boston Symphony Orchestra, was named "Musician of the Year" for 1963 by the nation's music critics surveyed by Musical America mag. In the past year RCA Victor has issuel seven recordings of Leinsdorf conducting the Boston orch as well as one in which he conducted for an operatic recording. Folk singer-guitarist Mira Gilbert, who has an ULtra LP tagged "Not Too Seriously," will give a concert Dec. 28 at New York's Kaufman Concert Hall ... Marty Wargo, London's sales adminstrator, has set up a January stock program commemorating London's 15th LP anniversary year. London released its first LP in 1010. 1949; the current LP catalog now contains more than 2,000 itmes, all of which are available on the January stock program. The program includes extra discounts, delayed billing and co-op advertising.

Jan Peerce, who is set to do a second pop LP for United Artists, will

also cut two disks for Vanguard Records in Vienna. One of them will he devoted to operatic arias and the other to Yiddish songs . . . Request Records has appointed new distributors as follows: Cadet Distributing, Detroit; Modern Distributing, L. A.; and Stone Distributors, San Fran-

NICM Records will get a plug for its Yule package, Lionel Barrym. 's "A Christmas Carol," when it's aired on ABC radio tomorrow (Wed.). This the 29th consecutive year that Barrymore's "A Christmas Carol" has been set for Christmas Day programming either live or on

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ANTHONY NEWLEY

(Acappella) ... Acappella) Lament For A Hero Anthony Newley's "Tribute" (Melody Trailst) is another tribute to the late President John F. Kennedy couched in the form of a folk saga and dramatically delivered by this British singer. It will take its place with "The Summer of His Years," another tribute stemming from England. "Lament For, A Hero" (Melody Trailst) is a good musical adaptation of a Walt Whitman poem. * * *

. ON AND ON

(Columbia) .. "Barcarolle," registers as a tasty ballad with a romantic lyric which this singer delivers in an open-voiced style that impresses. "The Peking Theme" (Samuel Bronston*), from "55 Days at Peking," also gets an excellent pop ride.

....SWEET SEPTEMBER FREDA PAYNE .

(Impulse)

Freda Payne's "Sweet September" (B. S. Wood*) gives this current pop an offbeat, jazzy workover that adds new values via this songstress' punchy style and sharp instrumental background: "It's Time" (United Artists*) is a neatly swinging entry also with good chances for a big jukebox ride.

SON WON'T YOU COME BACK FREDDY....

(MGM) Why Can't I Ever Be Lucky Freddy's "Son Won't You Come Back" (Rooseveltt) introduces the German disker, who's racked up multi-million sales in his own country, with a warm and sentimental tune, sung in English, that should give him a good sales start in the U.S. "Why Can't I Ever Be Lucky" (Rooseveltt) is a slow ballad done in an effective melancholy mood.

JIMMY RODGERS..... MAMA WAS A COTTON PICKER Together

Jimmy Rodgers' "Mama Was A Cotton Picker" (Little Darlin'-Hazelwood) shapes up as a highly attractive country side with a fine lyric and a bouncing rhythm which this singer handles with a fine assist from a chorus. "Together" (Desylva, Brown & Henderson-Ross Jungnickel*) is a fine workover of this oldie.

PETE KING CHORALE HELLO DOLI (RCA Victor) Put On Your Sunday Clothes

Pete King Chorale's "Hello Dolly" (E. H. Morris*) is a smoothly swinging ballad in a sing-along groove that makes for easy listen-ing. "Put On Your Sunday Clothing" (E. H. Morris*) is another pleasing side slickly delivered by this choral ensemble.

LESLEY GORE YOU DON'T OWN ME

solid rocking ballad with a teen-slanted lyric projected very capably by this songstress against a rich background. "Run Bobby, Run" (Helios†) is a good uptempo slice also which handled well.

BILL ANDERSONEASY COME—EASY GO

Decca)
Bill Anderson's "Easy Come—Easy Go" (Moss Roset) comes through as a highly attractive country entry with its toe-tapping rhythm and fine lyric delivered in excellent hillbilly style. It sounds like a big one. "Five Little Fingers" (Moss Roset) is a more routine sentimental side.

TY WHITNEY MOVE OVER DARLING

ballad idea which this singer delivers effectively in a class arrange ment with across-the-board appeal. "Throw Away" (Thayerf) changes pace with a bright, marching tempo set to a romantic lyric.

RTIE KAPLAN ORCH... THEME FROM 'THE VICTORS'

mental entry with a catchy melody delivered with powerful strokes by this large orch. "Life Goes On" (Screen Gems-Columbiat) is a more atmospheric piece, also arranged in interesting style.

XAVIER CUGAT ORCH......GRASSHOPPER

(Mercury)

Xavier Cugat's "Grasshopper" (Hill & Range—Bendigt) gives this current instrumental click a colorful Latinized workover that'll add up to plenty of spins. "Cugie's Cocktail" (Emarcyt) is an okay original with a good dancing beat.

FED HEATH ORCH..., THEME FROM 'LORD OF THE FLIES' (London) . .

Ted Heath Orch's "Theme From Lord of the Flies" (Saunders*) is a comparatively late entry on this pic theme, but this is definitely one of the best arrangements of a powerful instrumental number. Could give it new impetus. "Paris Mist" (Famous*), from the Paramount film, "A New Kind of Love," is another excellent instrumental slice.

ANDY WILLIAMS... ... A FOOL NEVER LEARNS

as a bouncy, quasi-country ballad projected for top returns by this polished singer. "Charade" (Southdale Northern*), theme from the motion picture, is an interesting, though somewhat difficult ballad.

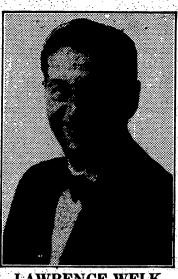
All-Boy)

Jerry & The Rialtos' "Whatcha Gonna Do" (Marullo-Nardont) rolls down a fast rocking groove with a typical teerage lyric delivered with customary vocal flourishes by this fast-moving combo "It's All In Fun" (Marullo-Nardont) is an okay slow ballad try.

†BMI. *ASCAP.

34.5_{40.}

(All-Bov)



Has Another Hit Dot Album! "WONDERFUL, WONDERFUL"

Hollywood, Dec. 23.

the past 20 years.

for next season.

Epic Dropping Prices a la Columbia In Move for Market Stabilization

Epic Records, a key indie label and a subsidiary of Columbia Rec-ords, is joining the price stabiliza-tion bandwagon just five months following its parent company's move against the "no-profit" blight affecting the disk industry.

Epic's move to drop prices at the dealer level is believed to stem from its desire to follow the Columbia pattern prior to the New Year when several labels reportedly will start a wholesale move to raise the quality level of disk product. Such action would liter-ally set a new standard for the entire industry—and possibly be of vital importance to further marketing trends.

The Epic program, tagged "Era Of Profit," was mapped out by Len Levy, diskery's general manager, in New York last week. It also embraces a concept of year-round sales, merchandising and advertising programs.

The first step, according to Levy, will be the establishment of a new year-round suggested dealer cost on its LP and pre-recorded tape product. Effective Dec. 30, merchandise with a suggested list price of \$3.98 will have a suggested dealer cost of \$2.25 rather than the existing \$2.47. Merchandise with a suggested list price of \$4.98 will have a suggested dealer cost of \$2.81 rather than \$3.09. Distributor costs will be changed proportionately.

Levy added, "Commencing with our January LP and tape release, we will announce new product on a well-balanced, and well-planned schedule. This innovation will make obsolete our former practice of two substantialy heavy re-leases a year during re-stocking periods."

Meanwhile, back at Columbia, Meanwhile, back at Columbia, William P. Gallagher, Col's marketing veepee, told a conclave of regional and district managers in New York that Columbia's "Age Of Reason" program, introduced last July, was "without doubt an overwhelming success."

Gallagher told the sales crowd that in 1964 Columbia will add even more emphasis to its "Age of Reason" program with well-planned local and national advertising programs coordinated closely with point-of-sales merchandising aids for dealers.

Also at the Col meet, salesmen with 15 years or more sales experience were given charter mem-bership in the newly-formed "In-ner Circle" LP club. Plaques will be awarded to each member of the club, which now has a member-ship of 35 salesmen.

Musician Unemployment Poses Threat to Future Of Symphonies: Sokoloff

Minneapolis, Dec. 23. The American Federation of Musicians' current drive to bring about greatly extended employment for symptony orchestra members had better succeed because, if it doesn't the time may not be far distant when there'll insufficient number of mu-

sicians to keep the nation's leading symphony orchestras going.

That's the opinion e tessed here by Boris Sokoloff, mager of the Minneapolis Symphony Corchestra Liless a remedy is Orchestra. Unless a remedy is found for the present crisis in musician employment, he foresees gradual dissolution of most symphonies.

"The fundamental problem facine tunnamental problem fac-ing all symphony orchestras is to find means of full employment for musicians," he told St. Paul Pioneer Press music editor John Harvey, "If we don't we aren't going to have any musicians. It's as simple as that People aren't going into a field where they can't make a decent living." make a decent living."

ABC-Par's Distrib Meet

ABC-Paramount's first distributor meeting in 1964 will be held at the Eden Roc Hotel in Miami

The label is currently putting the finishing touches on the biggest group of album releases ever issued at one time by the company
—approximately 30 LPs, including Impulse, the firm's jazz subsidiary.

Seiden-BU Man Segue Also Into Music Pub

Hollywood, Dec. 23. Stan Seiden and Zev Bufman. who operate four legits locally, are expanding into the music field. They've already formed Intimate Records and are setting up Seiden-Bufman Publishing Co., on both BMI and ASCAP level. Irving Klase will head up both opera-

Inked for diskery are The Aquamen, Franck Church, Dave Walker and Tom Karns.

Premier Wins Writ Vs. Rivals' Unfair **Kennedy Tribute**

Los Angeles, Dec. 23.

First litigation over an album cover commemorating the late President John F. Kennedy hit the courts last week when Superior Court Judge Macklin Fleming, upon petition of Premier Albums Inc., issued a temporary restraining order enjoining distribution of ing order enjoining distribution of a similar cover by several defendants pending a hearing set for

Premier, which said it had put out "A Memorial Album to John Fitzgerald Kennedy," containing highlights of speeches of late President, in late November and had "sold several million copies," claimed unfair competition in suit brought against Crown Records Inc., Cadet Records Inc., Tops Rec-ords, United Superior Pressing, Record Service Inc., and Tip Top Music Co., Inc.

Premier also charged the defendants interference with prospective economic advantage, misappropriated personal property rights, interferred with contractual relations, isued false and mis-leading advertising, committed plagiarism and infringed upon a trade name

Complaint alleges that first four defendants came out Dec. 13 with a cover similar in size and color (Continued on page 35)

London, Dec. 23.
Essex Music group, helmed by
David Platz, has pacted with jazz musician Johnny Dankworth, owner of Jazz Music and Kek Mu-sic, whereby Platz becomes an equal partner with the Dankworth in the latter's two companies.

Under the agreement, the Essex outfit will activate all the material in the Dankworth catalogs both at home and abroad. These comprise such numbers as "African Waltz" and "The Avengers Theme."

GEMA Hits Snag In Tape Fee Fight

GEMA, the West German performing rights society, lost a ma-jor victory last week in its fight to collect fees from tape recording

eral test cases to see whether it can collect a fee whenever a tape recorder is bought in this country. It also has been taking steps to control the names and addresses of buyers of this equipment since they may be recording GEMA-protected music.

But West German Minister of Justice Dr. R. Bucher has just proposed in parliament that private pressings of radio or television music or private records of music taken from other records should be allowed, and that fees

need not be paid.

If the German parliament goes along with his suggestion, the GEMA test cases will be out the window, and the organization will lose its chance to secure the fees

for its members.

GEMA argues that the composers and lyricists it represents (and the ASCAP members for whom it collects fees in West Germany, in return for ASCAP's representation of its members in the U.S.) are losing considerable funds to which they are entitled, as the tape recording industry thrives here. Current count lists over 1,000,000 tape sets in private hands.

Smash Gets Hunter

Lurlean Hunter, staff vocalist with WBBM Radio in Chicago, has signed with Smash Records.

Miss Hunter, who has been off

wax for a few years, will initial with Smash with a series of sin-gles early next year.

Essex Music's Platz Ties With Two Dankworth Cos. U.S. Ct. of Appeals Upholds Illegality Of AFM \$6 Per Capita Tax Resolution

New Kapp Label to Hit **'4 Corners of The World'**

Kapp Records is launching a new label to be known as 4 Corners Of The World. The new label, which will be international in concept, will release both singles and LPs showcasing foreign artists.

Opening shot for 4 Corners Of The World will be releases by Italy's Robertino and Germany's Lolita. With the release of these records, new areas of artist activity are predicted by Dave Kapp, president of Kapp Records, Rob-ertino, for example, recently gave his first American concert.

set owners in this country. GEMA has been involved in several test asses to see whether it Carl Haverlin as **BMI President**

Judge Robert Jay Burton is the new president of Broadcast Music Inc. He succeeds Carl Haverlin, who is retiring. Sydney M. Kaye remains board chairman.

Haverlin, BMI's president since 1947

1947, is reaching the retirement age of 65. He informed the BMI board that he did not wish to con-tinue in office. However, he'll remain as a consultant. The new BMI president was ex-ecutive veepee of the company at

the time of his election last week. He began his career with BMI as resident attorney in 1941. Judge Burton served his home city, New Rochelle (N.Y.), as Acting City Judge from Jan. 1, 1960, until he recently resigned in order to give full time to his BMI duties.

Judge Burton is also chairman of the Copyright Committee of the American Patent Law Assn., and is a trustee of The Copyright Society of te U.S.A. He has been chairman of the Committee on Copyright Office Affairs of the American Bar Assn. and of the Radio & Television Committee of the Federal Bar Assn. of N.Y

Haverlin left for the Coast Monday (23) with his wife to spend the Christmas-New Year holidays with his family. He'll return to New York in early January. Tuesday (17) agreed with the lower court that the \$6 per capita tax resolution adopted at the June American Federation of Musicians

convention was unlawfully passed.
In making its decision, the Appeals Court said, "In the context of a section of the Landrum-Griffin Act do the words 'by majority vote of the delegates voting at the regular convention' mean one vote for each delegate? As we are unable to perceive any other meaning to the phrase, we hold: That each delegate at the 1963 (AFM) convention was entitled to one vote, no more, no less; (and) that the resolution as passed was void."

The ruling further states that one need not be steeped in the historical data affecting the uses of labor organizations to realize that any complicated system for proposing and voting for increases in dues, initiation fees and assessments is subject to the disadvan-tage of the individual union member," and "we hold that the simple, unambiguous requirements set forth (in the Landrum-Griffin Act) were intended to mean just what they appear on their face to mean, and that in this way the Congress intended to prevent future skulduggery of every possible character and description in the fertile field of increased dues, initiation fees and assessments."

This decision places the AFM in a tight financial spot since it depended on this income to offset the loss of the 10% traveling tax that was held to be an unlawful exaction from orchestra leaders. The first installment of this \$6 tax was to be payable by the Locals to the AFM Jan. 1. Now they must devise other means of raising the necessary funds to carry on AFM work until the next Convention rolls around.

Now in question is the legality of increase in initiation fees since the hike was passed in the same manner as the \$6 tax. In late August, these suits were filed by an orchestra leaders group and a Local 802 sidemen's group against the Federation and Local 802, respectively, with attorney Godfrey P. Schmidt representing both the leaders and the sidemen.

Epic Scores Biggest Sales Boost in 10-Year History; '63 Dollar Volume Up 15%

Epic Records racked up the greatest sales take in its 10-year history in 1963. Net dollar volume for the past year represented an increase of 15% over '62. (It's the custom of parent CBS not to disclose specific sales and dollar volume of subsidiary labels.

These figures are based on ac-These figures are based on actual net sales volume for the period Jan. 1 to Nov. 30 and projected net sales for December. On the upgrade were singles, pop albums and classical albums, The sale of single records was 30% greater than in '62, total album sales 14% greater and classical albums 17% greater.

Robby Vinton who helped carry

the label to its previous peak sales year in '62, again spearheaded Epic's increase. He clicked this year with "Blue Velvet," "Blue On Blue" and "There, I've Said It Again." He also had a bestselling album in "Blue Velvet.

Also paving the way in the diskery's sales spurt was the recording of "Washington Square" by The Village Stompers. The success of the disk and its similarly titled LP largely accounted for Epic's record-breaking October period, with net sales exceeding those of October, '62 by 220%.

Other artists contributing to the other artists contributing to the hefty take were Rolf Harris, Cliff Richard, George Maharis, Lester Lanin, Buddy Greco, Adam Wade and Bobby Hackett. Okeh Records, Epic's subsid, also contributed to the sales swell with click singles by Major Lance and Ted Taylor.

On the classical level, Epic had a good sales ride with The Clevea good sales ride with The Cleveland Orchestra under the direction of George Szell, The Juilliard String Quartet and pianist Leon Fleisher and Charles Rosen.

SIT DOWN AND BE COUNTED

Meaning, sit down and prepare your copy pronto, state your message to your contemporaries, order your space in the issue which people wait for, dig big, save for subsequent consultation. Time is coming short for your inclusion in the annual compilation of Who's-Really-Who.

Show Business does note and long remember. Names make the record and the record is the sum of the names. You ought not exclude the include of yourself — whether personality or organization. This is the important rally of success and prestige. But advertising copy must reach us soon. Act Now. Usual space rates prevail.

Communicate immediately for the

58th Anniversary Edition of



NEW YORK 10036 154 W. 46th St.

Piccadilly

LONDON, S.W.1 49 St. James's Street **HOLLYWOOD 90028** 6404 Sunset Bivd. **PARIS**

80 Ave. le Neuilly de Newilly-Sur-Seine **CHICAGO 60611** 400 N. Michigan Ave. ROME 3

Via Serdegna 43

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

		io. Wks. On Chart	
1	1.		SINGING NUN (Philips) or Sourire (PCC 203)
2	2	11 PET	ER, PAUL & MARY (Warner Bros.)
3	3	15 BAR	he Wind (W 1507) BRA STREISAND (Columbia)
		Volu	ime II (CL 2054) LAGE STOMPERS (Epic)
4	4	Wasl	hington Square (LN 24078)
5	18	Xma	DY WILLIAMS (Columbia) s Album (CL 2087)
6	5	21 JOA	N BAEZ (Vanguard) II (URS 9094)
7	7	12 AL	MARTINO (Capitol) ited Tainted Rose (T 1975)
8	₆	6 LOS	INDIOS TABAJAREZ (Victor)
	11	12 FRA	ia Elena (LPM 2822) NK SINATRA (Reprise)
10	8	Sina	tra's Sinatra (R 1010) ER, PAUL & MARY (Warner Bros.)
	۱۸۰۸ م۳ معدر منهد	Mov	ing (W 1473) OY WILLIAMS (Columbia)
11	9	Days	s of Wine & Roses (CL 2015)
12	10	In P	BERT GOULET (Columbia) Person (CL 2088)
13	13	9 SWI	NGLE SINGERS (Philips) 1's Greatest Hits (PHM 200-097)
14	12	15 ELV	IS PRESLEY (Victor) len Records, Vol. III (LPM 2765)
15	15	12 WES	ST SIDE STORY (Columbia)
16	14	13 BOB	dtrack (OL 5670) BY VINTON (Epic)
	19	Blue	Welvet (LN 24068) BRA STREISAND (Columbia)
17		Bart	bra Streisand Album (CL 2007)
18	16	Pete	ER. PAUL & MARY (Warner Bros.) r, Paul & Mary (W 1449)
19	17	20 TRI	NI LOPEZ (Reprise) il Lopez at PJ'S (6093)
20	20	19 NEV	V CHRISTY MINSTRELS (Columbia)
21	26	3 ELV	VIS PRESLEY (Victor)
22	21	7 JOH	in Acapulco (LSP 2756) IN GARY (Victor)
23		Cato	ch a Rising Star (LPM 2745) OTHERS BROS. (Mercury)
- 10	- 77	Curl	b Your Tongue, Knave (MG 20862)
		Rec	Y CHARLES (ABC-Par) ipe for a Soul (465)
25	23	Littl	ACH BOYS (Capitol) le Deuce Coupe (T 1998)
26	25	39 RO	Y ORBISON (Monument) atest Hits (MLP 8000)
27	28	42 JOA	AN BAEZ (Vanguard) in Concert (VRS 9112)
28	32	35 BY	E BYE BIRDIE (Victor)
29	24	11 BEA	ndtrack (LOC 1081) ACH BOYS (Capitol)
30	27	Sur	fer Girl (T 1981) W THE WEST WAS WON (MGM)
		Sou	indtrack (1E5) LAN SHERMAN (Warner Bros.)
31	29	My	Son the Nut (WB 1501)
32	37	Cha	NRY MANCINI (Victor) arade (LPM 2755)
33	34		RE'S LOVE (Columbia) ginal Cast (KOL 6000)
34	33	8 AL	HIRT (Victor)
35	38	7 PE	ney in the Horn (LPM 2733) RCY FAITH (Columbia)
36	34		angri-La. (CL. 2024) OTHERS BROS. (Mercury)
37		Thi	ink Ethnic (MG 30777) NIE HECKSCHER (Columbia)
		Th:	at S. F. Beat (CL 2085)
38		Ho	NCY WILSON (Capitol) llywood My Way (T 1934)
39	39		AN BAEZ (Vanguard)
40	41	17 MC	ONDO CANE (United Artists) undtrack (UAL 4105)
41	42	13 BO	DB DYLAN (Columbia)
42	40	26 JA	eewheelin' (CL 1986) MES BROWN (King)
43		Jai	mes Brown Show (826) HAD MITCHELL TRIO (Mercury)
		Sir	nging Our Minds (MG 20838)
44		Su	MMY GILMER (Dot) Igar Shack (LP 3545)
45	45		MMY SMITH (Verve) ny Number Can Win (V 8552)
46	46		URFARIS (Dot) ipe Out (DLP 3535)
47	44	43 L	AWRENCE OF ARABIA (Colpix)
48	3 47	3 TI	oundtrack (CP 514). RINI LOPEZ (Reprise).
40	9 49		ore at P.J.'s (6103) DHNNY MATHIS (Columbia)
•		Jo	ohnny (CL 1809)
50	. 4X	9 PI	ETER NERO (Victor) Person (LPM 2710)

Coast Resort's '64 Eve 3 Name Band Binge

Los Angeles, Dec. 23.
One of biggest assemblies of top talent in band field has been set for New Year's Eve at Orange County's Newporter Inn. George Buccola, owner of the Newport Beach convention-resort plushery, has three name bands with total of 39 musicians set for celebration.

Dick Stabile's 14-piece orch, featuring vocalist Leigh Ann Austin, will be playing for a public dinnerdance in the Empire Room while Les Brown's 19-piece crew performs for guests at a gala Charity Ball in the hostelry's recently completed Jamboree Hall, Frankie Ortega Trio wil be in the Marine Lounge.

Buccola says that New Year's Eve format is actually foretaste of 1964 things to come, a continuance of this summer's successful policy of "big name bands" for dancing.

JFK 'Tributes'

Continued from page 1

through air play. The record is Anthony Newley's "Tribute" b/w "Lament For A Hero" on the Acapella label.

James Martin, distributor for the label in Chi, claims that he sold out his entire stock of 3,600 of the records within two days after WBBM disk jockey Bud Kelly played the disk without comment on Tuesday night (17). A few favorable phone calls were received, and Mal Bellair played it on his Thursday (19) afternoon show and asked for phone response. There were about 50 calls, all favorable

Martin, the distributor of the record, said that on the Thursday evening following the Bellair show and during the next day he received orders amounting to "at least" 12,000 of the disks.

So far as a press time check could determine, WBBM was the only station that has played the record in Chi. Several stations at first hearing were hesitant because they considered the Newley treatment to sound so maudlin as to be a possible leg-pull by Newley, who numbers satire among his many talents. He was later called by Larry Atteberry, who has an interview show, "Current" on WBBM.

In the on-the-air phone conversation, Newley said that he wrote and recorded "Tribute" because of his deep personal sense of loss, and because he felt that because the President's death affected the entire world. He added that he believed there should be a recorded eulogy by someone other than Americans.

Most of the other stations had either not received the record or were deliberating whether to play it or not. WGN said that it had a firm policy before the Newley disk came out not to play any records of this sort til after the first of the year and possibly not then.

Station WIND said it would take

the matter up at its next regular programming meeting. WMAQ. WLS and WSFL said that they had either not received the record or had not had a chance to give it a hearing.

Meanwhile, Back in N.Y.

There apparently is no rule-ofthumb on what constitutes "bad
taste" in the current JFK disk
splurge. In New York, for example,
the radio stations are spinning
Newley's "Tribute" but have
clamped down on "In The Summer of Years," a folk tune written
for the BBC salute to JFK on its
"That Was The Week That Was"
program. There are disk versions
out by Millicent Martin (ABCParamount), Mahalia Jackson
(Columbia). Toni Arden (Decca),
Connie Francis (MGM), and Kate
Smith (RCA Victor).

The record companies and the disk pushers are confused as to the banning of "Summer Of His Years" disk. If it constitutes "bad taste," as the stations are saying, then why, they ask, is the Newley disk in "good taste."

The JrK disk splurge isn't over

The JFK disk splurge isn't over yet, either. Out late last week is a disk called "John Fitzgerald Kennedy," sund by Tim Scott on Fannie Records, and "He'll Look Down," a recitation-styled tribute by "ou Barile on the Cama label.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

(Tune Index of Per	rormance & Jaies)
This Last No. Wks. Wk. Wk. On Chart	Label
1 1 7 DOMINIQUE Singing Nun	Philips
2 2 5 THERE, I'VE SA	
3 3 6 LOUIE LOUIE Kingsmen	
4 10 4 POPSICLES & I	CICLES
5 4 6 YOU DON'T HA	VE TO BE A BABY
Caravelles 6 5 12 I'M LEAVING I	F ALL UP TO YOU
7 12 5 DRIP DROP	
Dion 8 8 7 TALK BACK TR	Columbia :
Johnny Tillotson 9 6 7 SINCE I FELL 1	FOR YOU
Lenny Welch 10 7 9 EVERYBODY	
Chubby Checker	Parkway
Joey Powers	KY
14 11 11 SHE'S A FOOL Leslie Gore	
15 14 8 WONDERFUL S Robin Ward	
	RS Kapp
17 17 3 KANSAS CITY Trini Lopez	Reprise
18 18 8 CAN I GET A W Marvin Gaye	ITNESS Tamla
19 19 14 SUGAR SHACK	Dot
20 21 4 QUICKSAND	andellas Gordy
21 24 5 HAVE YOU HEA	
22 25 4 NITTY GRITTY	
23 20 12 MARIA ELENA	
24 22 7 BE TRUE TO Y	
25 32 2 OUTER LIMITS	
26 23 5 IN MY ROOM	Warner Bros.
Beach Boys 27 29 5 THE BOY NEXT	
Secrets 28 33 2 TURN AROUND	Philips
Dick & Dee De	e
Sam Cooke 30 27 11 IT'S ALL RIGH	T
	ABC-Par
	Motown
Marvelettes 33 — 1 STEWBALL	E RNOWSTamla
Peter, Paul & M	
	Monument
	Victor
38 30 9 WALKING THI Rufus Thomas	
39 37 10 DOWN AT PAP	
40 31 14 DEEP PURPLE	
41 36 8 LIVING A LIE	
42 38 8 24 HOURS FRO	M TULSA
43 44 3 DRAG CITY	Musicor
Jan & Dean 44 36 12 WASHINGTON	SQUARE
45 42 3 YOU'RE GOOD	
Solomon Burke	Atlantic
Major Lance 47 45 10 500 MILES AW	AY FROM HOME
Bobby Bare 48 49 7 WALKIN' PRO	UD Victor
	Columbia
Neil Sedaka 50 48 4 MISERY	Victor
Dynamics	Big Top

Inside Stuff—Music

The Irving Berlia "most valuable pop song" story on "White Christmas" in last week's Variety got considerable followup reaction from newsmags and dailies. Among others, Newsweek asked the songsmith how much all these record sales meant in money and he said he couldn't answer that because "it would require three sets of accountants" because of the ASCAP revenue, which is sizable, and which, intratrade, is presupposed, hence the Variety story didn't stress that phase, Accent chiefly was on the song's steady sales in sheet music, between 115,000 and 125,000, every year, which is extraordinary in an era when a new smash hit doesn't sell that many copies. This is the era of the recording and, in that respect, the 44,449,535 platters of "White Christmas" (U.S. and Canada alone) and the 4,544,521 sheet music constitute a unique peak.

"How The West Was Won," the title song of the MGM-Cinerama film, has copped the Western Heritage Award for 1963's top musical composition in the western idiom. Western Heritage Awards are presented each year by the National Cowboy Hall of Fame to artists and organizations in the tv. film, book, magazine and music fields for outstanding contributions to our western heritage. The winning song, published by the Robbins Music wing of the Big 3, was written by Alfred Newman and Ken Darby. Presentation of Western Heritage. "Wrangler" trophies will be made to Robbins Music, Newman and Darby at the Oklahoma City Municipal Auditorium on Jan. 24. The special show planned for the Western Heritage Awards ceremony will feature Fred Waring & His Pennsylvanians.

Limited edition of a remarkable recording is now available to a select group of collectors and music lovers under special circumstances. This is a single long playing record of Arturo Toscanini conducting the NBC Symphony rehearsals of excerpts from Mozart's "Magic Flute" overture, Beethoven's Ninth Symphony and Verdi's "La Traviata" with a commentary by Marcia Davenport. It has been prepared by Walter Toscanini as a memorial tribute to his father. The \$25 record will be sold through and for the benefit of The Musician's Foundation Inc. established by "The Bohemians" in 1914 to provide financial aid to needy professional musicians and their families. Conductor was a member of "The Bohemians" for over 45 years and except for "Casa Verdi" in Milan, Italy, this Foundation was the only one he ever sponsored.

LINDA SCOTT

WHO'S BEEN SLEEPING IN MY BED

on CONGRESS RECORDS

Inspired by the Paramount Picture
"WHO'S BEEN SLEEPING
IN MY BED"

FAMOUS MUSIC CORPORATION



MILLS MUSIC, INC. New York City



Nautical Agenting Gets Russ Morgan Aboard Cap

Hollywood, Dec. 23.

Russ Morgan band is back on Capitol Records' roster after a two-year hiatus, but apparently it took some seagoing to do it. Morgan's manager Nicky Stewart had been tracking Cap artists-repertoire chieftain Lee Gillette for some days after initially talking terms.

Learning last week that ardent skipper Gillette was away for the day on the briny aboard his cruiser, Stewart drove to Wilmington, chartered a small boat and came up alongside Gillette's craft. He wound the confabs aboardship and headed to shore with signed contract. Morgan's first re-Cap cutting is Jan. 3.

It's Harrower of Houston

Houston, Dec. 23.

Rexford Harrower will stage his 12th production for the Houston Grand Opera (since 1956) in "Otello" on Jan. 16 and 18. It will be same physical production seen last year in Dallas, designed by Attilio Colonello.

Dallas production of this year "Incoronazione di Poppea" (costumes Peter Hall sets Attilio Colonello) will be borrowed by Catania's (Sicily) Teatro Massimo for its February opening.

Premier Wins

Continued from page 33 5

to Premier's tabbed, "A Memorial to John Fitzgerald Kennedy," which was "calculated to mislead and deceive" the public in the mistaken belief that plaintiff's phonograph record was being purchased. The defendants, it was further alleged, changed the color background of Kennedy from Premier's pure red to yellow. Suit contends this "shows consciousness of guilt" on part of the defendants.

DUKE ELLINGTON

WORLD FAMOUS ORCHESTRA

Currently thru Jon. 5
GOLDEN KEY CLUB Cloveland

GOLDEN KEY CLUB, Cleveland

BASIN STREET EAST, New York City

COLUMBIA — Records — REPRISE

BOOKED EXCLUSIVELY BY

ASSOCIATED BOOKING CORPORATION.

JOE GLASER, President

50 WEST 57 STREET, NEW YORK 19 JUNE 2-7700 CHICAGO - MIAMI - BEVERLY HILLS - LAS VEGAS - DALLAS - LONDON

WNEW-Redfo's
VARNER PAULSEN
has a kind word for

Record Pluggers Are
People Too

another Informative Feature
in the soon-due

58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Morgan Back At Coast Ballroom; Settle \$66 Hassle

Hollywood, Dec. 23.

Pacific Ocean Park has been lifted off AFMusicians' Local 47 "unfair list" and Russ Morgan band is back on the stand at Aragon ballroom at the pier park (Wednesday through Sundays). However, one rub in the dispute yet remains to be solved and Local 47 reps will meet with POP's veepee and general manager Neil Blaney tomorrow (Tues.) on this matter.

Ruckus began a month ago when Morgan came in for seven-week engagement and found Jack Roberts (who then was running ball-room for the park) had questioned paying bandleader a cut of percentage coin for a former engagement. Roberts refused to pay the \$66 item, contending no percentage of gross entailed cut of federal admish tax.

However, union and Morgan asserted such was not specified in contract. Union ordered Roberts pay: latter refused; union placed POP on its blacklist. Morgan didn't open till matter was adjusted following Roberts' exit from POP employment and Blaney handling negotiations himself.

Morgan band is getting \$2,000 for five nights weekly, against percentage. Matter to be resolved tomorrow is length of Morgan engagement — originally for seven weeks, but which cannot go more than three now, in light of the dispute which idled orch. Morgan yesterday said he has been firmed for a long time for Dec. 31-Jan. 28 at Riverside hotel, Reno, and will play that date definitely.

In settling original dispute, POP paid Morgan \$33 as that portion of percentage he earned during previous engagement which had been held up in the dispute over whether percentage of gross included that portion of gross which goes to the government in admish taxes.

HANDLEMAN, DET. DISK DISTRIB, UPS NET 11%

The Handleman Co., disk distributor headquartering in Detroit, made an 11% rise in earnings for the first six months of this year over a similar period in 1962. Firm's board of directors last Wednesday (4) declared a second quarterly, cash dividend of 17c per share on the 501,480 shares of common stock outstanding, payable Jan. 15, 1964 to holders of record Dec. 31.

(There are an aggregate of 1,002,-960 shares of common stock and Class B common stock outstanding. The 501,480 shares of Class B common stock are not entitled to dividends.)

Handleman's sales for the six months period ended Oct. 31 were \$13,436,945 compared with \$13,-806,431 in '62. However, the firm's net income after taxes in '63 was \$391,588 compared with the previous year's \$346,149. Earnings per share in '63 were 39c, up four cents over the previous year.

In addition to records, Handleman merchandises drugs, pharmaceuticals, vitamins, health and beauty aids, etc. The company went public Sept. 11, 1963.

On the Upbeat

New York

The "Achievement Award" handed out on "The Best On Record" show is based on "creative contribution to the industry" and not necessarily on sales. Bing Crosby received the first award on the show aired via NBC-TV on Dec. 8.

Warner Bros. Records has changed the title of The Marketts' "Outer Limits" to "Out Of Limits" in order to avoid possible conflict with the tv series of the same name. The Willis Sisters, ABC Paramount diskers, will appear on the New Year's Eve special hosted by Guy Lombardo and emanating from Grand Central Station.

Anita Bryant will join Bob Hope for the fourth consecutive year on the comedian's forthcoming tour of the Armed Forces Bases . Kapp Records' Barbara Chandler, who clicked recently with "It Hurts To Be 16," will appear on Clay

To Be 16," will appear on Clay Cole's tv show Jan. 4. Tommy Leonetti will make his

Tommy Leonetti will make his 10th appearance this season on the "Tonight" show (NBC-TV) on Dec. 27. The singer is currently rolling with "Soul Dance" on RCA Victor... French composer Maurice Jarre will write the score for "The Train," an upcoming United Artists release... Jack Malmsten, Liberty disker, and Dick Dissell, who has recorded for RCA Victor, both organists, will appear New Year's Day in the Tournament of Roses in Pasadena.

Ted Auletta into his third year as orch leader at the Hawaiian Room of the Hotel Lexington. Regina disker Sylvia De Sayles will be at the Living Room through Dec. 29. Tyree Glenn Jr. & His. Imperials headlining at Trude Heller's in Greenwich Village:

Heary Manciai has been set to write the constants.

write the score for the upcoming United Artists release "A Shot In The Dark" . Keely Smith and Count Basic co-headline the holiday show at Basin Street East beginning tomorrow (Thurs.)

After 24 weeks at Les Bergere's, Huntington, L. I., singer-pianist Bob Petti had his contract renewed for an indefinite stay.

London

Helen Shapiro to debut behind the Iron Curtain. Thrush has dates next October in Warsaw, Poland ... Harold Davidson Agency inked Dave Clark who penned the fast rising song "Glad All Over".... Singer Kenny Lynch and cleffer Sammy Samwell to launch their own indie disk production company.

Bob Wallis jazzband on road again after seven months at the London Palladium. Local sales of "Dominique" by the Singing Nun have topped the 100,000 mark. Lens Horne's controversial single "Now," released here this month, is her first single issue here for a year.

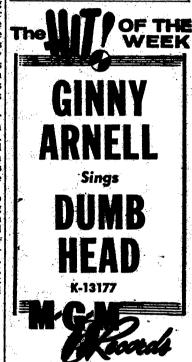
sue here for a year.

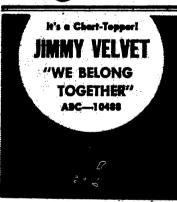
Duane Eddy leaves next week for a South African tour . . . With

Christmas almost here, bookings for next year's summer shows at Blackpool are being inked. Such pop artists as Joe Brown, Johnny Kidd and the Pirates and the Tornados have already been set ... Shirley Bassey and John Barry

due for a lengthy local tour. Latter's new 23-piece orchestra to bow on the trek which kicks off Dec. 21 at Cardiff . Local popster Rolf Harris set for his own radio show . To promote LPs for Christmas, Decca is sponsoring a new half-hour radio show on Radio Luxembourg . Three-cornered battle is being waged for chart supremacy over the theme of Carl supremacy over the theme of Carl Foreman's "The Victors"—Frank Chacksfield recorded it for Decca and, similarly, Ted Heath cut it for the same diskery while George Bradley band waxed it for EMI's HMV label . Johnny Maths set for exposure on ATV's "Sunday Night At The London Palladium."

EMI to take tv airtime plugs for disks . . Val Britten, BBC's disk librarian, ankling the Corporation after 21 years service.





ELIGIBILITY TO ASCAP MEMBERSHIP

Applicants for membership in the American Society of Composers, Authors and Publishers who meet the following requirements will be accepted as members:

WRITERS: Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published;

PUBLISHERS: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale for at least one year, and who assumes the financial risk involved in the normal publication of musical works.

Stanley Adams
President

AMERICAN SOCIETY

JF COMPOSERS, AUTHORS AND PUBLISHERS

575 Medison Avenue, New York 22, N. Y.

Pre-Selling the Key to Show Success At N.Y. Fair, Assert Button & Feigay

The key to success for a show and still take care of administrative duties is being mulled.

The Button-Feigay production ton & Paul Feigay who are produc-ing the icer at the N.Y. City Blg. at the Fair. They indicate that most of their costs may be amortized by the time the show opens. It's also quite likely that this method of financing will enable them to produce a fourth major touring blades display at the con-clusion of the Fair in 1965. Name of the show will be Dick Button's "Ice-Travaganza."

Button & Feigay said that a deal is now in negotiation with Columbia Concerts Bureau to take the layout on the road However, their road frappe frolic will be aided at smaller arenas and theatres, rather than the large showshops.

The duo have been devising gimmicks that will insure a heavy advance. One of the more success ful is pre-selling the first and last of the six-shows daily sessions to convention groups. The auditorium can be used for a meeting site either before the first show or after the last show. For the last display, a buffet supper can be arranged.

Another sales angle stems from the fact that the Fair ice show is located near the Vatican Exhibit which will be heavily attended by Church groups. Attempts are being made to steer all these visiting units into the icer so that there will be pre-sold houses througout

The pre-selling is least com-plicated in buildings that are weather proof. Such construction, the producers say, will help bring people into the fair even during inclement weather and eliminates performances that would other-wise be total losses.

The Button-Feigay icer will have two casts as have most of the larger shows. Show will be under jurisdiction of the American Guild of Variety Artists which prescribes a \$105 minimum for chorus. There will be alternate casts so that each performer will work only three shows lasting about an hour each, although some principals will work

Whether Button will perform hasn't been decided as yet. Since his name would have to go up on the marquee, it would be necessary for him to do all shows. Whether he can assume that load



DONNA LYNN Newest Release "RONNIE"

"THAT'S ME I'M THE BROTHER" McCLENDON AGENCY TN 7-221

Hong Kong's Leading Impresario HARRY O. ODELL Ice House St. Cable: HARODEL

The Button-Feigay production will have no names, not because of the possibility of increasing costs but because the alternate show system will mean that any advertised performers not present in the show just seen could provide a basis of customer dissatisfac-

Inquisition, 1st V'couver Coffee House to Feature Name Acts, Quietly Folds

The Inquisition, Vancouver's first coffee house to play top names, quietly closed its doors fol-

Vancouver, Dec. 23.

lowing windup show last Saturday night (14). Spot had been in opera-tion nearly three years before owner-manager Howie Bateman shuttered it with a brief and unexpected announcement that the club would be put into voluntary bankruptcy as of Monday (17).

During the two years and nine months of its active life, the Inquisition presented a surprisingly large segment of the continent's top folk acts, comprising such names as Bud & Travis, Josh White, Pete Seeger, Judy Henske, and the Tarriers.

Jazz groups headed by Cannonball Adderley, Miles Davis, Stan Getz, the Montgomery Bros. and Cal Tjader were also presented. Performers on closing bill were folksingers Buffy Sainte-Marie and Jim Johnson.

Although successful artistically and apparently filling a void in Vancouver entertainment from the time it appeared on the scene, the Inquisition had waged an up-and-down financial battle since its inception. Crux of Bateman's troubles stemmed from his inability to secure a liquor license from provincial licensing authorities for the sale of beer and wine.

Opposed initially to liquor consumption on his premises, Bateman soon realized that door charge receipts and sale of food and coffee from his limited 150-seat capac ity were not in themselves suffi-cient to offset the relatively high cost of talent.

With profits from sale of beer and wine, rigidly policed, Bateman believed he could stay alive. But a Liquor Control Board turndown in May this year, ostensibly be cause the board did not feel the coffee house setting was a suitable premise, was the beginning of the end.

Culminating blow was the disastrous entertainment slump ensuing from President Kennedy's as-sassination. A Josh White Family concert scheduled the night of the tragedy was cancelled by the folk artist and business has been poor for the intervening period running into the traditionally low weeks of the Christmas season.

Bateman's future plans are not known at this time. Options for Inquisition appearances by Glenn Yarborough, Judy Henske and the Modern Jazz Quartet have been cancelled but Bateman will personally stage a one-night "Hooteat Christmas. in the Queen Elizabeth Theatre, Dec. 21, made up entirely of local folk singers and with all tickets in the 2,900seat auditorium going at \$1 per

Demise of Inquisition leaves this city with just-opened Attic coffee house, presenting U.S. and Canadian professional entertainment on a selective date basis, plus another new spot, the Bunk House, featuring purely local acts at present.

Merry Christmas and Best Wishes for '64

EXECUTIVE INN, Dallas, Taxas Opening January 24, 1964 EXECUTIVE INN, Tucson, Arizona



Signed Lifetime Contracts For 'Therapeutic' Dancing

VARIETY

Minneapolis, Dec. 23.
Charged by the U.S. Justice Dept. with fraud in connection with an alleged "dance studio racket," the 11 former officials, instructors and salesmen of the now defunct studios have been hearing various allegations hurled at them during the Federal jury trial here. The trial is in its third

The dance studios were the National and the Dale, the one lo-cated here and the other across the river in St. Paul. Their principal owner, now one of the de-fendants, was Harold Friedman of Long Island, N.Y.

A 77-year old Minneapolis woman testified she spent \$4,250 for lessons in less than a year without learning how to dance. She said National Studio salesman told what she continued to expend was "like putting money in the bank."

Many other state witnesses also have been elderly widows who, being lonely and guilless, allegedly were bilked out of thousands of dollars, too. A former instructor of one of the studios, not being prosecuted, testified for the state anent emotional sales pitch em-

On the witness stand, this one-time instructor said officials told him ways to discover his feminine students' "weaknesses and needs." The aim was to sell a more expensive contract, he related.

The government alleges that some of the women even signed lifetime contracts for the dancing

He and other instructors were ordered to make their students "nervous and tense" before dancng tests, the state's ex-instructor witness testified. There also has been testimony alleged false pronises made to students.

Blackstone's 16-Pocket Tux Among Losses As Chi Heists Hit Showfolk

Chicago, Dec. 23. There were three thefts from show bizites in Chi last week, and while the loss in each case was sizeable, there was a bit of humor in one of the heists. Magico Harry Blackstone Jr.'s room was broken into at the Conrad Hilton Hotel, and a thief somewhere must be wondering what to do with a fulldress suit with 16 pockets.

Not funny is the fact that the burglar also took diamond cuff links and shirt stude used by his father, Blackstone the Magician, during 50 years of trouping. Black-stone Jr. has made a reward-and-no-questions asked offer for the return of the jewelry.

Also burglarized was Dyan Can-non, playing the female lead in How to Succeed in Business Without Really Trying" at the Shubert Theatre. Detectives theorized that Miss Cannon was picked as a target for the pilfering due to pub-licity she received in conection with a Chi visit by Cary Grant, tabbed "richest actor" in a recent Variety banner headline.

Among items purloined from Miss Cannon were a full length mink coat, a pearl necklace and two diamond rings.

The new Chez Paree, open only a month, had its safe dragged from the basement of the nitery by thieves believed to have entered the cellar while the place was open and removed the strongbox after the club was closed. An estimated \$7,000 in cash and customer tabs were reported to have been in the safe.

> From London DICK RICHARDS appraises the new glow on British varieties:

Music Halls For Working Men

another Informative Editorial Feature in the upcoming 58th Anniversary Number

VARIETY Plus other statistical and data-filled charts and articles

W. German Niteries, Hotels Prep For **Big Biz of Post-Xmas Carnival Season**

Harolds Club, Reno, Bids For West Canada Biz Vancouver, Dec. 23.

Harolds Club of Reno becomes the first Nevada nitery to open a sales office in Western Canada with appointment of Bob Smith as its resident Vancouver agent. Smith, emcee of the longrunning CBC radio jazz show, "Hot Air," is drumming Harolds via direct mail and personal pitching.

While Harolds is first club to place a permanent rep here, Flamingo publicist Abe Schiller has made several annual goodwill visits for the past few years, usually in conjunction with his trips to the Calgary Stampede. Schiller's latest appearance was one-day trip for Grey Cup football extravaganza Nov. 30.

Nina & Frederik Lead Folk Singing Unit to SRO Biz in London One-Niter

Nina & Frederick, in for a date at the Savoy, did a "spinoff" one-night concert at the Festival Hall to SRO biz. Folk artists of superb style and grace, the duo scored so well in a refreshing contrast from "Beatlemania" that they took eight curtain calis.

Their 16-song act, neatly shuffled into sad, serious, gay and funny routines, was expertly de-livered in a deceptively simple style. Their blend of vocal harmony was a delight to enraptured fans who contribbed thunderous applause at the end of each number.

Nina & Frederik ranged from the lively "Oh, Sinner Man" and "Suku Suku" through the light-hearted "Worm Song" and "There's A Hole In My Bucket" to more meaningful numbers like "Blow-ing In The Wind," "Once Was the Time Of Man" and "Nicodemus,"

London, Dec. 14.

Nina & Frederik, Alan Haven, ulie Rayne, John Barry; musiians: Al Newman, Sheila Bromberg, Judd Proctor, Art Morgan, Frank Clarke. John Coast and Donald Langdon presentation at Festival Hall, London; \$3 top.

The singers elevated the status of the folk song in several aspects.

Imaginative backing for the duo Barry who had a couple of spots of his own with a small combo. He played clear, gentle jazz that lacked pretension but abounded in musical taste and flair.

Unlike Barry, supporting artist Alan Haven played some heavy handed jazz organ and showed little originality. Saving grace, how-ever, was his expert handling of the instrument in his slow numbers like "Misty" and "Maria."

Upcoming Julie Rayne belted out a half dozen oldtime songs like "Knocked Em in the Old Kent Road" and "Let's All Go Down The Strand," but she's probably done better at more modern bal-

All-Girl Orch Reprieves Roosevelt Grill El Foldo

The Roosevelt Grill of the Roosevelt Hotel, N. Y., which was to have closed permanently follow-ing Julius La Rosa's windup Saturday (21), has been reprieved. Spot has booked the Joan Fairfax All-Girl Orchestra to open Jan. 3. Combo closes at Guy Lombardo's Tierra Verde (Fla.) resort Jan. 2.

Despite its accent on names this season, the Roosevelt Grill has been doing inconsistent business probably because of the room's rep as a band centre. The Grill had its golden age when Lombardo was its regular attraction.

The Fairfax booking was made by Dave Baumgarden's Agency of the Performing Arts. No suitable name was available between LaRosa's exit and Miss Fairfax's opening. Consequently, the room will remain shuttered until Jan. 3.

While the Christmas season tends to be for the stay-at-homes in Germany, and nightclubs and restaurants usually take a slump in busines, the whole country is getting ready for carnival.

Nightclubs, pubs, and hotels are preparing for the boom that will occur between New Year's and the start of Lent on Feb. 12.

No less than 116 giant masked balls and costumed parties are slated for the silly season in Cologne, 200 public parties or fests in Duesseldorf wind up with the Rose Monday parade on February 12, some 20 carnival sessions and balls will be held in Bonn, and similarly every village, town and city in the country is preparing for the biggest business of the year as the wild, merry-making crowds go from one all-night party another.

Prices are usually tabbed to in-ude "everything," with music, one bottle of wine and dinner run-ning up to \$20 per person at the more select locales, and additional magnums of champagne totalling

the bills into astronomical amounts.

While all the partying takes place, much of the local color will be aired by the German radio and television. One squabble involving tv rights to a carnival that has lasted for months has just been

For the last 10 years, the South-west German Television from Baden-Baden has been the member of the First German TV Net to carry one of the most colorful carnival sessions to the viewers. It has been showing "Mainz, As It Sings and Laughs," considered by carnival buffs to be the biggest show of the entire lot in West

Germany.

Now, the Second German TV Net, which headquarters at Mainz asked for the right to televise the show at the same time for its audience, or to have exclusive right to the program on alter ate years.

Mainz city officials, whose city government underwrites the expensive program, had preferred its being carried on both television nets. But after months of argument, with the Southwest German TV represented through its mem-bership in the Working Group of the First Television Net, it won the right to exclusive transmission of the popular entertainment, at least

NICK LUCAS

DIAMOND JIM'S

St. Paul, Minn.

RAT FINKS REJOICE YOU HAVE A NEW HOME

"The weeks and nights leading up to Christmas are usually prefty dull in the entertainment fields". But Jackle Kannon had them loaded in upstairs!"—Bob Sylvester—Daily News

Atop The Roundtable 151 East 50th St., New York, N. Y.

GLASON'S FUN-MASTER COMEDY MATERIAL

For every branch of theatricals "WE SERVICE THE STARS!" 35 Gag files \$15, plus \$1 postage FOREIGN: 35 for \$38

BILLY GLASON
200 W. 54th St., N.Y.C. 10019 CO 5-1316
(We TEACH M.C'Ing and COMEDY)
(Let a real Professional frain you)

If Agents Can't Get Names Into Cafes, Then Buyers Must Go After 'Em: Gengo

inform top performers of offers Hideaway, Ga.'s 1st Dinner must start talking directly to performers, according to Larry Gengo talent buyer for the Loew's Hotel chain. He feels that if agencies and managers cannot convince names to go into cafes where earnings remain high, then it's the duty of buyers to convince the top names that they should accept the

Gengo says that the future of hotels and nightclub rooms lies in the booking of names and in concocting new ideas. He believes that the agencies should cooperate by urging their major clients to play the cafes and add new interest to the field.

Gengo opines that in many cases agents do not communicate offers to their top names. He adds that if he doesn't get answers, he will go after the stars directly.

Gengo has completed bookings for the Royal Box of the Ameri-cana Hotel, N. Y. to the end of September, Following the current run of Patachou, Pearl Bailey opens Dec. 30; Ella Fitzgerald, Feb. 4: Glenn Miller band show with Ray Eberle, Modernaires & Paula Kelly, March 2; Julie London, March 30; Peggy Lee, April 27; Liberace, May 25; followed by an open period. Phyllis Diller is set for July 27 and it's likely that Mickey Rooney will come in Sept.

Gengo aserts that next season he's mulling changes in the bill every three weeks instead of four. He points out that business during the fourth week of a setup generally decreases and he hopes to avert the letdown by keeping a

layout for only three stanzas.

The Americana has been paying top prices among the New York inns. Hotel has gone as high as \$15,000 for some names. Gengo notes that under percentage ar-rangements that can be worked out, earnings can be even higher on headliners making good.

Spec Revue Similar To Glasgow's '5-Past Eight' **Getting West End Tryout**

Glasgow, Dec. 23 Format of the spectacular revue on lines of the Glasgow "Five-Past Eight" productions is to be tried out in London's West End.

Dick Hurran, who has staged the "Five-Past Eight" shows for some years, will stage a similar show, "Round About Piccadilly," opening at the Prince of Wales Theatre. London, in March. Max Bygraves, who starred in the Glasgow edition

last May, will star.

Show is being presented by Bernard Delfont in association with Stewart Cruikshank, head of the Howard & Wyndham chain which pioneered the "Five-Past Eight" revues in Glasgow. It will have a Starlight Room setting, on style of the Glasgow shows.

Acts will include the Saddri

Dancers, Anthony Bygraves, George Mitchell Singers, Tiller Girls, and pianist Bob Dixon. Production cost is estimated at around

Room type revue for the Tivoli Theatre, Melbourne. Sets will be built in Australia, but much of the scenery and costumes will go from here. Hurran plans to plane there in January.

Prep 150G 'Minstrels' Revue for Brit. Resort

Morecambe, Eng., Dec. 23. A new \$150,000 edition of "The Black & White Ministrels Spectacular" is set to open at the Winter Gardens here June 30 for a 13-week run through the summer. Moercambe is a leading

English holiday resort.

A similar "Minstrels" revue preemed here two summers ago.

After a run of 11 weeks, several of the principals, including Penny or the principals, including Penny Nicholls, Two Pirates, and Jackie Griffiths, planed to Melbourne, where they opened in October, 1962 to play for 34 weeks at the Tivoli Theatre. Since then this unit has been in New Zealand, and opened recently in Sydney.

Theatre, Bows in Atlanta

Atlanta, Dec. 23. Hideaway Playhouse, Atlanta's only professional theatre and Georgia's first dinner theatre, bowed here last week with Leslie Stevens' "Marriage-Go-Round" and the meller, "Dirty Work at the Crossroads" in repertory.

New Playhouse occupies site that housed Hank & Jerry's Hidea-way, a lounge-type spot, with dancowned and operated by Harold and Byron Cohen. Present tenants are SEN Productions Inc., with Ed Yastion as producer-director. Coproducers are Nancie Phillips and Stewart Culpepper.

Playhouse patrons are seated at tables in front of three-quarter stage (there's room for 250 customers). Drinks and comestibles are served between acts from Cohen freres' adjoining New Frontier

Roy Kelley's Coup **NSG From Talent** Purveyors' View

Honolulu, Dec. 23. Sheraton's plan to build a lux-

ury Waikiki resort hotel between its Royal Hawaiian and Moana-Surf Rider Hotels fell flat when the up-for-grabs lease to the site was jicked up by Roy Kelley, Hawaii's biggest hotel tycoon. Latter owns biggest note: tycoon. Latter owns eight Honolulu hotels, including the: Reef and Edgewater and is planning a \$5,000,000 16-story hotel, tentatively called the Surf & Sand, on the beachside parcel, which will be vacated next month by the Outrigger Cance Club by the Outrigger Canoe Club.

The new hotel won't be operated as a unit of his present 1,700-room hotel "empire," which is scattered throughout mid-Waikiki.

Kelley's victory over Sheraton doesn't bring much cheer to local professional entertainers, for he's never budgeted much money pro entertainment in any of his locations.

Urge 2 Canadian Auds

Regina, Sask., Dec. 23. Two \$4,500,000 auditoriums with main theatre capacities for 1,800 to 2,000 have been recommended for Regina and Saskatoon in a survey conducted for the cities by a Winnipeg consulting firm.

Ancillary facilities are urged to provide accommodation for such events as conferences, conventions and other non-performance functions. Cost would be shared by municipal, provincial and federal governments.

Crystal Palace's **Foldo Worries Rival Chi Cafes**

Chicago, Dec. 23.

The Crystal Palace, a nitery near the new cafe complex on north Wells St., shuttered last week amid reported financial woes. The club went dark three days before the end of an engagement by folk-singers Joe & Eddie and the comedy team of Stiller & Meara. Amanda Ambrose was skedded as the next act.

The closing of the nitery may be the closing of the intery may be temporary, but it has caused con-siderable jitters along the row of coffee shops, curio and book shops, and small cabarets which have sprung up on about five blocks of Wells St., in the past few years. Chief concern is that the foldo may be a harbinger of others to come as a result of the Windy City's traditionally bitterly cold winters.

This line of reasoning stems from a general concurrence among the owners that their main source of biz is from Chicagoans and suburbanites, who are mostly strollers from place to place—a summer pastime. They figure that the older Rush St., centre of classier restaurants and niteries is less traumatized by the falling thermometer because its business comes from tourists and conventioners, who ignore the cold by cabbing to the cabarets.

A small but more hopeful group think that the Crystal Palace ran into trouble because it is not ac-tually on Wells St., but is about four blocks away. It is their opin-ion that if the Crystal Palace could have huddled together with the other clubs, it might have survived

Ice Shows Must Modernize Formats To Win New Biz, Say 'Capades' Execs

\$700 Forgery Rap Holds L.A. Agent Henry Rackin

Los Angeles, Dec. 23. Agent Henry A. Rackin, after a preliminary hearing before Municipal Judge Maurice T. Leader, was bound over for Superior Court ar-raignment Dec. 24 on two counts of forgery. Alleged victims are Herb Silvers Corp. and Bank of

First count involved a check for \$200 dated March 21, 1963, the second a check for \$500 dated April 18, 1963.

30-Day Mourning For JFK Altered **Orient GI Bookings**

Hollywood, Dec. 23. Talent manager Seymour Heller eturned last week from shepherding client Jimmie Rodgers and troupe on a Far East tour and reports a somewhat confused performer-booking situation among U.S. servicemen's clubs in the Orient since the assassination of President Kennedy, Immediately after, in view of the 30-day period of mourning declared, many but not all servicemer's orgs and military posts cancelled all talent booked.

Rodgers' group had been set for 16 performances in 10 days at Far East outposts. All dates in Okinawa and on Formosa summarily were cancelled by respec-tive commandants. But, reports Heller, U.S. military posts in Japan "merely ruled out rock 'n' roll and comedy acts, but retained and played off bookings of other type talent." Rodgers played and was paid for military dates in Japan; lost them elsewhere.

On the trek, Rodgers also played numerous one-nighters in Japa-nese niteries (biz in them is off, says Heller) and, overall, grossed about \$7,500 weekly the five weeks he was away. Gross also covered other performers in Rodgers' troupe, the Fairmount Singers (3) and guitarist Ralph Grasso. techniques from other media, according to Ted Rogers, exec of Metromedia which controls "Ice Cap-ades" and John Eby, new "Ice Cap-ades" president, who are mapping plans for the 1964 edition of the

major icer. \
Both execs take the view that today's ice shows, having had a run of approximately a quartercentury, must introduce new ideas and reflect the growth of the out-side world if this brand of entertainment is to maintain its popu-

To carry out the new ideas, "Ice Capades" has named Sid Smith as its new producer. Primarily from television, he has produced various specials as well as several of the Bell Telephone Hour shows. He succeeds John H. Harris, who re-

cently resigned.

Both Rogers and Eby feel that much has to be done to capture a new market and at the same time maintain the entertainment values that regular patrons have long been accustomed to. They cite the need of capturing the attention of the teenagers with choreographic ideas and patterns.

However, the most radical idea the new execs have in mind is the entry of stars into the major shows. Rogers declared that the ice is the stage and should not be the star of the show. For this reason, they are going to build personalities, which is considered a new approach in this field.

Rogers feels that the show top-pers should be good enough managers and executives to know how to deal with temperament and make good deals with people worthy of stardom. They will build personalities as one means of capturing an enlarged market.

Both pointed out there have been many performers worthy of star-ring in icers. It was a gambit employed at the beginning of the ice show era when there were such headliners as Evelyn Chandler, Bruce Mapes, Donna Atwood, Bobby Specht, and of course, Sonja Henie. (Continued on page 38)

Playboy's 9th Spot, Plus 24-Hr. Bottle Club in Ky., To Hypo Cincy Nightlife

Cincinnati, Dec. 23. Night life in downtown Cincy is due for a setup March 1 with opening of the Playboy Club's ninth operation on the top floor of the eight-story Executive Bldg, opposite the Shubert and Cox Theatres.

A 10-year lease on the 13,000 sq. ft. layout was closed last week by Playboy execs Arnold Morton and Victor Lownes, in from Chicago headquarters, who said they will match the building owner's \$150,000 for remodeling. Annual rental was tagged at close to \$30,000. Plans are for two 400-seat showrooms and a 150-seat banquet room.

On the Kentucky side of the Ohio River a bottle club, operating around the clock, has been opened in the former Sportman's Club, Newport, built two years ago by Frank Andrews of the gaming fraternity.

Spot nas been leased by Katherine Ponticos of North Miami Beach, Fla., with Stuart Wegener, attorney, as manager. It has been named the Executive Club, sells liquor for \$5.80 a fifth, has an hourly charge of 50c for men and 25c for femmes. Membership fees are \$25 for individuals and \$100

Josie Baker Returning To B'way in 1-Weman Show

Josephine Baker will return to Broadway Jan. 9 with a stand at the Winter Garden. "An Evening with Josephine Baker" will be presented by Felix Gerstman in conjunction with a new producing firm, Trans World Associates. Production will be staged by Jack Jordan and music will be under direction of Gershon Kingsley.

Negro singer recently played Carnegie Hall for her first N. Y. appearance in some years. At that time, the Hall went clean at a \$50 top for the benefit of several organizations.

SIT DOWN AND BE COUNTED

Meaning, sit down and prepare your copy pronto, state your message to your contemporaries, order your space in the issue which people wait for, dig big, save for subsequent consultation. Time is coming short for your inclusion in the annual compilation of Who's-Really-Who.

Show Business does note and long remember. Names make the record and the record is the sum of the names. You ought not exclude the include of yourself — whether personality or organization. This is the important rally of success and prestige. But advertising copy must reach us soon. Act Now. Usual space rates prevail.

Communicate immediately for the

58th Anniversary Edition of



NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street Piccodilly

HOLLYWOOD 90028 6404 Sunset Blvd.

> **PARIS** 80 Ave. le Neuilly. de Neuilly-Sur-Seine

400 N. Michigon Ave. ROME 3 Via Sardegna 43

CHICAGO 60611

'Anything Goes'-'Shoes' Twin Bill Test A Solid Click in T'bird, Vegas, Preem

of presenting two Broadway musicals on the same stage the same night in a nitery has paid offafter Thunderbird Hotel owner Joe Wells saw the twin bill opening night he said he wanted it to stay at least a year.

Dick Shawn stars in both "Anything Goes" (the 8:15 dinner show) and "High Button Shoes" (at midnight) with Eileen Rodgers as his costar in the former, and Patricia Marand in the latter. Shawn portrays the roles origi-nated by William Gaxton and Phil Silvers Miss Rodgers is the latterday Ethel Merman, and Miss Mar-and fills the "Shoes" worn on B'way by Nanette Fabray.

Firstnighters seemed to be par-tial to "Anything Goes," a fastmoving romp which has been streamlined to near-perfection. Cole Porter's musical score consists of such evergreens as "You're The Too," "Blow, Gabriel, Blow," "I Get A Kick Out Of You," "Let's Step Out." and of course the title tune — plus a couple of ringers from other Porter shows, "It's Delovely," and "Friendship."

This version of "Anything Goes" is tailored to fit the talents of extremely versatile Shawn. He's excellent as a singer, dancer, come-dian, and actor, gracefully moving around the stage. Hiss Rodgers is the perfect choice to play the role of "Reno Sweeney," the ex-evangelist (with her "Angels" including some of the most refreshingly beautiful chorines working in Vegas) aboard ship with the rest of the cast on a very funny voyage, during which she clicks with her fine singing.

Irving Benson, doing the part created by Victor Moore, nearly steals the show. The vet burlesque comic, who is "Public Enemy No. 13' disguised as a man of the cloth, has a wonderful face flawless timing. Also outstanding are Benny Baker as a pompous inebriate, Victor Rogers as a stuffy Britisher, Pat Finley as a pert gun moll, and Miss Marand (borrowed from the other show) as Shawn's love interest.

The current "Anything Goes' with its farcical situations, good songs, and standard hoofing re-tains the flavor of the irreverently wacky musical comedies of its day Because of the generosity of bawdy

WANTED AUDIENCES TO WATCH FUNNY. HILARIOUS, COMEDY WAITER ROBERTS

He made these audiences happy: STEVE ALLEN, CANDID CAMERA, G.M., XEROX, I.B.M. New let bim do the same for you.

PERFORM

PREE Brockwood and price on rec Contact: ROBERT REXER 1674 Broadway, New York City Cl 5-3669



Dir.: Harry Greben, 283 N. Wabash Av. DEarborn 2-8776, Chicago, Hilinois

Return Engagement **BLUE ANGEL** London

Monte Proser's bold experiment to have it as the midnight show, when fewer youngsters attend.

"High Button Shoes" is done with a brisk pace, but unfortunately has its lulls. Highlight is the

Thunderbird, Las Vegas "Anything Goes" and "High Button Shoes," produced by Monte Proser; stars Dick Shawn, Eileen Rodgers, Patricia Marand; features Pat Finley, Irving Benson, Jack Mann, Frank Sorello, Benny Baker, Vicki Belmonte, directed by David Tihmar; production designed by Glenn Holse; assistant producer, Bill Collins; Male Dancers (10); Femme Dancers (16); Nat Brandwynne Orch (17); \$5

wild Keystone Kops ballet, one of the funniest classics of choreography ever put on a stage. Also pulling hefty yocks are Shawn's scene where he tries singlehandedly to cripple the Rutgers football squad; the real Model T car's antics; and those wonderfully prissy women who belong to the Bird Watching Society.

Shawn is splendid as the conman, Harrison Floy; and again Benson is a scene-swiper. Jack Mann, as Papa, is a brilliant songand-dance man; Frank Sorello as the romantic gridiron hero is handsome and has a well-trained singing voice; Benny Baker as a swindled citizen; and of course the beautiful Miss Marand, a most pleasant songstress, blends ideally into the festivities. Familiar Jule Styne-Sammy Cahn tunes are "Papa Won't You Dance With Me?"
"Sunday By the Sea" "You're My Girl," and "Jealous."

Producer Proser masterfully coordinated the double bill, which is directed with flair and sparkle by David Tihmar. A strong plus goes to designer Glen Holse, especially for his novel rear-projection scenery; the costumes by Berman's of Hollywood are just right; and the parties are smoothly tied together by the sensitive baton of Nat Brandwynne, conducting his 17-piece group. As hotel boss Wells said after the opening, this is an open-end engagement. Duke.

KUMMER EXITS CMA, FORMS OWN OFFICE

Martin Kummer has broken from Creative Management Associates (Freddie Fields & Dave Biegelman) to form his own personal management office with Jack Paar as his first major client. Paar had been with CMA, but Kummer is said to have brought him into the

Kummer had been a veepee at MCA when the talent agency broke up, but he remained with the firm after the dissolution. However, he elected to join CMA rather than remain purely in ty sales. Prior to joining MCA, he was with the William Morris Agency.

Red Nichols Shrinks His '5 Pennies' to a Quartet

Hollywood, Dec. 23. Red Nichols for years had led "Five Pennies" combo but when leading returns to the Sheraton-West Dec. 30, for his annual threemonth roost in spot, he will be carrying only four musicians in ad-

dition to his own corneting.

For the past 10 years Nichols has been a winter fixture at hotel, on handshake deals with Ed Crow-ley, who bonifaces the L.A. link in the Sheraton chain. Crowley advanced the idea that six tooters made a wee bit too much music for size of room, so it was decided for this engagement only that Nichols would shrink combo to four sidemen, then revert to traditional five for bookings thereafter.

Westchester Goes Minsky

The Westchester Dinner Thea-The Westchester Dinner Thea-tre, Yonkers, N.Y., is starting a temporary change of policy Dec. 30. Cafe, which has been doing condensed musical revues, is bringing in a new edition of Min-sky's Follies for six weeks.

ODIE ANDERSON

VARIETY

details the saga of Sedimayr's Royal American Shows and the manner in which

A Carny Became Big Biz

one of the many Editorial Features in the soon-due 58th Anniversary Number

VARIETY

Plus other statistical and data-filled charts and articles

Circus Review

Jack Tavelin presentation with The Freddies (2), Carlos Twins, Egony Bros (2), Cathalas (3), Van Donwen's Seals, John F. Cuneo Jr. (2), Lottie Brunn, Rudy Dockey, Princess Tajana, Hanneford Family, Madison's Elephants (2), Hasleys, Flying Artons (4), Norbu (2), Mad-dalena Zacchini, Paul Lavalle Band, Morty Gunty. Art Moss, general manager. Opened Dec. 21, '63, at Coliseum, N. Y., \$5 top.

Jack Taylin, who presented the Christmas Circus last year at the N.Y. Coliseum, is back for another fling at the tanbark. He has gathered an excellent assortment of acts which are presented in onering style so that each turn gets maximum exposure and attention. The show is in for the Christmas holiday season for an 11-day run only as against the three-week try last year.

The acts are universally applause winning. At performance caught, the show needed some tightening so that it can get in and out in less than two hours, the time needed to fill the scheduled four-show daily exhibit. As it is, several acts will have to be omitted from each per formance, not only to provide additional breathing periods but because of time requirements as well.

There are several unusual turns in this bill. The Egony Bros., who come on early, work from an anchor fixed at a high point. They execute some marvelous swings, going around full circle in tandem and separately.

The Hanneford Family, one of the better known equestrian out-fits which is topped by Tommy Hanneford, a most capable clown in this category, provide an enor-mous amount of laughs and gasps. The Artons, an aerial quartet failed on the triple somersault at show caught, but this didn't belie the fact that it is a talented turn capable of furnishing a full mea-sure of entertainment.

The Liberty horses of John F. Cuneo Jr., with the aid of a comely femme, produce some beautiful highschool effects and an assortment of tricks that called for a high degree of skill from ponies, a huge Scottish Clydesdale horse as well as doves and dogs. This act in itself contains a complete menagerie.

Another top turn is Princess Tajana, who highlights her antics with some amazingly free swings on the flying trapeze. She hangs from her toes, her heels and the back of her neck. Tommy Hanneford, in resplendent White Russian outfit, assists her on the ground.

An unusual act is Norbu, who works in a realistic gorilla cos-tume. He is a remarkably agile fellow who executes some amazing me. However, his run through the audience resulted in several hysterical moppets at show caught It's the only drawback to the stunt.

Show opens with The Freddies on the trampoline, one of whom performs the usual stunts on the spring. But his partner makes some good catches which stamps them somewhat different than the general run of trampoline act. The Cathalas perform excellently on the high perch. Lottie Brunn scores rapidly and cleanly in the juggling

Madison's Elephants (2), with a man and woman guiding them, work entertainingly. The Carlos Twins are good handbalancers, Rudy Dockey's dogs play a basketball game, and the clowns round out the layout.

Van Donwen's Seals, The Hasleys and Maddalena Zacchini didn't display at show caught.

early in the show.

Vaude, Cafe Dates

New York

London Lee pacted for the In-ernational Theatre Restaurant ternational . Mills Bros. into the Chi Chi Palm Springs, Calif., Feb. 17. Jackie Mason down for the Fairmont Hotel, San Francisco, starting March 19 . . Timi Yuro bowed out of the Copacabana deal set for April . . Jerry Van Dyke to the Supper Club, Baton Rouge, . Keely Smith set for the Jan. 9... Keely Smith set for the Caribe Hilton, San Juan, Jan. 29. following her stand at Basin St. Juan, Puerto Rico, March 5 . . . Norman Crosby pacted for the Latin Quarter June 3.

Rip Taylor re-signed with Buddy Allen management office Milt Shaw, of the Shaw Artist Bureau, and Lee Fuld collaborating on a show for Fuld's Sahbra.

. Johnny Desmond pacted for the Living Room starting Dec. 30. Woody Woodbury to make personal appearances in 12 major cities on behalf of "For Those Who Think Young". . John Bennewicz, who recently handled industrial shows for Robert Lawrence Productions, shifted to the Norwood Studios . . . Don Sherman opening at the Castaways, Las Vegas, Sunday (22).

Henny Youngman hops from Art Leonard's at Phoenix into Sky Room at Tucson for over New Year's Eve. Comic then planes to New York to rehearse in "Thurber Carnival" due for a January fort-night at Paramus, N.J. He's due for a repeat Jan. 2 on Johnny Carson NBC vidcast.

Patricia Morison pacted for the Condado Beach, San Juan, starting Dec. 27 . . . Edie Adams moves to the Eden Roc, Miami Beach, March 10 . . . Ritz Bros. booked for the Americana, Cleveland, Dec. 27 . . . Keely Smith follows her current Basin St. East stand with a hop to the Caribe Hilton, San Juan, Jan. . Kay Starr into the Diplomat,

Miami Beach, Feb. 12. Angela Martin pacted for Sniffen Court Inn starting Jan. 20. She's current at the Allegro Club, Garfield, N. J. . . . Danny Davis, who has been a comedy writer, is going into business for himself. He's debuting his act at the Living Room Dec. 30 . . . Rip Taylor opens at the Copacabana Jan. 16 George Kirby to Harrah's, Lake Tahoe, April 9.

Bobby Colt set for a pair of Queens Co. (N.Y.) niteries, starting at the Linden Inn, Dec. 27, and the Flamboyan, Jan. 10 . . . Don Sherman a newcomer at the Castaways,
Las Vegas . Jackle Wilson
pacted for the Copacabana April Jane Morgan set for the 16 . . . Jane Morgan set for the Drake, Chicago, June 2 . . . Jerry Shane starts at the Chez Paree, Chicago, Feb. 10 . . Jane Powell down for the Monticello, Framingham, Mass., April 23 . . . McClevertys opened at the Concord, Kiamesha Lake, N. Y., and remain until after New Year's Day.

Chicago

Jerry Vale and Ronnie Martin play the Chez Paree Jan. 27 for a fortnight . . . Jennifer Marshall inked for the Sultan's Table of Sahara Inn North, Chi. Jan. 22 for three weeks, and Cole & Blon-dell are down for the Celebrity Lounge at the same spot Dec. 25 for a month . . . Jack E. Leonard into the Roostertail, Detroit, Jan. 10-18, with Pat Suzuki into the same spot Feb. 10-22, and Roberta Sherwood April 20 for two weeks. Marie Wilson down for the C'est

Si Bon, Birmingham, Jan. 23 for a week . . . Robert Clary and Sally Jones set for the Vapors, Hot Springs, Dec. 19 for a week Kim Sisters down for the Belve-dere Club, Hot Springs, March 2 for a week . . . Roy Petty set for Chan's, Winnipeg, Feb. 3 for three

Dallas

Florian Zabach orch at the Statler-Hilton Hotel for two frames, with Jose Greco's troupe due Dec 26 for one week . . . Danny Costello inked for a fortnight at King's Club, opening Dec. 23 . . . Club Village inked two-frame stands for bringing in a new edition of Minsky's Follies for six weeks.

Cast will include Milton Douglas, Willie Dew, Tony DeMilo and acrobats Gus & Ursula.

The backing is by Paul Lavalle's
band which works the acts with assurance. Morty Gunty makes a brief appearance as a ringmaster gigs Dec. 18 at State Fair Music

Gaylife Club pacted

Frank Parker, Dec. 12-24, and Ann Richards, Dec. 26-Jan. 8. Ginny Tiu Show set for Cabana Motel's Bon Vivant Room Dec. 26 for one frame . . . Gino Tonetti returns to the Bali Hai Club Dec. 26 for two weeks ... Andre Previn, due to illness, postponed until Feb. 11 his Dollar Concert date with the Dallas Symphony Orchestra at Dallas Memorial Auditorium "Bottoms Up, '63" revue at the Adolphus Hotel has a mid-January date at the Continental Hotel,

Modernize Icers

Latter was the heaviest individual draw in ice history.

Rogers and Eby cited the extent

of Miss Henie's lure by recalling that her grosses were heavy even when she carried a show inferior to the other major blades displays.

Both execs feel that the biggest and probably the most important task ahead of them is to crack the teenage market. They admit that teensters have long felt that ice shows are the square type enter-tainment. Having been catering to the family trade, they admit that perhaps they have neglected teen-

Just what will be done at this juncture is hard to say. But they note that the Disney shows, while catering to family business, haven't neglected the teensters. One item on the agenda to entice this age bracket is a stronger accent on auditions "Ice Capades" holds in each city to find new talent. The basic idea, Rogers and Eby

say, will be to upgrade ice shows to the level of top theatre. Should they succeed in this endeaor with inclusion of ideas from all enter-tainment media, they will have smoothed out any shortcomings in the ice show structure.

There is also the necessity of getting individual identification for "Ice Capades." They frankly admit that their show is referred to by the name of another icer, and the other blade specs have the same problem. They will put on a campaign to establish their own individuality, and build a gate based on their own merits rather than cash in on the accomplishments of the frappe industry.

"THE COMEDIAN"

The Only Real Menthly
PROFESSIONAL BAG SERVICE
E LATEST — THE GREATEST
THE MOST-UP-TO-DATEST

THE MOST-UP-TO-DATEST
New in its 157th Issue, containing
stories one-liners, poemettes, song
titles, hecklers, audience stuff, monelogs, parodles, double gags, bits
ideas, intros. Impressions and impersonations, political, interruptions.
Thoughts of the Day, Humorous Views
of the News, Vignettes, edc. (29 Pages). \$25 YR.—SINGLE ISSUES \$3

\$35 YR.—SINGLE ISSUES \$4

No C.O.D.'s BILLY GLASON, 200 W. 54th St. New York City 10017, CO 5-1316



EXPERIENCED PROMOTER SEEKS FACIALLY BEAUTIFUL AND PHYSICALLY ATTRACTIVE YOUNG WOMAN FOR EXTENSIVE PROMO-TION. Send pictures and complete info to: AMCO PICTURES, P.O. Box 4396, Chicago, Illinois

Gina

new feeling in popular music

RUFE "Petticoat DAVIS ONE MAN HOOTENANNY

Management: DAVID S. WHALEN Boverly Wilshire Hotel, Baverly Hills, Calif.

Hotel Plaza, N. Y. Leslie Uggams (with Nat Jones). Emil Coleman Orch, Mark Monte's Continentals; \$3-\$4 cover.

The Hotel Plaza's Persian Room is having an extremely successful season. The room is offering a variety of upbeat talents who seem to make this a thriving operation. Making her posh room bow is Leslie Uggams, who comes from the Mitch Miller tv show, and as a youngster was an integer on Harry Salter's telequiz, "Name That Tune."

Miss Uggams consequently is well-known on the home heaths. But until now she was virtually an unknown to the New York cafe set, although she has played a myriad of dates in other cities. She comes in as a surprisingly accomplished singer who combines the wide-eyed naivete of a youngster with the sophistication of a mature adult. Both facets make themselves apparent to the audi-

Miss Uggams seems to know her craft every moment on the floor. Yet there are approaches in her numbers that indicate her worldlywise mannerisms are still subject to girlish limitations. She's in a charming period of transition, songwise, between these two important periods in her life. She's a youthful 20, wide-eyed and eager to please, but still sufficiently con-tained to give her that sophisticated veneer.

What's more, Miss Uggams remains true to her Negro heritage. Some of her musical phraseology is punctuated with the minor key that runs indigenous to that race. Its use gives added coloration to her work and enhances its variety.

Miss Uggams has gone out of her way to get some new numbers. Noel Coward's new show, "The Girl Who Came to Supper," is represented as is a lesser heard item from "West Side Story.' Then there are standards that fit into virtually any singer's catalog. However, she gives them a degree of distinction.

Singer has come in with a lot of credits. There are two gowns in her act, first an Empire gown of burgundy velvet and pink satin, and second comprises beaded slacks and blouse that shows off a hadsome frame

Her act was staged by Mickey Ross and Nat Jones conducts her music impeccably from the piano. Emil Coleman's crew contributes smartly and Mark Monte plays a colorful brand of relief dansapa-tion. Per usual, John Fosatti presides elegantly at the tape.

Cave. Vancouver

Vancouver, Dec. 18. "Gold Rush" Revue (20) with Fran Dowie, Candy Kane, Roma Hearn, Van Luven, Tom Hawken, Dave Hämel, Fred Bass, Cave Dancing Debs (6), Chris Gage Orch (7); \$2 admission.

Two years ago the British Columbia government commissioned International Festival factotum Gordon Hilker to stage a vaudeville show at Barkerville as a means of attracting tourists to the old centre of Caribou gold rush days. Theme of show's entertainment was oriented around turn of century era and a cast of local professionals, headed by vet British music hall team of Fran Dowie and Candy the customers extremely inter-Kane, generated enough success to merit repetition this summer.

Now it has been revamped for

nitery presentation by Dowie and Cave p.r. Ben Kopelow and turns out to be one of the best fun shows Ken Stauffer and Bob Mitten have ever presented at their Cave. The Barkerville cast has been kept intact. Augmenting it are the six lovelies of the Cave Dancing Debs line and the Chris Gage house orch, with femme banjoist Ruth Dewhirst added for vintage musical

Show opens with mutton-chopped host Van Luven's powerful baritoning of "Back In The Good Old" Days When Father Was A Boy' which leads into sprightly production number by leggy chorines Folksinger Tom Hawken, a rosy cheeked, sweet-voiced lad, sticks to the main theme with a medley of "Caribou Trail", banjo instrumental "Cripple Creek", and old min-ing ballad, "Pay Day At Coal Creek No More"

No revue of this kind would be complete without a saucy soubrette ahead of itself. But when the and blonde looker Roma Hearn fills whistles and exclamations of surthe role beautifully as she reprises subside, they are won over prises such old lunar faves as by a solid set of terps.

"Shine On Harvest Moon" and "On The Ned Harvey crew showbacks Moonlight Bay". Her fine mezzo impeccably.

Sant Sant

pipes are in top form and she is nicely turned out in bustles and

Comedy highspots are provided by Fran Dowie's two music hall routines, the first as he assumes the guise of fake magico Prof. Barstow, complete with full Oriental troupe of two. Stooges are capably played by Hawken and Dave Hamel. Second and standout spot is an old-time revival sketch, "It's In The Book", with Dowie at his broad best and wife Candy Kane in tambourine-shaking part.

Musical director Fred Bass plays the piano solo spot in traditional honky tonk style

Miss Kane also takes solo spotlight, garbed a la Mae West to lead audience in rousing singalongs of "Man On The Flying Trapeze" and "Bill Bailey". A barbershop quar-tet is another essential ingredient and foursome of Hawken, Dowie, Bass and Van Luven render "The Old Oaken Bucket" and "John Peel" with loving care.

Show winds with gay and hectic "Gaiety Parisienne Can Can", authoritically thereo'd by Rob Coldon

thentically choreo'd by Bob Calder and terped enthusiastically by Deb line of Linda Collins, Sharon Bell, Anna Richards, Jocelyn Wetter-strom, Shirley Milliner and Susan Francis. •

Bill is in for three weeks and may be extended through end of month run if business warrants Andrews Sisters are due Jan. 6 to inaugurate '64 season. Shaw.

Town & Country, B'klyn Allen & Rossi, Brascia & Tybee, Mauri Leighton, Ned Harvey Örch; **\$7.50** minimum.

The banquet business at the Maksik family's Brooklyn rendezvous, the Town & Country Club, is apparently hitting excellently. The spot is open only when there's enough trade to warrant operation. It closes for a few days at a time or even longer when there aren't enough bookings to insure that it will break even. Thus the patrons are practically guaranteed of a lot of company when viewing a show there.

The 1,500-seater also has another gimmick, generally one show a night, which is attractive to a lot of names. However, they also do two when business warrants. The Allen & Rossi opening Friday (20) was unusual in that there were two shows scheduled, with the first an SRO proposition.

This comedy team is apparently a major draw here. The show sup-rort is by singer Mauri Leighton and dancers Brascia & Tybee, and it adds up to solid entertainment throughout.

Marty Allen & Steve Rossi are gaining artistic as well as bo stature in their successive local for a ys. There are sufficient changes of material in each of their appearances to give them freshness and added interest.

The turn is developing into a recollection of the clown era. Allen is an appealing performer and he is excellently supported by Rossi who sings solidly enough to merit top audience appreciation.

Allen draws his inspiration from the old burley wheels, the vaudeville circuits, circus and the topics of the day. The "hello, dere" salutation is virtually a theme. Many in the audience respond to it. Allen's waddle, mop of unruly hair and hit-and-run bits of business are virtually trademarks that keep ested.

What's more, the act is getting roundness. It seems to have the potential of going into any direction it chooses. There is one serioso bit of an aging clown, which Allen has developed into an effective bit. The duo is on for about an hour in an easy and smoothly flowing performance that calls for repeated bows.

Miss Leighton has a rich and im-

pressive voice. The Negro song-stress shows excellent phrasing and style. Some of her numbers aren't in the genre to make all her attributes count. However, what she displays is sufficient to

win an encore.

Brascia & Tybee are a strong and effective terp twain with expertly executed routines. The duo is lithe in executing several in-tricate lifts, have a dramatic flair and show enough sexy passages to keep the customers interested.
Some of Miss Tybee's costumes

cause customer imagination to run

Coceanut Grove, L. A. Los Angeles, Dec. 17.

"Music Made Famous by Glenn Miller." with Tex Beneke Orch (15), Stuart Foster; The Modern-aires, with Paula Kelly, Hal Dickinson: \$3-\$3.50 cover plus \$3 mini-

Music in the Miller manner continues the wave of big band nostalgia set by the preceding Tommy Dorsey package. Whether there are enough smooth and easy dancers in the current frenzied twistmashed potatoes-bird trends who can pay the Grove tabs remains the commercial proving ground for this show.

Package is very much like its earlier presentation as a telespec. Tex Beneke, vocalist-sax with the original Glenn Miller, continues the reed-lead band styling, and so the 15-member group is predominantly a sax section, with a lone clarinet and the wildly frenetic drums of Joey Preston. Latter is very much in evidence on a highly rhythmic "American Patrol."

Package, of course, features The Modernaires, headed by Hal Dick-inson and spotlighting his wife, Paula Kelly. Pair are only originals (with Miller) left, now joined by Wayne Hoff, Chuck Kelly and Vernon Polk: They faithfully retain same easy sound and relaxed projection, continue to hit on "Juke Box Sat. Night" novelty as well as "Elmer's Tune," "Perfidia" and, in the Basie band arrangement, 'Little Darlin'."

Ray Eberle had to cancel due to critical illness of his wife and he is subbed by Stuart Foster, ironically a Tommy Dorsey band alumnus. Foster is an able replacement, a big voice, rich ballad singer who has the same smoothly romantic style that well suits the show. Singer's big number, however, is "What Kind Of Fool Am I?" an outstanding tune delivered hand-somely, but totally different from the Miller style.

Beneke himself hasn't changed a bit, his vocal rendition of "Chattanooga Choo Choo" is still sharp and his "St. Louis Blues March" a highlight. Latter is the blues portion of "Something Old, New, Borrowed and Blue" medley that features band on "Georgia On My Mind," old; Foster on "Wives And Lovers," new; Mods on "Lazy River," borrowed. This routine is

Beneke and troupe remain inter-show for dancing, with many of the Miller standards, "String Of Pearls," "Moonlight Serenade," etc. featured. Show is in two weeks. Dale.

The Committee, S. F.

San Francisco, Dec. 19. Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Garry Goodrow, Larry Hankin, Ellsworth Milburn, Dick Stahl; Alan Myerson, producer-director; \$1.50 weeknights, \$2 weekends.

Building on the success of its first show, all of which began with Improvised material, The Com-mittee, after six months, now is presenting a totally new produc-

Introductions for skits in the current show are more careful in using the word "improvisation"; no longer are all items called "improvisations," but rather it is stated they "all began as improadditionally, when auisations'' dience suggestions are used on which to improvise, some reworkings of skits done before.

The result is a more polished end product than an evening of complete improvisation from scratch could possibly provide; but some of the excitement of watching this intellectual and dramatic rising to a challenge is lost.

What may be lost in spontaneity is more than made up for, in most skits, by more biting satire or more pointed comedy. Beginning of the second half,

for instance, is a skit-with-slides strongly reminiscent of segments of London's The Establishment, but making some particularly American points. One effective such bit is a still of hooded Klansmen burning a fiery cross while planist Ellsworth Milburn softly chords "The Old Rugged Cross."

Strong meat, perhaps. But stronger morsels are to come. A new game with The Committee is called "What If ...?" and cast members take turns verbalizing their own paranoid fantasies. y a solid set of terps.

The Ned Harvey crew showbacks if the CIA think it's qualified to ofay run the U.S.A.?" "... What if the

CIA really is running the U.S.A."
Then. explaining that "What Then, explaining that "What If ...?" is an exercise in paranoia, he blackouts with, "But what if paranola is the only legitimate reaction to 1963?"

All cast members contribute effective performances, underlined by Milburn's keyboard expertise.

Recent announcement of Committee plans included dramatization of Lenny Bruce's tribulations -and trials-with Bruce taking part, with "doubtful" notation attached, due to announcement by Bruce's lawyer (who negotiates for him on a percentage basis) that comic wouldn't show. But pro-ducer Myerson still is showing contract with Bruce's signature affixed, and says group hasn't yet heard from either Bruce or barrister.

Tidelands, Houston

Houston, Dec. 17. Simmy Bow, Vikki Carr, Freddie Noble Orch (5); \$1 entertainment charge.

Simmy Bow, with a rapid delivery, crams much fresh and funny material into his 35 minutes on-stage. While he explores such subjects as Harry James and wet Kleenex, pigeons, diseases and mating habits of insects, he still probably fits classification of literate comedian.

He constantly overshoots his punchlines with his fast pace, then always stops when the yocks catch up. This is deceptive, for it does take timing and his is excellent. And this delivery keeps patrons on toes, for one has to listen to fully absorb the many facets of his superb sense of humor.

Bow delves into Shakespeare and Greek mythology, then uses even older gimmick of singing "April Showers;" punctuated with one-liners. Yet his style, material and most subject matters are entirely fresh, and he is certain to be welcomed in the more discern-

vikki Carr opens show, and comely thrush gives boniface Bill Newkirk the first half of a winning daily double, for she has exceptional pipes, appearance, presentation and mike know-how for a youngster. She's auburn-haired and at opener wears simple black ankle-length gown, which seems

Femme, who has singles and al-bums for Liberty plus national tv exposure, has rare ability of being a belter without losing anything in lower ranges. Tunes, during 25 minutes, include "Accent the Positive," "Where Are You" and "Hey, Look Me Over," among others. This young thrush has an exceltive." lent potential.

Freddie Noble orch does usual good job of backing and playing dance sessions. Miss Carr plays through New Year's Eve, with Bow bowing out just before. Skip.

Village Gate, N. Y. Clancy Bros. & Tommy Makem (4), Lambert, Hendricks & Bevan, Leon Bibb; \$3 admission.

Boniface Art D'Lugoff has a well stacked musical bill for his Village Gate "Holiday Songfest," with a good mix of Jazz and folk vocal talents.

The Clancy Bros.—Pat, Tom and Liam, plus Tommy Makem, pre-miered at the Gate just three years

There's great enthusiasm in all the work, the sea chanties ("which are just working songs, after all"), the kids' tunes with more than a hint at the origins of the great Irish sense of humor. And the rousers and sad ballads or the Irish revolution will never prompt a command performance at Buck-ingham, which is just too bad for

the Queen and hers.
For solid contrast, Lambert,
Hendricks & Bavan open with their breathtaking jazz stylings. Act seems to have less acro and more beat — blues and religioso — than when last caught, and that's good. Not to take away the exciting scat vocal-instrumentals that makes a fine capper.

Folk and legit showtune belter Leon Bibb is held over: He's an unbeatable your talent in the Broadway line, and powerful in Broadway life, and powerful in suous Brazilian and folk, if sometimes displaying too her repertoire are "The Sweetest much dramatic intensity. His best number in the latter category is a put-down of the Westchester-lvy put-down of the Westchester-lvy ofay and his predictable mode of Bill.

Suous Brazilian and the Sweetest North Sound." "Anyplace I Hang My Plate I

Basin St. East, N. Y. Keely Smith, Count Basic Orch, Rubin Mitchell Trio; \$3.50 cover.

NIGHT CLUB REVIEWS

Basin St. East seemingly has gone all out for the holiday season when collegiates on vacation are expected to provide a healthy chunk of boxoffice. Keely Smith and Count Basie are the top ingredients in this show. Each has enough draw to insure a high degree of prosperity for Ralph Watkins' showspot.

The opening performance at this

hospice seemed a rather unfair measure of the duo's capabilities. The show was laid out as a broad-cast for WNEW, with deejay Wil-liam B. Williams conferenciering. Because of radio requirements, there were extraneous matters introduced, such as the presentation of celebs which detracted from the overall gloss that a card can impart. Nonetheless, the bulk of the patrons appeared more than pleased at the extra fillip that the added dimension provided.

Miss Smith is a singer with a-wareness and ability even though there are times that she fails to take advantage of her full poten-tial. She has a knack of singing lyrics in a manner that suggests improvisation. She provides new facets for songs that have long been dissected completely by others and there is warmth ; . r presentation.

There are still some items in her tune collection that could be eliminated for better effect. How-ever, it is only fair to assume that her cooperation with the broadcast created a stress different than is normal for her during the usual floorstints. Yet the crowd liked her very well as this show. When she performs more freely, the effects should be even better.

The Count is one of the stalwarts

in the jazz firmament. Although he too had to forego some of his standard or rating procedures, the power and surge of his crew are highly evident. His arrangements help him bring out a feeling of spontaniety and weave color and strength into a dazzling musical fabric. He reminds listeners that the big band sound of the former era is still one of the best devel-

oped in the pop musical field.

The Rubin Mitchell Trio completes the bill. Mitchell at the piano cuts some lively musical patterns with bass and drum backing.

Blackstone Hotel, Chi Chicago, Dec. 18.
Vi Velasco, Frank York Orch;
\$1.50-\$2 cover.

Despite a fairly impressive international list of supper club credits, Filipino thrush Vi Velasco appeared to be quite ill at ease at the show caught in the Sheraton-Blackstone's Cafe Bonaparte. The relaxation-seeking convention crowd in the room seemed to detect the uneasiness on her part, and rapport between canary and crowd was never fully established.

The lack of poise was particular-ly surprising since Miss Velasco has played such rooms as the Stork Room and Society Room in London, 131 San Juan Hotel in Puerto Rico, and the Caribbean Hotel in Aruba.

There is much both positive and negative that can be said of Miss Velasco on the basis of the show observed. However, many of the affirmative qualities are still in the miered at the Gate just three years area of potentiality. She's an exo-ago and since have become one tically attractive thrush with a of the most respectible (for authen-shapely figure that is well-displayed ticity) folk groups at the top of the genre. No phony sophistication or faking here—pure, lusty echoes of the ould sod only.

There's great enthusiasm in all the control of the other hand, Miss Velasco on the other hand, M

does not have a cohesive act, and thusly is without that quality cial to any performer—a well-defined stage personality. Her present turn is a random array of tunes that do not comprise a welded

÷."

show. Perhaps it was an off-night, but her voice was often strident and strained and her, phrasing was-sometimes at odds with the beat provided by Frank York's house band. In all fairness, however, it is also true that York did not always seem to be in step with some of Miss Velasco's more offbeat charts and their partnership also broke down on several of the

simpler tunes.

Among Miss Velasco's more successful numbers were a subtlyrhythmed bossa nova version of 'And The Angels Sing" and a sen-

VEEK OF DECEMBER 25

NEW YORK CITY

MUSIC HALL Rockettes, Corps de Ballet, Raymond Paige Symphony Orc., "The Nativity."

AUSTRALIA

MELBOURNE (Tivoli Theatre) — Van Loewe, Don McManus, Jennifer Hurley, Ted Muller.

SYDNEY (Tivoli)—Penny Nicholis, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendora, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, Derek Taverner Singers, The Allacated Control of the Cont THE ALHAMBRA, BRADFORD—Reg_Var

THE ALHAMBRA, BRADFORD—RES VIII Prepared to the convention of the

Henry, Eric Yorke, The Betty Fox Babes, Bill Shepherd Singers, The Hippodrome Dancers.

LIVERPOOL EMPIRE—Norman Wisdom, Morton Fraser's Harmonica Gang, Eddie Leslie, Billy Whittaker, Patricia Stark, Patricia Lambert, Terry Kendall, Harold Holness, Mary Rediern, Jack Escott, Dennis Castle, Daphne Lungaro, Johnny Winter, The Leon Bartell Dancers, The Derek Taverner Singers, The Empire Boys.

NOTTINGHAM THEATRE ROYAL
PAI Lancaster, Sonny Jenks, Tudor Evans, Janette Miller, Cox Twins, Munks Twins, Janette Miller, The Royal Brent, Lynda Reynolds, Pat Lonsdale, George Barnes, Arch Taylor, The Royal Dancers, Bill Shepherd Singers, The Royal Babes.
VICTORIA PALACE—The George Mitchell Minstrels, John Boulter, Tony Mercer and Dal Francis, Leslis Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

LONDON PALLADIUM—Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Belm, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Berry Shawzin.

BRISTOL HIPPODROME—Eddie Molloy, Erica Yorke, Elizabeth Alys, Betty Emery, Nicholas Smith, James Hinson, The Bristol Babes, The Hippodrome Dancers, The Derek Taverner Singers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, itichie Haven 3. Johnny Barraeuda. BARBERY ROOM—Conrad Monjoy. BASIN ST. EAST—Keely Smith, Count

BASIN ST. EAST—Keely Smith, Count Baste.

BITTER END—Spider John Koerner.
BON SOIR—Karen Chandler, Three Figures, Gene Sayles.

BLUE ANGEL—Dave Astor, Yvonne Constant, Woods & Jones Reyneaux.

CHARDAS—Millie Fling, Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Maria, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Senor Wences, Emilio Reyes Orc., Carbia Orc.

COPACABANA — Jerry Vale, Cally Dodd, Rene Martell, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM—Larry Storch, Jay Lawrence.

iwrence. EMBERS—Jonah Jones. GRINZING — Kalman Banyak, Henry

HOTEL STATLER MILLUM
Lloyd.
INTERNATIONAL — George White's
Beandals. Mike Durso Orc.
LATIN QUARTER—Kim Sisters, VenDryes, Marion Conrad. Jeanne Michelle.
Jo Lombardo Orc., Sammy Bidner Orc.
LIBORIO—Olga Guillot, Candido, Elena
Del Cueto, Gloria Ochoa & Nestor. Herman. Le Batard Orc., Pancho Cardenas
Orc.
NO. 1 FIFTH AVENUE—Hankinson &
De Maio. Stanley Myron Handelman.
Anita Scheer

De Maio. Stanley Myron Handelman,
Anita Scheer

RAT FINK ROOM—Jackie Kannon.
Ken Colman. Marge Dodson, Norm Geller 3.

RED GARTER—Banjo Band,
RED ONION—Banjokers.
SAHBRA—"Hora Hootenany" Menasha
B 1 ra' Orc., Gavri Ders., Margolit Ankorv. R'sheva Baron & Ezra Zahavi,
Leo Fuld. eo Fuid. SQUARE EAST—"When The Owl creams," Bob Dishy, Severn Darden, ick Schall, Daus Elcar, Barbara Harris. THE MOST—Joe Mooney, Carel Sloans, norse Morst.

VILLAGE BARN-Ivy Marker, Roy Calhoune, Jim Ray James, Astronotes.
VILLAGE GATE-Leon Bibb, Modern Folk Quartet, Roland Kirk Quartet,
VILLAGE VANGUARD-Herbie Mann Orc. CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitsou, Maurishka, The Calyp-sonians, Al D'lacey Orc. CONRAD HILTON—"Hats Off:" Black: CONRAD HILTON— nais cit: binds tone Jr., Helga Neff & Theo Ernst, Bar-lay Shaw, Sherry Stevens, Ernie McLean, Soulevar-Dears (5), Boulevar-Dons (5), Boulevar-Dears immy Palmer Orc.
HOTEL CONTINENTAL Elleen Barin, Franz Benteler Orc.

ton: Franz Benteler Orc.
CRYSTAL PALACE—Amanda Ambrose.
DEL PRADO HOTEL—"Hits of Broad-DRAKE HOTEL—Earl Wrightson & Lois Hunt. Jimmy Blade Orc.
EDGEWATER BEACH — Juan Carlos Copes Revue, Don Davis Orc.
GATE OF HORN—Village Stompers.

Ron Eliran.

LONDON HOUSE—Ramsey Lewis Trio,
Jose Bethancourt Trio, Larry Novak Trio
MISTER KELLY'S—George Kirby, Claiborne Cary, Marty Rubenstein Trio, John
Erigo Trio

borne Cary, Marty Rubenstein arm, John Frigo Trio.
PALMER HOUSE—Xavier Cugat & Abbe Lane, Ben Arden Orc, PLAYBOY—Sonny Sands, Wayne Roland, Jackie Carol, Russ Arno, Judy Curtis, Brothers Cain.
SECOND CITY—"13 Minotaurs." Ann Elder, Sally Hart. Avery Schreiber, John Brent, Jack Burns, Del Close, Omar Shapli, David Steinberg, Gene Kadish, Bill Mathieu
SHERATON BLACKSTONE—Ray Shaw & Joe Costa, Frank York Orc.

LOS ANGELES

LOS ANGELES

COCONUT GROVE—Tex Benecke Ray
Eberle, The Modernaires,
CRESCENDO—Judy Henske, Mike Clifford, Lou Alexander.
DINO'S—Jack Elton, Carol Brent,
Steve LaFever.
ICE HOUSE—Paul Sykes, Richard Alman, Bill Willoughby.
INTERLUDE—Pat Collins
JERRY LEWIS—Lionel Ames.
MELODY ROOM—Rita Moss.
PURPLE ONION—Jimmy Witherspoon.
Hampton Hawes, Teddy Edwards.
SLATE BROS.—Don Rickles, Elicen
Burton.
STATLER HOTEL—George Liberace
TOWN HOUSE—Red Nichols & Five

TOWN HOUSE THE PRINTER OF THE PRINTE

Don Sherman, Rene. Roberts, Lounge:
Don Randi Trio.
DESERT INN. Eddie Fisher. Lounge:
Buddy Lester. Ben Blue, Mafalda Trio.
DUNES.—Frederic Apcar's "Casino de
Paris." Lounge: Rusty Warren, "Vive
Les Girls!" Sulfan's Table: Arturo Romero Strings (11), Jacques Foti.
FLAMINGO — Caro ILawrence, Jackie
Mason, Russ Black Orc. Lounge: Harry
James, Billy Eckstine. Nita Cruz. Bob
Slms.
FREMONT.—Joe King Zaniacs, 4 Fables,
FREMONT.—Joe King Zaniacs, 4 Fables,
Fremon Bill Britton.

FREMONT—Joe King Zaniacs, 4 Fables
F. Vom. Bill Britton.
GOLDEN NUGGET—Judy Lynn, Cut.
Ups. Herb Reminston, Tommy Strange.
HACIENDA—"Les Poupees de Paris."
Grover Shore Trio; Johnny Olenn, Four
Tunes. Ray Houston.
MINT—"Hong Kong Scandals."
NEVADA—"Harem Nights," Royal Tahitians. Singers Three.
RIVIERA—Tony Martin, Cyd Charisse.
Half Bros., Jack Cathcart Orc. Lounge:
Shecky Greene, Bobby Sherwood. Phyllis
Dorne.

Shecky Greene, Bobby Snerwood, Flynne Dorne,
SAHARA — Buddy Hackett, Buddy Greco, Louis Basil Orc. Lounge; Louis Prima, Gia Maione, Sam Butera, Witnesses, Characters, George Rock, SANDS—Joey Bishop, L.A. Dodgers, Antonio Morelli, Lounge: Sonny King, Vido Musso, Yacoublan Co., Dave Burton, Ernie Stewart.
SHOWBOAT—Rusty Isabel, Johnny Paul.

SHOWBOAT—Russy
Paul.
SILVER SLIPPER—Bo Belinsky, Taffy
O'Neili, Donna Theodore, Sparky Kaye,
Danny Jacobs, Eddie Innes, Viennas, Sliperettes, Geo Redman Orc. Lounge: Fantastics, Beverly Marshal, Skeets Minton,

Johnny La Monte.

STARDUST — "Lido de Paris," Eddie
O'Neal Orc. Lounge: Novellies, Bernard
Bros., Nalani Kele, Esquivel, Andrini

Bros. Adam Reter Esquire. Adulting Bros. THUNDERBIRD—Dick Shawn, Patricia Marand, Elleen Rogers, Pat Finley, Victor Rogers, Benny Baker in "Anything Goes" and "High Button Shoes," Nat Brandwynne Orc. Lounge: Billy Daniels, Dukes of Dixieland, Buddy Rich, Big Beats, Kitty Kover.

AMERICANA—"Eestacy on Ice."

WYORKER—Milt Saunders
HOTEL PARK SHERATON—Irving
Fields 3.
HOTEL PLAZA—Leslie Uggams, Emil
Coleman Orc., Mark Monte Orc. Plaza-9
Reem: Julius Monk, Carol Morley, Gerry
Matthews, Rex Robbins, Lovelady Powell,
Susan Browning, Gordon Connell, William Roy, Robert Colston.
HOTEL ST. REGIS—Peter Duchin Orc,
Nancy Manning, Quintero Orc, Walter
Kay, Jani Sarkori.
HOTEL STATLER HILTON—Cecil
Lloyd.
INTERNATIONAL—George White's
Beandals, Mike Durso Orc.
LATIN QUARTER—Kim
Dryes, Marion Complex
Miles Durso Orc.
LATIN QUARTER—Kim
Dryes, Marion Complex
Marion Marion Complex
Marion Complex
Marion Marion Marion Complex
Marion Marion Comple

McCormick's 3.

CASABLANCA—Buck Buckley, Mario & Flora, Bob Regent Orc.
CASTAWAYS—Ring-A-Ding Six, Peridots. Preacher Rollo Orc., M. B. Symphony Orc.
DEAUVILLE—Sammy Davis Jr.,
DIPLOMAT — Allen Sherman. Molly Bee, Van Smith Orc.
DORAL BEACH—Damita Jo, Allegro 4. Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers.
EDEN ROC—Belle Barth, Morry King, Sonny Kendis Orc., Monroe Kasse Orc.
FONTAINEBLEAU—"Vive Les Girls."
MURRAY FRANKLIN'S — Murray Franklin, Kay Carole & Tommy, Eddle Bernard, Dick Hayilland.
THUNDERBIRD—Richie Bros., Berj. Vaughn 4, Jimmy Holmes, Phyllis Branch.

RENO-TAHOE

RENO-TAHOE

GOLDEN Davis & Reese, Paris Playmates Revue, John Carleton Orc.
HAROLDS — New Christy Minstrels,
Francis Brunn, Steiner Bros., Don Const

Orc.

HARRAM'S (Read) — Tommy Dorsey
Orc., Braman & Leonard, Judy Lynn,
Tony Lovello, Red Coty.

HARRAM'S (Tahee)—Jack Benny, Lettermen, Moro-Landis Dancers, Leighton
Noble Orc. Levunge: Earl Grant, Jack
Ross, Marksmen, Jimmy Wakely, Victorians.

SPARKS NUGGET—Ray Bolger, Poncie conce, Muriel Landis, George Arnold lingers and Dancers, Fester Edwards Orc.
WAGON WHEEL (Tahee) — Town
Pipers, Rene Paulo Quartet, Nelson &
Palmer, Ron Rose.

SAN FRANCISCO
BIMBO'S 365—Young Brothers, Sylte Sisters: CROSSROADS (Oakland)—Earl (Fatha) Hines.

Hines.
THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.
EARTHQUAKE McGOON'S — Turk Murphy, Clancy Hayes.
FAIRMONT HOTEL—Pat Suzuki.
GALAXIE—The Premieres.
HOLIDAY INN (Oakland)—Frank Gorahin

HOLIDAY INN (QAKING)—Frank Solahin.

HUNGRY I—The Folksters, Mary Stallings, John Barbour.

JAZZ WORKSHOP—Chico Hamilton.

LITTLE FOX—Trivate Lives." John van Dreelen, Marian Walters.

OFF BROADWAY—Trini Lopez.

ON BROADWAY—Trini Lopez.

ON BROADWAY—"Under the Yum-Yum Tree."

PURPLE ONION—Freddle Paris, Albert T. Berry.

SAFARI (San Jose)—The Cables, Slim Gaillard.

SAFARI (SAR JOSE HOTEL Garden Gaillard (SHERATON-PALACE HOTEL Garden Court Dinner-Theatre, "South Pacific," Dorothy Collins, Gene Hollman, SUGAR HILL—Illinois Jacquet Trio. TRIBENT (Sausalite) — Jean Hoffman. Trio, Joe Sullivan.

House Review

Olympia, Paris

Paris, Dec. 16.
Shirelles (4), Dionne Warwick, Little Stevie Wonder, Frank Alamo, Les Celibataires (6), Pierre Perret, Noir & Bleu (11), Louise Cordet, The Eagles (4), Surfs (6), Kimonos (2), Bruno & Rockeros (5), Noberty Frediani Bros. (3), Maurice Gardett, Daniel Janin Orch (21); \$3.50 top.

Bruno Coquatrix, who has made this vauder a centre for the local rock and roll and Twist singers, and profited handsomely from youthful audience turnouts, now goes worldwide with a collection of rock practitioners from the U.S., Spain, Poland, Madagascar, Viet-nam, Britain and France. These imports are laced with regular house acts.

If uneven in quality, this bill should have an okay two-weeks' biz in store. There is no chauvinbiz in store. There is no chauvin-ism involved, but the U.S. runs away with performance honors in pro aplomb, drive and musician-ship compared to other countries. But, after all, it started there. Britain is next, followed by France with others of ethnic, and in some cases talent, interest.

Yank entries are mainly vocal. Dionne Warwick, a statuesque dusky damsel in a long tight gold dress, scores sondly. Hers is a belting voice that can take r&b, spiritual qualities and varied in-tonations to fit them easily to the rock popularity of today.

Shirelles, a bouncy quartet, har-monize well and have frenzied terp interludes to make them also a sock addition. Little Stevie Wonder, with his sharp, falsetto voice, gives a potency to his lowdown rock ditties aided by his playing of many instruments. This blind prodigy is a musician in his own right as well as an offbeat act.

British Eagles, the show's lead straight instrumental quartet, provide savvy; pulsated rhythms. They back singer Louise Cordet who shows big pipes and presence.

Frank Alamo is a personable young French Twist singer who has the right rhythms and energy. He is one of the few wax rerformers who can match his disk popularity with okay in-person presents
with okay in-person presents
Celibataires are a choral group
with good production aspects and
well regulated voices and routines to match.

Pierre Perret is more conventional in self-cleffed satirical songs that hark back to the more personalized French tunes. He manages to go over well, in spite of the insistence on r'n'r, due to good material and delivery.

Surfs are six tiny, smooth sing-ers from Madagascar with deft choral footwork and vocalistics to make a fetching act. Kimonos are a passable rock singing duo from Vietnam.

Bruno & Rockeros bring Span-

ish ruffled shirts and guitars tuned to a high electric pitch on Latino numbers which rock for a passable act of this kind. Poland's Noir & Bleu is a sympathetic r&r attempt. Fredianis uncork a bounding,

dextrous acro act for good mitts. Noberty is a sardonic type who can take harrowing but risible pratfalls and then disappear into a slim barrel, looking for his hat, and

New Acts

TONY MARTIN & CYD **CHARISSE** Songs, Dances 75 Mins. Riviera, Las Vegas

When Tony Martin picked wife Cyd Charisse to be the partner in his new act it was a shrewd bit of booking—they're very good for each other. The leggy looker blends a neat songalog into her superb dancing turn, and she expertly tosses comedy lines at her velvetly personable spouse. She hints that she would like to be daringly different and present a new gimmick for costume changes -but she throws in the towel and trots out four dancing boys, all familiar to Vegas stages, and all

versatile as teammates.

Miss Charisse has an orb-shaking Helen Rose wardrobe, and the act is masterfully staged by Robert Sidney. A wild "Sadie Thompson" number is her highlight, and though it's difficult to follow, Martin does it with solidity and polish in his initial number, "Best Things In Life Are Free." In Life Are Free."

Moving like a machine mellowed with sweet music, Martin hits a new peak in this appearance. Songs include "Cheek to Cheek" (with straw hat and cane), "As Long As She Needs Me" (with a highly effective assist by hearitied Sally fective assist by beautiful Sally Gray, borrowed from his backing femme-two male chorus), "For Every Man There's a Woman" "Fly Me to The Moon," "Avalon," and "Tenament Symphony."

Martin and Miss Charisse are re-united in a delightful finale, which touches on such problems as billing and rehearsing. Al Pelli-grini conducts the Jack Cathcart orch (21) for Miss Charisse's sessions, Al Sendrey for Martin. Arrangements are by Jerry Fielding, words and music by Sammy Cahn, Jay Livingston and Ray Evans.

Instead of a chorus line, the Half Bros. (2) open the bill, adding much new and pleasing material to their novel juggling act. The likeable performers, skilled in every phase of balancing, add humor with their charming dialog. This show, presented by Elias Atol, is set for five weeks. Duke.

INGA NIELSEN Songs

Rendezvous Room, L.A.

Svenske flicke (Swedish girl) Inga Nielsen follows an Indian, Jamaican, Greek and Australian into the Rendezvous, giving the showcase a continuing interna-tional flair.

Singer is a tall, statuesque, handsome blonde with a heavy, throaty voice and smooth, easy style. At this point, she suggests greatest potential for sophisticated supper clubs, comes off as the right for soft lights and champagne. kind of Hildegardesque chanteuse But she needs some experience.

There are overt moments of per sonality and sex appeal projection and occasional insecurities that show up vocal imitations, as in weak closing of "I Wish You Love." But her "Language of Love" is nice for cafe intime styling and Dale.

MARA LYNN BROWN Songs 20 Mins.

Eddys', Kansas City Young singer Mara Lynn Brown

out of Chicago has been chirping in clubs and onenighters for some time, but has not yet come up in the New Acts. This fortnight at Eddys' in her first in these parts, and she is doing well enough for a play back in the near future. Her singing is in the pop style on a well chosen variety of tunes in-cluding "Old Devil Moon," a ballad arrangement of "Poor Butterfly, and "He Needs Me" from the from the standards and current list. She has a notable special in "Peel Me a Grape," a novelty, and parodies a number of pops in her own style,

Screams." Bob Dishy, Severn Darden, Dick Schall, Danz Elear, Barbara Harris.

THE MOST—Joe Mooney, Card Stoane, Jorge Morel.

TOWN & COUNTRY—Atien & Rossi, Marksmen, Jimmy Wakely, Victorians.

Town & COUNTRY—Atien & Rossi, Marksmen, Jimmy Wakely, Victorians.

MAPES—Freedie Bell and Bellboys with Robera Lina, Frankie Fanelli.

Harvey's Orc. Rose Rod Rodriguez Grc.

UPSTAIRE & DOWNSTAIRE—Twice Over Nightly, Jane Alexander, Machatyre Dixos. Paul Dooley, Richard Libertini, Mary Louise Wilson.

VIENNESS LANTERN—Yaffa Yarkoni, Erackies, Carlies MacBeth Orc.

Travelers & Carles MacBeth Orc.

Erack Schoen Orc.

Travelers & Carles MacBeth Orc.

Gardett emcees briskly. Mosk.

Sound then disappear into a slim bigs Brown's voice classes in the higher pop register, and she hanlest week to appraise the matter.

Other than the Valley Times piece, of body movements and choreopen.

Daniel Janie Orch does yeoman backing work and some good meddaring over interludes on its own. Maurice

Ferguson, in his advertising of dancing experience. A striking the feature, is dealing in straight.

RIVERSIDE—Jimmy Dorsey Orc. Rivley interludes on its own. Maurice

Gardett emcees briskly. Mosk.

Travelers & Carles MacBeth Orc.

Travelers & Carles MacBeth Orc Miss Brown's voice classes in the

the party crowd opening night. She opened the two-act bill with Professor Irwin Corey and his comedy for the last half of the show. He is funny enough in his jibes at public speakers, masters of ceremonies and the college lecturel, although a bunching of his better material would be a punchier presentation and would im-prove time-wise. His 55 minutes stretched is reception a bit thin. Laughs roll okay, but they could cascade if he would knit them up. Quin.

THE GALENS (4) Vocal, Instrumental Penthouse, L.A.

The Galens are a good group. but they are not fully compatible with the sophisticated environment of the Penthouse Executive Club atop the Sunset-Vine tower. It appears as if the operators of the plush spot, originally a key club but now open to the public, are still groping for the formula to make it click.

In for a fortnight, the Galens, a Vegas lounge style vocal-instru-mental quartet, specialize in elaborate, ornate vocal arrangements and cliche-type medleys. The Challenge wax foursome features Charlene Knight as lead vocalist. Galen on piano, Bob Hubener on bass and electric guitar, George Ross on drums. The three males perform vocaly in suport of Miss Knight as well as instrumentally. After commencing their 30-min-

ute set with a brace of happy songs and a conventional "You're Just In Love," the group hits stride with an unorthodox treatment of "Over The Rainbow," sung as if it were a folksong. This is followed by a medley of Polynesian tunes including a not-very-warlike Tahi-tian War Dance opus and another, cluster of Parisian songs featuring Galen at the piano. Miss Knight, an attractive but somewhat overly animated redhead, then flashes her best vocal form on "Rockabye— With a Dixie Melody," and the group closes out with a pair of spiritualesque ditties. The Galens are capable enter-

tainers within the framework of their musical craft, but something less showy, less demanding of the clientele's attention, seems neces-sary in this room. People tend to visit this club to wine and dine in a chic romantic setting. Many are content just to chat softly and admire the view. Perhaps a more subtle, subdued, background type of entertainment would be more appropriate for the atmosphere.

Pat Weaver

Tube.

Continued from page 1

Owners, Inc., Theatre Owners of America, Allied States National Exhibitors Organizations and California Crusade for Free TV. Motion picture theatre corpora-

tions named included United California Theatres Inc., Amusement Corp. of America, United Artists Theatre Circuit Inc., Pacific Drivehusky "Had To Be You" pleasantly In Theatres Corp., American romantic. "Kick Out of You" has Broadcasting-Paramount Theatres a good rhythmic swing and "Man Inc., National General Corp., Sero Amusement Co. RKO Theatres Inc., Stanley Warner Corp., Stanley Warner Management Corp., and Warner Theatres Inc.

Individuals named were Graham Kisslingbury, public relations advisor to California Crusade for Free TV; Roy C. Cooper, prexy of Northern California Theatre Owners and Northern Calif. rep of Calif. Crusade for Free TV; and Arnold C. Childhouse, head of California Crusade for Free TV.

John Birch Whisper

Continued from page 1

any kind of such thinking in any review, tradepaper or otherwise, brought to the attention of VARIETY.

Robert S. Ferguson, v.p. of Col, went from New York to the Coast

'The Deputy' Object of Beaucoup **Incidents During Run in Paris**

By GENE MOSKOWITZ

Paris, Dec. 23.
No play since the days of Victor Hugo has caused the incidents, in terruptions or spilled as much printer's ink as the present run of Rolf Hochhuth's controversial drama, "The Deputy."

West German play about the late Pope Pius XII's alleged silence over Jewish annihilation by the Nazis during the last war has aroused pros and cons wherever it's played. Opening here Dec. 9 at Theatre Athenee, it has been sold out and every performance has had people ejected for creating scenes, throwing stink bombs,

People and organizations who oppose the play are trying to have it closed by creating enough dis-turbances to have the police step in to shutter it for public safety. So far only a minority have caused trouble and have been quickly evicted. In one instance several young men got on stage and grap-pled with the actors.

The Archbishop of Paris, Maurice Cardin l Feltin, also made an official statement against the play saying that certain subjects had to be treated with respect and it was an affront to the memory of the late Pope to treat him with lightness and even caricature in a pub-lic play. He felt that any Catholic would be offended by the offense

to the Pope.

The Archbishop also said that surely nobody would forget the victims of the concentration camps, which was brought up at the recent Ecumenical Council, and that the cause would not be served by gra-

(Continued on page 44)

Ballet Subsidy Blues; Modern Dance Doleful **Watching Ford Coin Go By**

Recent bestowal upon American ballet (or some portions thereof) of a round \$7,000,000, much on a matched dollar requirement, did not fail to vex those who did not share in the Ford Foundation largesse. Martha Graham, than whom no great artist is more neglected are grainly a grainly lected, was quick to grieve aloud. Other mutterers were not picked up on the public antenna but could

readily be guessed.

A strong statement was issued by impresario Sol Hurok, a pioneer in presenting ballet, notably the big companies of Europe and Rus-sia. Declared he:

"I applaud the Ford Foundation's grant of nearly eight-million dol-lars to the field of ballet. But foundation money is, indirectly, tax-payer's money and as such must be questioned and examined carefully.

While I applaud the grant and its purpose, I question the distribu-ution and concentration of 75 per cent of it in one source. If the purpose, as described in the press, is to develop schools, there are many other deserving of support. A monopoly is unhealthy in the arts-no matter how artistic it

may be.
"If it is to encourage ballet, I must deplore the complete omission of a grant to a major American company, which has spawned choreographers and dancers, traveled to town after town under the most difficult conditions and built a diversified repertory which is unique. The Ballet Theatre has been struggling for 24 years and it is astonishing to me that this company was completely omitted.

"I also must question the fact that the grants are strictly regional and in some cases distributed to troupes which have only amateur standing, while a first-class tour-ing company like the Robert Joffrey Ballet, which just scored such a sensational success in the Soviet Union, is neglected.

"Finally I trust that the Ford Foundation is planning grants in the field of modern dance for it is inconceivable to me that such artists as Martha Graham and Jose Limon, to mention only two, should be ignored in any study of

American dance.
"I have not had an opportunity to read the complete text of the official Ford Foundation announcement but I trust and hone these omissions will be remedied in the future."

State Funds Supported Recent City Opera Tour

Subsidy funds given directly to cal promoters made possible many of the recent upstate New York road dates of N. Y. City Opera. The Company played 13 towns, including the finale at Farmingdale, L. I., under New York Council on the Arts aid.

In all, the City Opera's road tour presented six operas for 36 per-formances in 24 stands. Philadelphia, Burlington, Bridgeport, Indianapolis, Urbana, Ill.; Cleveland, Columbus and Ann Arbor were

Seek 350G Ante For Bloomgarden Whistle' Project

Lawrence Carr and John Herman will be partnered with Kermit Bloomgarden in producing "Anyone Can Whistle" on Broadway. "Whistle" is the new title for the Arthur Laurents-Stephen Sondheim musical, previously identified as "Side Show." The tuner, capitalized at \$350,000, is scheduled to begin trying out March 2 at the Forrest Theatre, Philadelphia, prior to opening at an undesignated Main Stem theatre the week

Laurents, who wrote the book for the musical, will also direct. Sondheim is the composer-lyricist. Their aggregate maximum author royalty is to be 8% of the weekly gross for each week of road performances prior to the N.Y. opening (but not more than \$1,500 in any week during the first four weeks of out-of-town performances) and for each week of performances thereafter until the production costs have been recouped. It then climbs to 9%.

As director, Laurents will also get a \$5,000 fee, as well as 2% of the weekly gross until production (Continued on page 44)

Swanson Heart Ailment Cancels H'wood 'Oh Kay'

VARIETY

Hollywood, Dec. 23.

A revival of George Gershwin's "Oh, Kay, which had been scheduled to open Thursday night (26) at the Las Palmas Theatre, has been cancelled by William Swan-son. The producer notified Actors Equity to pay off two weeks' salary to the cast, the amount of bond required by the Union.

Swanson gave a heart illness as the reason for yanking the show, which had been in rehearsal 10 days. George Berkeley was staging.

Stratford (Ont.) Troupe Due to Play Chichester, Not London or On Avon

London, Dec. 23, The Stratford (Ont.) Shakespearean Festival Thearte, Co. which was the inspiration the festival theatre at Chichester, will send a repertory company to England for a three-week engagement next spring. Contrary to earlier plans, the troupe will not appear at Strat-ford-on-Avon, in Warwickshire, ford-on-Ayon, in Warwickshire, however, and probably not in London.

The Canadian group will bring a repertory of three plays, Shake-speare's "Timon of Athens" and "Gentilhomme." They will perform "Love's Labour's Lost" and Moliere's "Le Bourgeois Gentilhomme." They will perform "Love's Labour's Lost" on April 22 the guatercentenary of Shake-23, the quatercentenary of Shakespeare's birth.

The company will start re-hearsals Feb. 17 in Ontario, and will fly March 29 for England for further week of rehearsals on the Chichester stage before opening April 6.

Although the heads of the On ario operation had expected that the troupe would appear at the Royal Shakespeare Theatre in the original Stratford-on-Avon and the Aldwych Theatre, London, which is under the same management, it's understood that limited funds has forced the curtailed schedule. Apparently plans for the Canadian outfit to appear in Australia have also been dropped.

A previously contemplated English appearance by the Stratford Shakespear Festival Theatre group from Stratford, Conn., likewise appears to have been scrapped. Lack of sufficient financing is also understood to be the reason for the cancellation of the American out-

N.Y. City May Followup 'Ice' Probe By Giving Evidence to Grand Jury; Question Guilt of B.O. Personnel

Sked Classic Repertory For Pitlochry, Scotland

Pitlochw, Scotland, Dec. 23.

The 400th anniversary of Shakespeare's birth is to be commemorated at the 14th annual Festival in the Hills here by the presentation of six standard plays from British repertory. Kenneth Ireland, the Festival artistic head, says the season will open April 18 with Shakespeare's "Twelfth

That will be followed by "Ring Round the Moon," by Jean An-Round the Moon," by Jean Anouilh; "Present Laughter," by Noel Coward; "East Lynne," by Mrs. Henry, Wood; "Daphne Laureola," by James Bridie, and "The Seagull," by Anton Chekhov.

Directors will include Peter Streuli, Brian Shelton, and Tony Robertson, Jack Wijikka of the

Robertson, Jack Witikka, of the Finnish National Theatre, will stage the Chekhov play.

Actors Protest On Waiver for 2 **Cancelled Shows**

Actors Equity will hold a spe cial general membership meeting in New York the night of Jan. 6 to discuss the decision taken by the union's council in okaying a waiver of cast salaries for the twoperformances cancelled by legit productions in connection with the assassination of President John F. Kennedy. There've been grumblings among Equity members because the council made its deciion without consulting or informing the members or their deputies (each cast selects a deputy as union representative).

Objections by the deputies to the council's decision were overruled by the governing body. However, a subsequent petition re-questing the upcoming meeting was submitted to the council. The petition was signed by about 240 (Continued on page 43)

The heat is being turned on in the investigation of "ice" and other business irregularities in the Broadway theatre. The probe launched by N. Y. State Attorney General Louis J. Lefkowitz for the purpose of mapping corrective legislation has spread to the office of N. Y. District Attorney Frank Hogan. Jerome Kidder, Assistant D.A. in charge of the Frauds Bureau, has begun studying the possibility of seeking criminal indictments by a grand jury.

Kidder's investigation will at first deal only with scalping and the under-the-table "ice" payoff to those who supply tickels for the black market. Consequently, he intends querying brokers, box-office employees and theatre ow-His inquiry is being conducted under sections of the state General Business Law and the City Administration Code that make it a misdemeanor for a licensed ticket broker to charge more than the established price far a ticket.

A broker convicted of a such a misdemeanor faces loss of his licenses and a maximum punish-ment of one year in jail or a \$500 fine or both, for each instance of scalping. Kidder says he was asked to investigate "for possible criminal action" by Special Asst. Attorney General David Clurman, who's been directing the state probe for Lefkowitz. ||Documentary evidence," Kidder declares, has been turned over to him by

Clurman. Kidder has voiced the opinion Kidder has voiced the opinion that ticket scalping practices "look pretty widespread" and that "a great many people appear to be involved." The Lefkowitz office is understood to be also considering asking Kidder to investigate possible criminal violations in kickbacks and financing of legit productions, which it has also been studying. been studying.

Meanwhile, subpoenas
(Continued on page 45) subpoenas were

William Morris Agency Having Big B'way Season; 10 Authors Have Shows

The William Morris Agency is having one of is busiest Broadway seasons as the representative o writers connected with 10 current Main Stem production, as well as several slated for New York pre entation. Those now identified with shows on the boards are Edward Albee, Ronald Alexander, Abe Burrows, Joe Masteroff, N. Richard Nash, Carl Reiner, Neil Simon, Joseph Stein, Meredith Willson, Arthur Schwartz and Willson, Arthur Schwartz and Howard Dietz.

Alexander is the most recent Alexander is the most recent addition to the lineup as author of "Nobody Loves an Albatross," which opened last week at the Lyceum Theatre, N.Y. Albee is represented by "Who's Afraid of Virginia Woolf?" and as the adaptor of "The Ballad of the Sad Cafe," Burrows is co-author and director of "How to Succeed in director of "How to Succeed in Business Without Really Trying" and "Masteroff wrote the book for "She Loves Me," coproduced and directed by Harold Prince, also a Morris client.

Nash was his own adaptor on "110 in the Shade," directed by Joseph Anthony, also represented by the agency; Stein is the adaptor of Reiner's book, "Enter Laughing," Simon wrote "Barefoot in the Park," Willson did the book, music and lyrics for "Here's Love" and Schwartz and Dietz are the respective composer and lyricist of "Jennie," which closes next Satur-

day (28). The roster of Morris writers also includes two current tryouts and one show in rehearsal. Clients with these productions are Jerry Herman, composer and lyricist of "Hello, Dolly," now in Washington; Sidney Michaels, author of "Dylan," which begins a Toronto engagement tonight (Wed.) and Bob Merrill, lyricist for "Funny Girl," currently in its practice period.

Charles Baker heads the agency's legitimate thestre department and Helen Harvey is in charge of the play department.

SIT DOWN AND BE COUNTED

Meaning, sit down and prepare your copy pronto, state your message to your contemporaries, order your space in the issue which people wait for, dig big, save for subsequent consultation. Time is coming short for your inclusion in the annual compilation of Who's-Really-Who.

Show Business does note and long remember. Names make the record and the record is the sum of the names. You ought not exclude the include of yourself — whether personality or organization. This is the important rally of success and prestige. But advertising copy must reach us soon. Act Now. Usual space rates prevail.

Communicate immediately for the

58th Anniversary Edition of



NEW YORK 10036 154 W. 46th St.

LONDON, S.W.1 49 St. James's Street **HOLLYWOOD 90028** 6404 Sunset Blvd.

> **PARIS** 80 Ave. le Neuilly de Neuilly-Sur-Seine

CHICAGO 60611 400 N. Michigan Ave. ROME 3

Via Sardegna 43

Shows on Broadway

Nobody Loves an Albatross

Albatress

Elliof Martin & Philip Rose presentation of comedy in two acts (four scenes), by Ronald Alexander. Staged by Gene Saks; scenery and lighting, Will Steven Armstrong; costumes, Florence Klotz. Stars Robert Preston; features Carol Rossen, Marian Winters, Leon Janney, Constance Ford, Phil Leeds, Leslye Hunter, Frank Campandella; Jack Bittner, Barnard Hughes, Gertrude Jeannette, Erank Campandella; Jack Bittner, Barnard Mulligan, Marie Wallace. Opened Dec. 19, '63, at the Lyceum Theatre, N.Y.; 68,90 top weeknights, \$7.50 Friday-Saturday nights.
Nat Bentley Robert Preston Dlane Bentley Leslye Hunter Sarah Washington Gertrude Jeannette Jean Hart Robert Preston Phil Matthews Richard Mulligan Hildy Jones Constance Ford

Jean Hart
Phil Matthews
Hildy Jones
L. T. Whitman
Marge Weber
Bert Howell
Mike Harper Constance Ford
Frank Campanella
Marian Winters
Barnard Hughes
Leon Janney

Since turning from acting to playwriting, Ronald Alexander has invaded the film and television scripting fields, where he's not only sharpened his comedy talent but also evidently developed a ve-hement point of view. His new play, "Nobody Loves an Albatross," which opened last Thursday night (19) at the Lyceum Theatre, is funny and sad and true. It's good

entertainment.

During his hitches in the Hollywood picture and ty-tape factories, Alexander must have kept his powers of observation on the alert, for his account of the guerrilla bushfighting among the egomaniac talents (and resourceful no-talents) is not only convulsing but also devastatingly revealing and, on an-

other level, a little pathetic.
"Nobody Loves an Albatross"
may be limited slightly in popular appeal by the fact that it so resolutely resists romanticism in favor of realism-the likable heel hero does not reform and turn out to be miraculously talented at the end, but pulls off the higgest swindle deal of his career, and the fairly level-headed girl walks out on him and the whole rat race world he inhabits. world he inhabits. No other finale would be convincing, but many showgoers might prefer something softer, if not more sentimental.

Robert Preston plays the engagingly amoral protagonist of this lethally penetrating look at the commercial video production business, where jungle warfare is the accepted code and the nearest approach to scruole is devotion to one's own egocentricity.

There's at least suspicion that some of the characters are lifeportraits, which may provide a lively identification game among inside playgoers. On the other hand, while the rampantly screw ball individuals and the wacky incidents are presumably based on fact, they give the impression of being compressed and dramatized

to the point of caricature.

Under the inventively comic and detailed direction of Gene Saks, the performance is generally always the company of the company plausible, varied and well controlled. Preston is onstage almost continuously as the waggishly tasteless but somehow disarming writer-producer who is untalented but glib, fraudulent but clever and amorous but unloving. His playing has insight, finesse, vitality, bravado and a curious sort of underlying poignance.

Among the supporting actors, Constance Ford, Frank Campanella. Marian Winters, Leon Janney, Jack Bittner. Barnard Hughes and Richard Mulligan are believable as intermittently hysterical denizens of the vid-tape steeplechase. Phil Leeds is contagiously dizzy as a blissfully demented technical wizard and Marie Wallace is properly decorative as an amiably dimwit

call girl. Carol Rossen is admirably restrained as the secretary who falls in love with the deliriously selfish but amusing hero and yet retains a saving sense of proportion, but a more emotionally forceful and authoritative actress must give the role more stature and the play more dimension.

Gertrude Jeannette is a believably sophisticated maid and Leslye Hunter, as the young daughter for whom the hero occasionally displays traces of real affection, is that rare item, an attractively un-precocious stage mopper. Will Ste-ven Armstrong has designed a suitably grandiose Beverly Hills living room setting for the rumpus and Florence Klotz has provided appropriate clothes.

Nobody Loves an Albatross" demonstrates anew that Ronald Alexander is an adroit comedy writer and adds evidence that he's

also an author with a point of view. It remains to be seen how much the play's caustic flavor and realistic ending may limit its pop-ular acceptance. In any case, the show is a strong boxoffice bet for Broadway, a lively prospect for film adaptation and a natural laugh-getter for stock. Hobe.

Marathon '33

Marathon '33

Actors Studio Inc., presentation of Actors Studio Theatre production of Actors Studio Theatre production of Actors Studio Theatre production of Garama with incidental music, by June Havoc, based on her own book, "The Early Havoc." Staged by June Havoc, assisted by Tim Everett; scenery, Peter Larkin; costumes, Noel Taylor; lighting, Tharon Musser; production supervisor, Lee Strasberg; production supervisor, Lee Strasberg; production supervisor, Lee Strasberg; production co-ordinator, Fred Stewart Stars Julie Harris, Opened Dec. 22, 63, at the Anta Theatre, N.Y.; 56.50 top weeknights, \$7.50 Friday-Saturday nights.

Marathon Trainers. Phills Kenneally, Peter Masterson Band Leader-M.C. Conrad Janis Eve Adamanski. Olive Deering Lusty 'One Punch' Hutchison.

"Sugar Hips' Johnson Margret O'Neill Banty Binks Brooks Morton Robin Greenaman Robin Howard Rita Marimba Maya Kenin Scotty Schwartz Don Fellows Pearl Schwartz Patricia Quinn Schnozz Wilson Logan Ramsey Rae Wilson Doris Roberts Al Marciano Pat Randall Abe O'Brien Tim Everett Tim Everett Tim Everett Tim Everett The Mick Lane Bradbury Bozo Bazoo Iggie Wolfington Ileien Bazoo Lucille Patton Dance Marathon Promoter

The mixed Bozo Bozo Bazoo Lucine Long Chapman Local Contestant John Strasberg His Partner Libby Dean Vaudeville Acrobats Robert Heller Lee Allen Vaudeville Acrobats Dick Bradford Robert Heller Patsy Lee Allen June Jule Harris Floor Judge Joe Don Baker Night Floor Manager Gordon Phillips Marathon Fan Adelaide Klein Local Racketeer Boss Will Hare Fancy Girls Marcella Dodge, Janet Luoma Sweet Man Robert Heller Rocketeer Dick Bradford Minister Ralph Waite Melba Marvel Dick Bradford Minister Ralph Waite Melba Marvel Libby Dean Night Gulb Star Janice Mars Legionaires. Spectators, Roustabouts, Policemen, Bodyguards and Miscellaneous Whores and Pimps: Sally Alex. Dick Bradford, Marcella Dodge, Phillip Borian, Will Hare, Janet Luoma, Brooks Morton, Janice Mars, Gordon Phillips, James Rado and Ralph Waite.

Band: Ahmed Abdul-Malik, bass: Eddie Barefield, sapaphone and clarinet: Kenny Davern, clarinet and saxaphone; David "Panama" Francis, drums; Conrad Janis; trombone: John Letman, trumpet; Dick Wellstood, piano; Johnny Windhurst, The Conductored Annes Contacts of the Conductored Contacts of the Conductored Contacts of the Cont

The endurance dance contests of the depression era must have been a revolting bore, and to a disheart-ening degree "Marathon '33" does them, justice. The June Havoc adaptation of her autobiographical book, "The Early Havoc," opening last Sunday night (22) at the Anta Theatre, achieves something of the miraculous by combining a fabulous performance by Julie Harris and an acutely unpleasant show.

As the second production of the Actors Studio Theatre, following last season's revival of "Strange Interlude," this concentrated but nondescript show is a dubious prospect for Broadway, a remote bet for pictures and negligible for the road or stock. Perhaps significantly, the script was previously under option to David Merrick, but was dropped because of differences over adaptation and production details.

"Marathon '33" is a staged representation of an endurance dance contest, compressed into two acts and supposedly covering 28 agon-izing days and nights. It is studded the sort if verminous people. sordid incidents and distasteful talk that must have marked those miserable Roman Coliseum-like spectacles.

The stage of the Anta Theatre orchestra section to provide room for the rag-tag contestants to go through their stupefying grind. They shuffle, stagger and drag themselves and each other around the floor as a jazzband upstage blares intermittently. Meanwhile, saddistic spectators watch desult-orily, guzzle, yell encouragement or insult. toss coins and occasionally climb drunkenly through the

ropes to interfere. But although "Marathan '33" contains more kaleidoscopic action than a revved-up three-ring circus, practically nothing comes alive in terms of human beings or. of course, audience involvement It's wearing, occasionally harrowing, frequently repulsiveeffect tends to be a progressive longing for the final curtain.

Under the intense direction of Miss Havoc, assisted by Tim Everett, the action and overall performance have a frenetic quality that presumably reflects the tone of the contests themselves. But the episodic and scattered show lacks emotional impact, and it's even

(Continued on page 45)

Australian Shows (Week Ending Dec. 21)

ADELAIDE Camelot, Her Majester-Camelof, Her Majesty's.
MELBOURNE
Ages of Man, Comedy.
Billy Llar, Emerald Hill,
Breakfast With Julia, St. Martin's.
Fledermous
Hew to Succeed, Her Majesty's.

Aboriginal Theatre, Elizabethan.
Mary, Mary, Royal
Merry Widow, Her Majesty's,
Minstrels, Tivoli.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.
Rashomon, Independent.

Shows Out of Town

The Milk Train Doesn't Stop Here Anymore

Wilmington, Dec. 19.
David Merrick revival of drama in twoacts, by Tennessee Williams, Staged by
Tony Richardson; scenery and lighting,
Rouben Ter-Arutunlan; music, Ned
Rorem; associate producer, Neil Hartley.
Stars Tallulah Bankhead; features TalHunter, Ruth Ford. Opened Dec. 18, '63,
at the Playhouse; Wilmington; \$5.50 top.
Stage Assistants. Bobby Dean thooks,
Konrad Matthaei
Mrs. Goforth Tallulah Bankhead
Blackie Marian Seldes
Rudy Raiph Roberts
Christopher Flanders. Tab Hunter
Witch of Capri Ruth Wilmington, Dec. 19.

This is Tennessee Williams' third version of the drama originally done at Spoleto, Italy, and unsuccessfully produced on Broadway last season. As of the premiere, its fate still looks doubtful, although it has the advantage of several fine scenes, dramatically effective dialog and a splendid cast.

The revised play fails to jell, due in part to excessive length and marathon speeches, the latter apparently intended to point up the heroine's inner turmoil. The reworked plot still centers about an aging, egocentric, former beauty, living in an isolated spot on the Italian Riviera and spending her last days dictating her memoirs, and an errant, wandering poet-philosopher who invades her retreat

The piece is heavy with symbolism about such matters as life, fate, etc. It starts slowly, but despite an intense death scene, there are too many sterile moments.

Tallulah Bankhead, for whom the

play is supposed to have been originally written, has a field day in the meaty role of the loquacious onetime siren, handling the garrulous passages with aplomb and injecting laughs when the script permits. Tab Hunter has less opportunity in the fuzzy role of the poet, but is effective in his later scenes

Ruth Ford shines in a brief appearance as the heroine's catty friend and Marian Seldes gains sympathy for the downtrodden secretary. Williams departs from conventional theatre by using a pair of stage assistants in the manner

of the Kabuki theatre of Japan. Tony Richardson's staging is on the credit side, giving full emphasis to the dramatic highlights. There is also a striking setting designed by Rouben Ter-Arutunian. Klep.

Union Wants 8 Musicians, Theatre Cancels Puppets

Los Angeles, Dec. 23. James Doolittle, operator of Biltmore, has dropped plan to book Rene's Puppetshow for nine per-

formances this week.
A Musicians Local 47 ruling that eight live tooters must be employed in the pit acknowledgedly is the reason house stays dark. Doolittle played the puppets last Easter and, he reports, the Biltmore dropped \$3,000. Admish was \$1.50 top, and theatre underwrote attendance of 1,500 underpriviledged tots. But the Easter date was played with taped music, which Rene carries, not live

tooters. Local 47 has a contract with the Biltmore, which occasionally books touring legit musicals, and union increasingly is battling use of tape in lieu of live tooters.

SCHEDULED B'WAY PREEMS

SCHEDULED B'WAY PREEMS
Double Dublin, Little (12-26-63).
Milk Train, Atkinson (1-1-64).
Chinese, Royale (1-2-64).
Mello, Dolly, St. James (1-16-64).
Dylan, Plymouth (1-18-64).
Jylan, Plymouth (1-18-64).
Affer Fall, ANTA-Wash. Sq. (1-23-64).
Habimah. Little Theatre (2-1-64).
What Makes Sammy, 54th. St. (2-4-64).
What Makes Sammy, 54th. St. (2-4-64).
Abraham Cochrane, Hudson (2-5-64).
Rugantino, Hellinger (2-8-64).
Passion Josef, Barrymore (2-11-64).
Fair Game. Lyceum (2-10-64).
Passion Josef, Barrymore (2-11-64).
Foxy, Ziegfeld (2-15-64).
Marco. ANTA-Wash Sq. (2-20-64).
Funny Girl, Winter Garden (2-27-64).
Charlie, ANTA-Wash. Sq. (3-12-64).
High Spirits, Alvin (3-31-64).
Hamlef, Lunt-Fontanne (4-2-64).
Royal Shakespeare, State (5-18-64).
King and J. Stafe (7-6-64).
Merry Widow, State (8-17-64).

Sol Hurok, Philosopher

Sol Hurok, the concert and arena showman, commented on political pickets as a problem: "There were 6,500 people inside the hall and eight carrying placards outside. Is that a problem?" Reference was to the Bolshoi Ballet.

As a result of his many trips to, his many deals with Soviet Russia, had he been accused of being soft on Communism? Yes, he had, but President Eisenhower and Chief Justice Earl Warren had been similiarly accused. "I'm in good company."

How serious a vexation in concert management was cancellation of a recital? He shrugged that it was one of the hazards, didn't happen often, then added, "Better to cancel a performance than give a bad performance because ill."

Hurok thought the Congressional members who attacked Martha

Graham—he called her "a great lady, a great personality"a bit dimwitted. He thought American symphonies now absolutely the best orchestras in the world. He argued that so long as Russians and Americans watched one another singing, dancing and cavorting there would be no bloodshed.

All of the foregoing comments were brought out during a taped interview (Channel 13) conducted by Joan W. Konner and followed some of Hurok's characteristic remembrances of his early years America as a Russian immigrant with a variety of menial jobs while practicing concert management on the sly under an assumed name Miss Konner endeavored to trap Hurok in an inconsistency between his cheap admission "Culture For the Masses" stance of 50 years ago and the high cost of tickets to Hurok attractions today. It didn't faze him at all. There were no poor people nowadays in the sense of 1910. Turning philosopher, Hurok suggested that the Socialism of that day was now the operating laws of the affluent society. Besides, why berate concert prices in the light of the admissions to "lousy films."

It was an instructive television examination of the views and opinions of America's concert platform dean.

Land.

Shows Abroad

John Gabriel Borkman

London, Dec. 5.

Stephen Mitchell (in association with David Ross) revival of a drama in three acts (four scenes) by Henrik Ibsen, English version by Carmel Ebam. Staged by David Ross; decor and costumes, Lestie Hurry; lighting, Michael Northern, Stars Donald Wolfit, Flora Robson, Margaret Rawlings; features Delphi Lawrence, George Cormack, Karin Fernald, Daphne Goddard, Patrick Mower. Opened Dec. 4, 63, at the Duchess Theatre, London; \$3.50 top.

Mrs. Gunhild Borkman Flora Robson Malena Daphne Goddard, Miss Ella Rentheim Margaret Rawlings Mrs. Fanny Wilton Delphi Lawrence Erhart Borkman Patrick Mower John Gabriel Borkman Donald Wolfit Frida Foldal Karin Fernald Vilhelm Foldal George Cormack

Stephen Mitchell is bucking the normal trend in presenting Henrik Ibsen's sombre "John Gabriel Borkman" just ahead of the Christmas festivities, and this revival is heavy-going, with little chance of drawing adequate audience support.

Despite an excellent cast, the effect is dissipated by the plodding, uneasy direction of off-Broadway not do credit to a small-time provincial theatre. Also, the per formances have been restrained to such a degree that the drama loses

Donald Wolfit, in contrast to his usual style, underplays the title character so severely that he misses the spark that should ignite it. Flora Robson plays his unforgiving wife on a single gloomy note, and Margaret Rawlings, as the sister who should have married the banker, also gives a one-note performance.

Only Delphi Lawrence rises to the occasion with welcome vivacity in her protrayal of the gay divorcee who goes off with the Borkmans' son. The latter part is played without much obvious feeling by Patrick Mower. Serviceable sets have been designed by Leslie Hurry. Муто.

Breakfast With Julia

Melbourne, Dec. 15.

St. Martin's Theatre Co. presentation of comedy in two acts (six scenes), by Burton Graham. Staged by Irene Mitchell; setting Paul Kathner. Opened Nov. 27, '63, at the St. Martin's Theatre, Melbourne; \$1.40 top.

Julia Marie Redshaw Buzzie Ian Boyce Bren Terry Norris, Conchita Julia Blake Melbourne, Dec. 15

That traditional legit staple, the bedroom farce of mistaken iden-tity, lots of quick entrances and exits, pantomime, sight gags and not a shread of real naughtiness is admirably assembled in "Break-fast with Julia," by Burton Graham. As a presentation by the St. Martin's Theatre Co., it has been greeted in Melbourne as the Aus-

tralian answer to "Mary, Mary,"
The locale is Sydney, and the slight but intricate plot arises from the visit of an American naval officer to the apartment of an Aussie colleague to deliver a letter to the latter's wife. He mistakes a sister for the wife and there are femme visitor named Conchita.

but inventive, resourceful and atre, Minneapolis.

funny. The Aussie setting tends to be incidental, so presumably the play would be suitable for export. Irene Mitchell's precisely-timed staging is an asset, and the performance is generally excellent.

Hier oder Anderswo (Here or Elsewhere)

Schauspielhaus production of three-act drama by Robert Pinget, German acaptation by Gerda Scheffel, Staged by Gert Westphal; set, Toni Businger; technical direction. Ferdinand Lange, Albert Michel; lighting, Walter Gross. Opened Dec. 5, '63, at Schauspielhaus, Zurich, \$3 top. Dec. 5, \$3 top.

\$3 top.
Clope Wolfgang Reichmann
Mme Flan Gudrun Genest
Mme Boulette Edith Golay
Mme Tronc Anselica Arndts
Pierrot Rene Scheibli
Girl Anne-Marie Dermon
Travellers Marie Hinderman,
Heidy Forster

Switzerland's leading legit house, the Schauspielhaus of Zurich, has opened its doors to an unusually large number of young Swiss dramatists this season, probably in producer-stager David Ross. Some the hope of discovering another of the directorial devices would Friedrich Duerrenmatt or Max Frisch. So far, none of the three new authors has come up with a new "Visit" or "Andorra." The fourth in the series, a

Geneva-born Paris resident, Robert Pinget, who writes in French, is no exception. His play, "Ici ou Ailleurs" ("Here or Elsewhere"), first presented here in German translation, is a rather laborious work with a lot of talk and little action. It might be better suited as a novel or radio play, these two domains being more familiar to Pinget, anyway, judging by his previous literary essays. The play is not without meaning, but simply too static and colorless for the stage.

Localed in a railway station, the plot concerns a philosophical "clochard" (hobo) who lives there in a shack, converses with a middleaged bookstall owner and earns a few francs by fortune-telling. Accused of a crime and acquitted for lack of evidence, he has developed an aversion to travelling and spends his days drinking wine and reading to the klosque owner from an old grammar book. He finally leaves, but it isn't clear whether he will start a new life, kill himself, or simply live elsewhere.

There are too many loose ends in the story to make a satisfying play. The occasional beauty of lan-guage isn't enough to offset the lack of theatrical impact. Besides, the reiteration of the theme of loneliness, frustration and lack of communication has become trite. The rather leisurely pace of Gert Westphal's staging does not help, either. It is rather Wolfgang Reichmann's richly faceted and occasionally poignant portrayal of the hobo which provides the best moments. Gudrun Genest as the energetic kiosque owner is barely adequate. Toni Businger's only set, however, is an asset. Mezo.

seemingly endless complications Ellen Kaplan and William involving absent spouses and a Boughton will be Ford Foundation administrative interns for the 1964 The whole thing is unpretentious season at the Tyrone Guthrie The-

B'way Biz in Pre-Xmas Collapse; 'Park' Sole Sellout, 'Supper' \$66,466, Preston \$14,127 (7), 'Kisses' 10G, (7)

tal last week as the traditional pre-Christmas decline reduced receipts to a murderous level. Five productions registered grosses of productions registered grosses of under \$10,000 each, eight were in the \$10,000-\$15,000 bracket and four were in the \$15,000-\$20,000 division. The others all went over \$20,000 with "The Girl Who Came to Supper" registering the top take, but with the figure substantially below the potential capacity gross for the new musical.

'Barefoot in the Park" clearly established itself as the hottest entry of the season to date, being he only sellout last week. Thus far there are three productions scheduled to close next Saturday (28) and another the following Saturday (4). The three shuttering at the end of this week are "Jennie," "Man and Boy" and "The Rehearsal." Due for withdrawal Jan. 4fis "Spoon River."

Estimates for Last Week

Keys: C (Comedy), D (Drama) CD (Comedy Drama), R (Revue), MC (Musical Comedy), MD (Musical-Drama), O (Opera), OP (Operetta). Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Ballad of the Sad Cafe, Beck (D) (8th wk; 59 p) (\$6.90-\$7.50; 1,280; \$50,898) (Coleen Dewhurst, William Prince). Previous week, \$22,-406 with parties.

Last week, \$16,944.

Barefoot in the Park, Biltmore (C) (9th wk; 67 p) (\$6.90-\$7.50; 994; \$38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, \$37,817 with parties.

Last week, \$38,424.

Beyond the Fringe, Golden (R) (61st wk; 483 p) (\$7.50; 799; \$34,-874). Previous week, \$12.395. Last week, \$9,098.

Case of Libel, Longacre (D) (11th wk; 82 p) (\$6.90-\$7.50; 1,101; \$40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week; \$23,263 with parties. Last week, \$15,426.

Chips With Everything, Plymouth (D) (12th wk; 93 p) (\$6.90-\$7.50; 1,084; \$43,865). Previous week, \$14,255; Scheduled to move Jan. 6 to the Booth Theatre. Last week, \$10,802.

Enter Laughing, Miller's (41st wk; 323 p) (\$6.90-\$7.50; 940; \$30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$15,612. Last week, \$9,347.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (85th wk; 677 p) (\$8.60-\$9.40; 1,334 \$65,096) (Zero Mostel). Previous week, \$38,814. Scheduled to move March 9 to an undesignated thea-

Last week, \$26,723.

Girl Who Came to Supper, Broadway (MC) (2d wk; 17 p) (\$9.90; 1,785; \$97,000) (Jose Fer-rer, Florence Henderson). Previous week, \$92,001 for nine performances with parties.

Last week, \$66,466 with parties.

Here's Love, Shubert (MC) (12th wk; 90 p) (\$9.60; 1,453; \$71,205). Previous week, \$62,180 with par-

Last week, \$50,923 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (115th wk; 911 p) (\$9.60; 1,-\$66,615). Previous week,

\$54.567 Last week, \$43,599.

Irregular Verb to Love, Barry- *Stop the World—I Want To more (C) (14th wk; 107 p) (\$6.90- Get Off, Ambassador (MC) (64th

Business on Broadway was bru- \$7.50; 1,079; \$44,124) (Claudette al last week as the traditional Colbert, Cyril Ritchard), Previous week, \$12,856,

Last week, \$7,811.

Jennie, Majestic (MC) (10th wk; 74 p) (\$9.60; 1,655; \$91,714) (Mary Martin). Previous week, \$64,197 with parties.

Last week, \$59,445 with parties.

Closes next Saturday (28)

Love and Kisses, Music Box (C) (1st wk; 5 p) (\$6.90-\$7.50; 1,010; \$40,000) (Larry Parks, Mary Fick-ett). Previous week, \$20,956, Walnut, Philadlephia.

Opened last Wednesday night (18) to a unanimous thumb-down (Chapman, News; Kerr, Herald Tribune; McClain, Journal-A eri-can; Nadel, World-Telegram; ub-man, Times; Watts, Post). Last week, \$9,970 for five per-

formances and two previews.

Luther, St. James (D) (13th wk; 99 p) (\$6.90-\$7.50; 1,609; \$61,095) (Albert Finney, Kenneth J. War-ren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, \$47,053. Has to vacate theatre Jan. 11 and may move to the Lunt-Fontanne Theatre. Last week, \$42,002.

Man and Boy, Atkinson (D) (6th wk; 46 p) (\$6.90-\$7.50; 1,088; \$44,-430) (Charles Boyer). Previous week, \$14,907. Closes next Satur-

day (28). Last week, \$11,181 with parties.

Mary, Mary, Hayes (C) (146th wk; 1,162 p) (\$6.90-\$7.50; 1,164; \$43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, \$12,357. Last week, \$6,208.

Never Too Late, Playhouse (C) (56th wk; 445 p) (\$6.90-\$7.50; 994; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean), Previous week, \$35,629. Last week, \$28,396.

Nobody Loves an Albatross, Lyceum (C) (1st wk; 4 p) (\$6.90-\$7.50; 995; \$33,000) (Robert Preston). Previous week, \$12,423, Wilbur. Boston.

Opened last Thursday night (19) to three favorable notices (Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times) and three qualified approvals (Chap-man, News; Nadel, World-Tele-

gram; Watts, Post). Last week, \$14,121 for four performances and three previews.

Oliver, Imperial (MD) (50th wk; 399 p) (\$9.30; 1,450; \$71,977) (Clive Revill, Georgia Brown). Previous

Last week, \$30,032. One Flew Over the Cuckoo's Nest, Cort (D) (6th wk; 42 p) (\$6.90-\$7.50; 1,100; \$41,482) (Kirk Douglas). Previous week, \$16,595.

Last week, \$12,539. 110 in the Shade, Broadhurst (MC) (9th wk; 66 p) (\$8.60-\$9.40; 1.186: \$58.000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, \$57,513 with par-

Last week, \$51,211 with parties.

Private Ear and Public Eye, Morosco (D) (11th wk; 83 p) (\$6.90-\$7.50; 1,009; \$41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, \$18,244 with parties. Last week, \$11,208.

Rehearsal, Royale (D) (13th wk; 102 p) (\$6.90-\$7.50; 1,050; \$43,908) (Keith Michell, Coral Browne, Alan Badel, Ardienne Cori, Jennifer Hilary). Previous week, \$12,-994. Closes next Saturday (28). Last week, \$11,675.

She Loves Me, O'Neill (MC) (35th wk; 277 p) (\$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley) Previous week, \$27,216

Last week, \$19,867.

Spoon River, Belasco (DR) (12th wk; 95 p) (\$6.90-\$7.50; 1,008; \$34,-277) (Betty Garrett, Robert Elston Joyce Van Patten, Charles Aidman). Previous week, \$14,321 with Play of the Month Guild patron-

age. Closes Jan. 4.
Last week, \$15,162 with Play of
the Month Guild patronage.

wk; 507 p) (\$8.60; 1,121; \$51,795) (Joel Grey). Previous week, \$20.963.

Last week, \$14,104.

Who's Afraid of Virginia Woolf? Rose (D) (63d wk; 496 p) (\$6.90-\$7.50; 1,162; \$46,485) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week

Last week, \$14,467. OPENING THIS WEEK

Marathon '33, ANTA (D) (\$6.90 \$7.50; 1,174; \$45,650) (Julie Harris). Actors Studio presentation of June Havoc's adaptation of her autobiography, "Early Havoc"; opened last Sunday night (22).

Double Dublin, Little (R) (\$5.75-\$6.90; 603; \$23,900) (John Molloy, Noel Sheridan). Josephine Forrestal presentation of Irish revue; opens tomorrow night (Thurs.).

OTHER THEATRES

Booth, 54th St., Hellinger, Hudson, Lunt-Fontanne, Winter Garden, Ziegfeld.

Schedule 9-Play Season For Playhouse in Cincy

The Playhouse in the Park. Cincinnati, will present a 25-week season of nine plays in 1964. Casting for the Equity operation, of which Brooks Jones is producer. will be held in New York in January. Guest directors and jobbers will be employed.

Rehearsals are scheduled to get underway in March.

Actors Protest

Continued from page 41

actors. Still unsettled in the same area of salary waivers for the performances cancelled the Friday the President was shot and the ensuing Monday evening, the day of national mourning, is whether or not Broadway stagehands will have to be paid.

A decision still hasn't been reached on the matter by Theatrical Union Local 1, the N. Y. Stagehands Union. The League of N. Y. Theatres, representing Broadway producers and theatre owners, asked all theatrical unions to waive pay for the two cancelled The attitude of Local 1 has been that the union does not have the legal right to waive the salaries of its members and that th situation, consequently, re quired study.

Touring Shows (Figures cover Dec. 23-Jan. 4) Beyond the Fringe (2d Co.)—Nixon, itt. (Dec. 23-28); Shubert, Cincy (Dec. Jan. D. Nativity—Civic, Chi (Dec. 23-Jan. 4). Camelet—Opera House, Chi (Dec. 23-Camelet—Opera House, Camelet Opera House, Camelet (bus-truck)—High School, Appleton, Wis. Oper. 23); Oriental, Milwaukee (Dec. 25-Jan. 4).
Chinese Prime Minister (tryout)—Colonial, Boston Oper. 23-23, mover to N.Y.).
Conversations in the Dark (tryout)—Walnut, Philly (Dec. 23-Jan. 4).
Dylan (tryout)—O'Keefe, Toronto (Dec. 25-Jan. 4). Funny Thing Happened on the Way to the Forum (2d Co.)—Forrest, Philly (Dec. Melle, Dolly (tryout)—National, Wash. Oec. 23-Jan. 4). Hollow Crown—Split-week (Dec. 30-Jan. 4).

How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi Gec. 23-Jan. 4).

How to Succeed in Business Without Really Trying (3d Co.)—Civic, N.O. (Dec. 23-Jan. 4).

How to Succeed in Business Without Really Trying (3d Co.)—Civic, N.O. (Dec. 25-29); Auditorium, Glatahoma City (Dec. 3f-Jan. 4).

Man for All Seasons—Playhouse, Wilmington (Dec. 25-28); Colonial, Boston (Dec. 36-Jan. 4).

Man for All Seasons (bus-truck)—Civic, N.O. (Dec. 26-31); Auditorium, Houston (Jan. 3-4).

Jan. 3-4).

Milk Train Doesn't Stop Here Anymore tryout)—Ford's, Balto (Dec. 23-28, moves NIX).
National Repertory Theatre—Wilbur, Boston (Dec. 23-Jan; 4).
Never Too Lafe (2d Co.)—Blackstone,
Chi (Dec. 28-Jan; 4).
No Strings—Curran, S.F. (Dec. 23-

Jan. 4).
Pajama Tops—Auditorium, Ft. Worth
(Dec. 25-28); Auditorium, Dallas (Dec. 30Jan 2); Liberty Hall, El Paso (Jan 3-4).
Seidman and Son—Studebaker, Chi
(Dec. 23-28); Auditorium; Denver (Dec. Dec. 23-28); Auditorium, Denver 30-Jan. 4). Stop the World—I Want to Get Off (2d Co.)—Music Hall, K.C. (Dec. 25-28); Clowes, Indpls. (Dec. 30-Jan. 1); Brown. L'ville (Jan. 2-4). Thousand Clowns—Fisher, Det. (Dec.

Thousand Clowns—Fisher, Det. (Dec. 23-Jan. 4).

Thousand Clowns (bus-fruck)—Clowes, Indpis. (Dec. 28-28); Tivoli, Chattanoga (Dec. 31); Civic, N.O. (Jan. 2-4).

What Makes Sammy Run? (tryout)—Erlanger, Philly (Dec. 26-Jan. 4).

Who's Afraid of Virginia Woolf?—Geary, S.F. (Dec. 23-Jan. 4).

Jack Richardson heads the playwriting course at the Circle in the Square, N. Y.

'Dylan' Record \$56,361 for 9, N.H.; **Dolly' 46G, D.C.; Levene 221/2G, Chi;** Succeed' 35G, N.O.; 'Clowns' 25G, Det.

Business was bad for a number. of road shows last week. A notable exception was the Broadwaybound "Dylan," which established a house record at the Shubert Theatre, New Haven. "Camelot" and "How to Succeed in Business Without Really Trying" continued big in Chicago, although receipts for both musicals were substantially below the previous week.

"Dolly," trying out in Washington, did well. Business was miserable, however, for two other Broadway bound entries, "The Chinese Prime Minister" in Boston and the revised "The Milk Train Doesn't Stop Here Any-more" in Wilmington

Estimates for Last Week

Parenthetic designations for outof-town shows are the same as for Broadway, except that hyphenated I with show classification indicates tryout, RS indicates road show and BT indicates bus and truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is men-tioned, the gross is the net after the deductions of commissions. Grosses for split weeks are pro-fected when shows play quaranteed

BALTIMORE

Man for All Seasons, Ford's (D-RS) (\$5.43; 1,819; \$52,231) (Wil-liam Roderick, George Rose, Bruce Gordon). Previous week, \$32,899 with Theatre Guild-American Theatre Society subscription, Nixon, Pittsburgh.

Last week, \$30,527 with TG-ATS subscription.

BOSTON

Chinese Prime Minister, Colonial (D-T) (1st wk) (\$5.40-\$6; 1,685; \$55,085) (Margaret Leighton, Alan Webb, John Williams). week, \$17,948, Royal Alexandra, Toronto

Opened here Dec. 16 to one yes no review (Norton, Record American) and four negative notices (Guidry, Monitor; Kelly, Globe; (Guidry, Monitor; Kelly, Globe, Hughes, Herald; Maloney, Trav eler).

Last week, \$9,846.

National Repertory Theatre, Wilbur (Rep-RS) (1st wk) (\$5.50-\$6; 1,241; \$40,601) (Eva La Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week \$22,347 for repertory of "The Seagull," "Ring Round the Moon" and The Crucible," National, Washing-

Last week, about \$10,000 for same repretory.

CHICAGO Black Nativity, Civic (MD-RS) (3d wk) (\$5.50-\$6; 904; \$27,500). Previous week, \$7,060.

Last week, \$11,925.

Camelot, Opera House (MC-RS) (3d wk) (\$6-\$6.75; 3,600; \$120,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$83,424 with TG-ATS subscription. Last week, \$64,783 with TG-ATS subscription.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (6th wk) (\$5.95-\$6.95; 2,100; \$74,000). Previous week, \$69,633.

Last week, \$59,494.

Never Too Late, Blackstone (C-RS) (7th wk) (\$5-\$5.50; 1,447; \$42,000) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$18,042. Last week, \$6,729.

Seidman and Son, Studebaker (C-RS) (3d wk) (\$5.50-\$6; 1,200; \$35,000) (Sam Levene). Previous week, \$19,487 with TG-ATS sub-

scription. Last week, \$22,573 with TG-ATS subscriptionu.

DETROIT

Thousand Clowns, Fisher (C-RS) (1st wk) (\$4.85-\$5.50; 1,606; \$39,-000). (Dane Clark, Margaret O'Brien). Previous week, \$23,941 with TG-ATS subscription, Shubert, Cincinnati.

Last weeck, \$25,241 with Fisher Playgoer subscription.

Camelot, Brown (MC-BT) (Riff McGuire, Jeannie Carson, Melville Cooper). Previous week, about \$31,500, Ohio Theatre, Columbus. East week, about \$39,000.

NEW HAVEN

Dylan, Shubert (D-T) (\$5.40; ,650; \$57,400) (Alec Guinness). Opened here Dec. 16 to one rave Johnson, Journal-Courier) and one strongly affirmative review, with

reservations (Leeney, Register).

Last week, house record, \$56,361 for eight performances and a Dec. 4 preview.

NEW ORLEANS How to Succeed in Business

Without Really Trying, Civic (MC-RS-3d Co.). Previous week, \$38,286. Last week, \$35,096.

PHILADELPHIA

Beyond the Fringe, Forrest (R-RS) (3d wk) (\$5.40-\$6; 1,760; \$50,000). Previous week, \$33,787 with TG-ATS subscription. Last week, \$22,029.

SAN FRANCISCO
No Strings, Curran (MC-RS) (4th wk) (\$6.50-\$7.05; 1,758; \$60,000) (Howard Keel, Barbara McNair). Previous week, \$31,827.
Last week, \$23,208.
Whe's Afraid of Virginia Woolf? Geary (D-RS) (2d wk) (\$5.95-\$6.60; 1,483; \$48,500) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Micahele Myers Kendall

costars Micahele Myers, Kendall Clark). Previous week, \$24,002 with TG-ATS subscription.

Last week, \$26,874 with TG-ATS subscription.

WASHINGTON Helle, Delly, National (MC-T) (1st wk) (\$5.50-\$7.90; 1,673; \$62,592) Carol Channing). Previous week, \$61,555 with Fisher Playgoer sub-

scription, Fisher, Detroit.
Opened here Dec. 18 to two
raves (Carmody, Star; Coe, Post)
and one affirmative for the show with a rave for the star (Donnelly, News).

Last week, \$46,067 for six performances with TG-ATS subscription.

WILMINGTON

Milk Train Deesn't Stop Here Anymere. Playhouse (D-T) (Tallulah Bankhead, Tab Hunter). Last week, \$7,436 for first five tryout performances of revised version of Tennessee Williams

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured).

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), split-

Pajama Tops (C-RS) (June Wilkinson, Richard Vath), Auditorium. Houston.

Step the World—I Want to Get Off (MC-RS) (Kenneth Nelson, Lesley Stewart), Auditorium, Columbus:

Thousand Clowns (C-BT) (John Ireland), split-week.

Coconut Grove Slates 2 Tryout Productions

Miami, Dec. 23. Two pre-Broadway tryouts are among the shows booked by Zev Bufman and Stan Seiden for the Coconut Groove Playhouse this winter. "Madly in Love," by Ruth Goetz, with Celeste Holm, Jean Pierre Aumont and MacDonald Carey, will open the season Dec. 26-Jan. 12, "Fair Game for Lovers," by Richard Dougherty, with Leo Genn, Forrest Tucker and Maggie Hayes, will follow it Jan. 14-26.

Other items on the schedule include revivals of "Strictly Dishon-orable," with Cesar Romero, Jan. 28-Feb. 9; "Kind Sir," with Fer-nando Lamas, Feb. 25-March 8, and "Dear Me, the Sky Is Fall-ing," with Gertrude Berg in her original Broadway role, as the sea-

son finale, March 10-22.

Season subscriptions are a 10% discount, ranging from \$19.80 to \$10.80 for evenings, and \$13 to \$8.55 for matinees. Saturday nights, when the top is \$4.90, do not come under the subscription rate.

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and addi-

tions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Abraham Cochrane" (D). Producers, Walter Fried & Helen Jacobson (119 W. 57th St., N.Y.). Available parts: femme, young parlor maid; male, middle-aged, femme, late 20s-early 30s, attractive. Mail photos and resumes c/o above address. Do not phone or visit.

"Baker Street" (M). Producer, Alexander H. Cohen (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme lead, 26-36, glamorous, intelligent, soprano, must sing well; male, middle-age, Dr. Watson; male, villain, Professor Moriarty; male, 26-36, handsome, light baritone or tenor; boys, 8-17, sing and dance, be able to do cockney accent. Mail photos and resumes c/o above

"Easy Does It." (C). Producers, Laurence Feldman & Jack Rollins (c'o Laurence Henry Company, 1545 Broadway, N.Y.), able rarts: femme lead, 30, attractive, flippant sense of humor; male, 30, zany, uninhibited writer; male, 35, alcoholic artist; male, 23, bright college grad; femme, 20, pretty, bright; femme, 25-30, office busy-body, comic; male; 28, pom-pous, efficient P.R. man; male, 55, blustering boss; male, 35, authoriative but nice army officer; male, type, no sense of humor; femmes, 40-60, comedy members of women's breakfast club. Mail photos and resumes to Michael Parver (c'o above address). Do not phone or

OFF-BROADWAY

"Jo" (M). Producer, Victoria Crandall (162 W. 54th St., N.Y.). Available parts: lead male, 20s, singer-dancer; male, 25-30, lyric baritone, tulor type; femme, 20s, beautiful, dark-haired, lyric someone mezzo 35-40 loyely: charprano; mezzo, 35-40, lovely; character man, 40-45; character woman, 49-50. Mail photos & resumes c/o above address.

"Plain and Fancy" (MC). Producer, Equity Library Theatre (226 W. 47th St., N.Y.: All roles open. Sign up for reading Dec, 23-Jan. 6, on the ninth floor c o above ad-

"Once In a Lifetime" (C), Producer, Peter Bogdanovich Riverside Drive, N. Y. RI 9-4056). Available parts: leading man, 30s, fast-talking con man; male, mid-dle-aged, German film director, non-Equity femmes 18-21, shapely. Mail photo & resumes c/o above address. Agents may phone.

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Melody Top Theatres 1720 No. -Michigan Ave., Chicago, Ill.). Auditions this Thurs.-Fri.-Sat. 126-27-28) for chorus and dancers for '64 summer season. All Equity companies. Auditions at Patricia Stevens Studios, 22 West Madison St., Chicago. For information: Call WHitehall 4-7525 (Chicago).

Television

"Camera Three" teducational dra natic series). Producer, CBS (524 W 57th St., N. Y., JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No dupli-

"Lamp Unto My Feet" (religi Ols tramatic series). Producer CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula

Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates

Films

"The Sound of Music" (MC). Producer, 20th Century-Fox, (c/o casting Consultants, 444 Madison Ave., N.Y.). Available parts: boys, 4, 7, 9 and 13; girls,11 and 14; girl, 16, pretty, vivacious, wholesome, must sing and dance well; boy 17, handsing and dance well; boy 17, hand-some, must sing, dance and act well; male, late 30s or early 40s, attractive, strong, personable, ro-mantic. All children who apply must be Germanic, Nordic, or Anglo-Savon in appearance (no latin types at all). Must have good English or continental stage dic-English or continental stage dic-tion, no New Yorkese speech ac-ceptable. Musical training would be of value, but not essential. Mail photos and resumes to Michael Shurtleff, Casting Consultants, Room 703 c/o above address

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

'Whistle' Ante

Continued from page 41

costs are recouped, and 3% thereafter. However, his royalties as stager are not to exceed \$500 weekly for the first four weeks of out-of-town performances prior to the Broadway preem. AML Enterprises Inc., a company headed by Laurents, will have the right to furnish his services as director for all other editions of the musical. For each such directorial chore AML is to receive \$2,500 and the same percentage of the weekly gross as is applicable on Broadway

In the case of a company which is not directed by Laurents, AML will receive one-half of the royalty which would be pavable to it if Laurents had directed such company. Prior to the involvement of Fryer, Carr and Herman in the production, a solicitation to pro-spective backers stated that for assistance in procuring financing, AML and Burthen Productions Inc., the latter headed by Sondheim, were to get a minimum of 15% of Bloomgarden's share of any profits.

The solicitation also mentioned a producer's fee of \$300 weekly, as well as a weekly \$450 office charge. Lee Remick, Angela Lansbury and Harry Guardino have been set for costarring assignments in the show, which is to be choreo-graphed by Herbert Ross. The scenery is being designed by William and Jean Eckart. Columbia Records, which re-

ortedly has a nominal investment in the venture, is understood to have the original cast album rights. The musical is scheduled to begin rehearsals Jan. 14.

Bils of London

Tondon, Dec. 23.
Spike Milligan is temporarily out of the cast of "The Bedsitting Room," of which he is co-author, owing to an acute migraine attack. The new Nottingham Playhouse,

of which Peter Ustinov is a director, opened last week with a re-vival of "Coriolarus," staged by Tyrone Guthrie.

Publishing Stocks (As of Dec. 23 closing)

Allyn & Bacon (OC)... 231/4-American Book (AS) .. 425/8+11/8 Amer. Book Strat. (AS) 47/8—1/4 American Heritage (OC) 834—14 Book of Month (N.Y.). 171/6+1/6 Conde Past (N.Y.). 121/2—1/6 Cowles (OC) 1234 Crowell Collier (N.Y.) 181/2-Curtis Pub. (N.Y.) 81/8 Esquire Inc. (AS) 81/4+ Ginn & Co. (N.Y.) 281/4+ 1/4 Groilier (OC) 493/4-**- 1/2** Grosset & Dunlap (OC) 834— 1/4 Harcourt Brace (N.Y.) .. 321/2-1/4 Hayden Pub. (OC) Hearst (OC) 26½ Holt R & W (N.Y.) ... 23¾—1¾ LA Times-Mirror (OC) 33 Macfadden Bartell (AS) 51/4— 1/8 McCall (N.Y.)
McGraw-Hill (N.Y.) .. 33½— 5/8 .. 295/8—1 261/2+ 1/2 Meredith Pub. Co. Meredith Pub. Co. 26/2 + 1/2
Nat'l Per. Pub. (OC) 10
New Yorker (OC) 108
Pocket Books (OC) 43/8
Popular Library (OC) 21/2
Prentice Hall (AS) 311/2—11/2
Random House (N.Y.) 93/8 + 1/8
Scott Foresman (OC) 25/1/2 + 1/4
H. W. Sams (OC) 313/4 1/4 H. W. Sams (OC) 3134-Time Inc. (OC) 90 +1 Universal Pub. Co. (OC) 434 Western Pub. Co. (OC). 201/2+ World Pub. . 171/8

-Over the Counter. -N.Y. Stock Exchange. AS-American Stock Exchange. (Supplied by Bache & Co.)

Paris 'Deputy'

Continued from page 41 tuitous accusations and sterile

This week the critics will have their look at this much disputed play. Meanwhile it should run as long as the attempts at creating incidents are held in check. Other organizations have spoken out in favor of the play feeling that bring-

ing up the terrible incident in his-

tory is important today.

The author, Rolf Hochhuth, was present at one showing when rotten eggs were lobbed at the stage. He confided to a newsman that he was surprised that Paris, which prides itself on liberty of expression, should be having more trouble than any other city in which it has played. Hochhuth pointed out there was one outbreak in Basle and little trouble in London. He felt that it was too bad that the play was being used as a pretext by young hoodlums, who did not even under stand it, to create incidents. He also intimated that he was not sure it would eventually be done on

Broadway. Hochhuth said he also had re ceived many anonymous, menacing letters and one woman in Basle fervently wished his family and himself would be put in a crematorium or gas chamber. He also said he has written a new play called "The Employer" which is a social criticism of Germany today. He is not sure whether it will cause trouble, nent. but then he did not think "The Ma

Deputy" would either.
Editorial Comment
In a special frontpage editorial. the staid influential afternoon daily newspaper Le Monde stated that if "The Deputy" has been beset with troubles and attacks since it opened, nobody has yet let anybody else know whether it is a good play esthetic one as well as one of claims, mainly as a great beauty, religious doctrine or political Lanzmann has a modest offi

Pope Pius XII had been treated in a historical book or a novel there would have been nothing like the uproar created by theatrical drama. This was felt to show the prestige and importance of the theatre.

Due to the full houses and other openings, the critics could not come till this week. To avoid dis-turbances there will be a special matinee for them.

Audrey Michaels on Own

Audrey Michaels, long publicity director with the Andre Mertens Division of Columbia Artists Management in N. Y., will open her own shop after Jan. 1. A previous report of forming a partnership in publicity is refuted.

In addition to surviving CAMI, Miss Michaels previously handled artists touting for National Con

artists touting for National Concerts. She has also served the Central City Opera in Colorado tome. and the N. Y. City Ballet.

Literati

Ralph Ginzburg Sentenced

Ralph Ginzburg, 34, publisher of Eros Magazine and other erotica, was sentenced by a Philadelphia judge to five years in prison following the guilty verdict returned by a Federal jury there. Ginzburg, formerly an articles editor at Es quire, was found guilty of mailing obscene matter. Ginzburg's attor neys have filed an appeal and he is free on \$10,000 bail.

Ginzburg's \$10 quarterly, Eros came to the Federal showdown more in connection with his highpowered promotional methods by direct mail than by the actual con tents of the publication which skirted the permissible, printing carefully-edited extracts from "Fanny Hill," segments of Mark Twain's adventure in scatalogy and parts of Hindu bedmanship texts. Eros' mailing pieces were post marked Middlesex, N.J., as a stunt, or Intercourse, Pa. The come-on tended to promise more than the actual publication delivered. The Post Office was increasingly vexed with Ginzburg, adopting the view-point that the editor was "asking for it" by the double-entendre of his promotion, by the mass mail-ings, many of the addresses being to religious personages, including nuns.

Ginzburg said last week that he was "confident of ultimate vic-tory." Meantime his legal fees are reported staggering. In addition to the jail sentence he was socked with a \$42,000 fine. Exact subscription list built up for Eros on some four issues has been reported as high as 175,000, as low as 65,000. Ginzburg built up a fair-sized staff and used some name byliners including Faye Emerson, who ana lyzed the sex appeal of the late President John F. Kennedy, which raised eyebrows both as to the publication's, and the actress' good

Ginzburg's first venture in this kind of hard-cover literature, while he was still with Esquire, was a \$15 volume, "An Unhurried View Of Erotica," reputed to have sold 40,000 copies.

Rank's Fan Mag

A new fan magazine, Show Time, aunched by the Rank Organization, first issue dated January 1964, initial print order 200,000. Peter Tipthorp is editor.

Editorial contents mainly devoted to films and personalities to be seen in the Rank theatres. be seen in the Rank theatres. Magazine, which makes wide use of color, is printed in Holland.

French Playboy-Type Mag Novelist Jacques Lanzmann has started a French version of Play-boy called Lui (Him). First issue, last month, of 150,000 copies, almost sold out on the newsstands Lanzmann is aiming for an eventual 500,00 circulation on the Conti-

Mag has the usual nude photos if still not as plentiful or explicit as Playboy, strange as it may seem he is worried about censorship, and highbrow articles, reviews, cartoons, fashions etc. Lanzmann claims that the availability of French women is a myth. In January he plans a special Brigitte Bardot layout which will show her or not. It felt the problem is an in a light never seen before, he

and workaday looking secretaries Paper went on to say that if not in the bunny categories. He cope Pius XII had been treated in also feels it is a rule that anything that goes over in the U.S. finally catches on here about 10 to 15 years later.

French Literary Prizes

The two main literary prizes were handed out last week in Paris. The cash awards are low but usually mean hiked sales and possible pic buys. The leading Goncourt award went to Armand Lanoux's "Quand La Mer Se Retire" (When the Sea Draws Back) published by Ullisard and Back) published by Julliard, and the Renaudot to Jean-Marie Clezio's "Le Proces-Verbal" (The Summons), published by Gallimard.

Concourt, supposedly for younger, promising writers, this time went to an established one, since Lanoux is 50 and known. Book is about a Canadian soldier making a pilgrimage to the site of the D-Day landings. It is a pacifistic

Clezio is 23 and his book nar- is a \$1 item in the U.S.

rowly missed getting the Goncourt. Renaudot was set up to correct Goncourt "mistakes." Clezio's book is about a man who has chosen solitude and just watches life. One day he harangues a crowd and is put away in a mental ward which he considers as a refuge

and not as a tragedy.

Both books look assured of at least 100,000 in sales as well as reprintings all over the world. Other leading awards coming up are the Prix Femina, from an all-female jury, and the Interallie for the best first work by a journalist.

Crowell's Appointments

Donald L. Smith, previously sales and trade manager, named assistant secretary of Crowell. He will continue as sales manager. Martin Mann, formerly senior editor for trade books, promoted to manager of the Trade Department. Before joining Crowell he was senior edi-tor at Popular Science Monthly. Leicester Handsfield, previously assistant secretary, appointed as-sistant treasurer. He has been Crowell's general production manager for 13 years.

B'ham Arts Fest

Residents and/or former residents) of Alabama, Mississippl, Louisiana, Florida, Georgia and Tennessee are eligible to enter the Birmingham Festival of Arts which is marking its 13th year in 1964. Interested parties should com-municate with the B'ham Chamber of Commerce.

Prizes offered include these: television script, \$300; short story. 150; poetry, \$100; string quartet,

"Melissa Hayden, On Stage and Off" (Doubleday; \$3.25) is the autobiography of the Toronto ballerina, told principally through accounts of her approach to six of her most famous terp starring roles: in "The Nutcracker," "Afternoon of a Faun," "Swan Lake," "Orpheus," 'Still Point" and "A Midsummer Night's Dream."

Book is lightly, charmingly written, with excellent ballet photos by Fred Fehl, and a foreword by John Martin.

W.C. Worcester's Shift

Willard C. Worcester has asked to be relieved of his duties as genreal manager of the Phoenix (Ariz.)
Republic & Gazette, in order to take control as publisher of the Muncie (Ind.) Star & Press. Before coming to Phoenix, he was general manager of Central Newspapers Inc., and manager of Radio Station WIRE, Indianapolis.

The Muncie Star & Press are operated and managed by Central Vewspapers.

John S. Knight Auditorium

A 540-seat auditorium in the new College of Law Bldg, at the University of Akron will be named for John S. Knight, president and editor of the Akron Beacon-Journal and publisher of Knight Newspapers Inc. The auditorium in the \$1,250,000 building was made possible by a \$150,000 gift from the Beacon Journal Publish-

ing Co.

The new building will be ready
for student use early in 1965.

CHATTER

Film publicist Art Moger's tome about show biz, "Some of My Best Friends Are People," (Challenge Press) due for March 15.
Al ("Li'l Abner") Capp's auto-

biog will be published by Random House.

Playwright-novelist Guy Bolton, just back at his Long Island estate from the Coast where he's been powwowing with Edwin Lester on a legit musical project, has a new novel, "The Enchantress," due from Doubleday on March 13.

New Stein & Day pubbery, which heretofore distributed via Lippincott, set up its own sales department under Daniel B. Chabris. Canada sales via S. J. Reginald Saunders & Co. and Feffer & Simons for export orders.

The Roger Price-Leonard Stern-Larry Sloan "Elephant Book," which has gone in its seventh printing and over 300,000 copies, sold to Honey, British mag for teenagers. England, Germany, France, Argentina, Greece, Italy, Turkey and Japan have bought local rights to the original gag paperback which

Shubert Alley Shorts

Word from Adelaide, where the Williamson management's production of "Camelot" opened last week, is that the show may be taken to London following its Australian tour. H. M. Tennent, the London management that originally announced plans for a West End edition of the Alan Lerner-Frederick Loewe musical, is understood to have dropped the idea of putting on a new production, and the Aussie firm would like to send this unit to England under a partnership arrangement. Johnny Perry, a Tennent representative accompanying John Gielgud on the Down Under tour of Ages of Man," is supposed to look over the Williamson production and make a recommendation about it to his London superiors.

The critics have not been overwhelmingly kind to me here. In fact, I'd say they've gone out of their way to take potshots. Directors come back to my door after a performance and say, 'Bob, the musical theatre needs somebody like you.' Alan Lerner wants you to do his next show. But the New York critics—that's a different story. ent story. Try to figure them out. One critic didn't like anything about me. Another critic didn't like anything about the show. Go fight it."—Robert Horton, costar with Inga Swensen in the Broadway musical, "110 in the Shade," as quoted by Donald Freeman in the San Diego Union.

Shows On Broadway

Marathon '33

difficult to identify the individual actors.

Miss Harris plays the down and almost out former moppet singerhoofer (apparently about a year or so older than the Baby June of the stage and film musical, "Gyrsy"), stranded by the collapse of vaudeville and desperate enough to compete in a dance marathon in order to survive. It's a tour-de-force performance, the most spectacular this gifted actress has yet given, including not only beguiling dra-matic and comedy playing, but also considerable dancing, a solo variety skit and what must be exhausting physical exertion.

There are also helpfully vivid portrayals by Lee Allen as the heroine's partner and the pathetic top comic of the squalid show, as Lonny Chapman, Olive Deering, Joe Don Baker, Gordon Phillips as contest personnel, and Tom Avera, Margaret O'Neill. Brooks Morton, Robin Howard, Maya Kenin, Don Fellows, Patricia Quinn, Logan Ramsey, Doris Roberts, Gabriel Dell, Pat Randal, Tim Everett, Lane Bradbury, Iggie Wolf-ington and Lucille Patton as assorted contestants.

Peter Larkin's scenic design is interesting and atmospheric from downstairs locations, but according to upstairs patrons the forestage and front rows of the orchestra (where some of the supposed mara-thon spectators sit) cannot be seen from the mezzanine and balcony. Noel Taylor's costumes add a color-ful touch to the show.

Despite the virtuoso performance of Miss Harris and a few lesser rewards, "Marathon 33" boils down to a noisy, lurid and disagreeable evening. Hobe.

Love and Kisses

Dore Schary presentation of comedy in three acts (seven scenes), by Anita Rowe Block, Staged by Dore Schary; associate producer, Walter Reilly; setting and lighting, Marvin Reiss; costumes, Helene Pons, Stars Larry Parks, Mary Fickett; features Dennis Cooney, Bert Convy, Susan Browning, Katharine Raht, Michael, Currie, Alberta Grant, Opened Dec. 18, 63, at the Music Box Theatre, N.Y.; 86,90, top weeknights, \$7.50 Friday-Saturday nights.

Larry Parks
Rosemary Coots Alberta Grant
Nanny Katharine Raht

Larry Parks
Alberta Grant
Katharine Raht
Mary Fickett
Susan Browning
Dennis Cooney
Bert Convy
Michael Currie Rosemary Coots
Nanny
Carol Pringle
Elizabeth Pringle
Buzzy Pringle
Freddy Winters
T. J. Jones

Critics and audiences in New Haven, Boston and Philadelphia just aren't trustworthy. That's hardly a startling discovery, of course, but it has renewed application with the arrival of a waif of a play called "Love and Kisses" last Wednesday night (18) at the Music Box Theatre.

Everything in life, even in the theatre, is supposed to be ex-plicable, but what can critics and audiences have been thinking of during the Anita Rowe Block comedy's tryout tour? Even more confusing is the question of how an old pro like Dore Schary ever came to be mixed up in such an artless, not to say witless, folksy

family comedy as this.

Well, chalk it up to experience or something. Anyway, "Love and Kisses" isn't for Broadway and is a questionable bet for pictures or more than a few stock bookings, though it may get moderate play from PIA drama groups and other amateur outfits. It represents a trap for practically everyone in man Oaks.

volved in this Broadway produc-

tion. Mrs. Block, reputedly a prolific short story writer and novelist, has taken a sort of Ozzie and Harriet couple and put them into a Ladies Home Journal fiction situation, with a 22-year-old daughter who's been engaged for about a year to a smug, opinionated young lawyer, and a teenage son who, on the eve of highschool graduation, an-nounces that during the lunch hour that day he and a doting younger teenage neighbor were

After three interminable acts and contrived spats, all three couples are reunited and the audience can go over the wall and away from there. The whole thing is laced with desperately con-cocted, lugubrious jokes.

Larry Parks and Mary Fickett are costarred as the parents, and their perplexity at their situation is unquestionably plausible. Dennis Cooney and Alberta Grant play the teenage newlyweds on what's presumably an accurate note of hysteria, Susan Brown and Bert Convy are believably stuffy as the engaged pair, Katharine Raht is overpoweringly stern as a benevolently domineering housekeeper, and Michael Currie gives the standard portrait of a conscientious, goodnatured cop.

Marvin Reiss has designed a combination living room, adjoining dining porch and bedroom corner setting that looks like a House & Garden dream room illustration. There is also a cyclorama with enough towering pines (or redwoods?) and vistas of mountain and lake to suggest the scenic picture on a Union Pacific Railroad calendar, although the locale of the play is supposed to be Michigan, presumably near a large city. At least the Helene Porcostumes are becoming. Hobe.

To Start Construction Of Coast Musical Dome

Hollywood, Dec. 23. become reality with the completion of financing for the \$1,200,000 house. New investors include Edwin Pauley, Bob Hope, Fred Levy Jr., Claude Cameron Levy Jr., Claude Cameron and Carleton Coveny. Theatre Offi-cers are Randolph Hale, president, and Art Linkletter and Nick Mayo. Ground will be broken imme-

diately upon completion of the construction loan and permanent Financing commitment from the City National Bank, Beverly Hills. The theatre plans & 20-week season

of musicals Richard Rodgers has been asked to conduct a charity benefit opener, scheduled for June. Located on an eight-acre site on Ventura Blvd., the domeshaped 2,900-seater will be built by the Peter Klewitt firm. now constructing the Los Angeles

Music Center.
Facilities will include a rchearsal stage, four concessions, four restroom areas and large parking area. Mayo has just returned from New York, where he acquired production rights to "Sound of Music." "Oklahoma" and "My Fair Lady." Season subscription offices have been opened in Sher-

On 'Shoddy' Legit For Midlanders

Shawnee Mission, Kan. Editor, VARIETY:

A few opinions of mine must be expressed. Your wonderful VARIETY makes Friday the big day of the week and for years I have

You quoted Barbara McNair on the vicissitudes of being connected with the touring "No Strings" and mentioned Kansas City for walkouts, letters, etc. As far as I can learn, Miss McNair did not appear here and I know that Beverly Todd played the performance we saw. Miss Todd sang very well but most unconvincingly, but being in front row centre we heard no unfavorable comments nor heard of any during the week's stay here. Naturally we were sold on Diahann Carroll in New York where we see an average of 15 shows each season. "No Strings" is a New York show but I will not elaborate on the shoddy treatment we receive from tour-ing companies

After seeing "Virginia Woolf" a year ago at the Billy Rose I came back raving to one and all about its virtues. Last night we saw the show here in Kansas City. Nancy Kelly and Shepherd Strudwick were more than adequate but it was played for laughs—or were they trying to "entertain" the midlanders.

I shouldn't really complain for I'm looking forward to next trip back and making the twice-a-day walk from the Plaza to 44th St.

We will continue trying to increase attendance in Kansas City and you try to impress the fact that there is a great potential audience. It is our mutual love for the theatre that makes any other media seem trivial. Ben Hedberg

(4132 Brookridge Drive, Shawnee Mission, Kansas) (Anent Beverly Todd's K.C.

date, Miss McNair's manager says she was out of the show several times during that engagement, which accounts for Mr. Hedberg having seen Miss Todd instead.

'ice' Followup

issued by the Attorney General's office early last week to 90 treasurers, assistant treasurers and others. As of the end of last week, about 50 had been questioned, most reportedly exercising a Fifth Amendment clamup.

In a related action, the N.Y. Ticket Brokers Assn. has appointed its president, Saul Lancourt, and counsel, Jesse Moss, to make a thorough study of the theatre ticket situation in London, with a view towards incorporating any useful ideas into a plan which it intends presenting in "the immediate future" for application in

the Broadway theatre. There may be a question of the extent of liability of boxoffice and other theatre personnel for par-ticipation in ticket scalping. It's widely believed that although brokers may be guilty of a mis-demeanor in selling tickets over the legal limit, theatre treasurers and owners, etc., are violating no

ly assumed, however, that at least a portion of such income is declared by most boxoffice men and others who receive it. It's also figured that it would be difficult for Internal Revenue Dept. to establish the existence or amount gram. of undeclared additional payoffs.

Legit Bits

Marion Marlowe will star off-Broadway in "The Athenian Touch" and Butterfly McQueen will be featured in the tuner, which has a book by Arthur Goodman and J. Albert Fracht, music by Willard Straight and lyrics by David Eddy. Alex Palerno is directing the musical, which David Brown and Ronald Toyser are co-producing for a Jan. 14 opening at the Jan Hus Auditorium.

Natalie Schafer has returned to

New York from Honolulu, where she appeared in a pilot television film.

Lewis M. Allen, coproducer of "The Ballad of the Sad Cafe," left New York for Europe recently with his wife, Jay Presson, play-wright-scenarist, on a 30-day com-

wright-scenarist, on a 30-day combined business-pleasure trip.

Taina Elg will costar with Hal

March in "The Tender Trap"
which plays the Paper Mill Playhouse, Millburn, N. J., starting
Thursday (26) and then the Mineola (L.I.) Playhouse from Jan.

Allen Prescott has joined the Flora Roberts literary agency.

Bernhard Wicki, German actor-director, currently directing the film version of "The Visit" in Rome for 20th-Fox, will stage "Who's Afraid of Virginia Woolf?".

in Vienna. Walter Abel will appear March 5-7 in the E 52 University Theatre's presentation of "The Imag-inary Invalid" in Mitchell Hall at the Univ. of Delaware, Newark, Del.

"Jerico Jim Crow," by Langston Hughes, will be presented in the Sanctuary of the Village Presbyterian Church and Brotherhood Synagogue, N. Y. for a total of 18 performances over nine weekends from next Saturday (28) to Feb. 23, with William Hairston as director.

Bobby Banks is musical director for the upcoming off-Broadway re-vival of "Cabin in the Sky," which is being choreographed by Pepe

Dechama currently appearing on Broadway in, "She Loves Me."

Baldwin Bergersen is musical director for the Broadway presentation of "Double Dublin."

Hume Cronyn, who's scheduled to appear on Broadway later this season with Richard Burton in "Hamlet," returned to New York last Friday (20) with his actresswife, Jessica Tandy, after a vaca-tion on their island in the Bahamas. John Gielgud, who'll stage the offering, will be heard, but not seen in the production, as the voice of the Ghost.

Svetlana McLee, who'll appear 1 "Foxy," will assist Jack Cole with the staging of the dances and musical numbers for the tuner. Sets and costumes are being designed, respectively, by Robert Randolph and Robert Fletcher.

Will Stevens Armstrong is designing the sets and lighting for

"The Passion of Josef D."
German rights to Lewis John
Carlino's "Telemachus Clay" have the play translated into German by Eric Burger who has already translated the two one-act Carlino

plays presented off-Broadway under the overall title, "Cages."

Dorothy Stickney will open Jan.

20 at the Mayfair Theatre,
N. Y., under the production
auspices of Jeff Britton, in her one-woman show, "A Lovely Light," a dramatization in three acts of the poems and letters of Edna St. Vincent Millay. Howard Lindsay' Miss Stickney's husband, will direct.

Walter Wager, author and former jazz critic, has been appointed editor of the new monthly Playbill, the official Broadway theatre pro-

"Seven League Boots," present-

Inside Stuff—Legit

The American Express Co. is the exclusive ticker broker, as previously reported, for next spring's added season of works at the Met Opera in Manhattan at the time of the N. Y. World's Fair opening. Tickets sell up to \$15. There are also to be backstage tours, known as "Opera Pilgrimages." These will be supervised by Mrs. John De Witt Peltz, once editor of the Met Guild's Opera News. These carry a \$1 (for Guild members) and \$2 (for outsiders) fee and take those interested through the present Met structure, with accompanying lecture.

A motion picture on basic steps and style in ballet has been produced with a grant from the New York State Council on the Arts. Staged as a result of the tour which the New York City Ballet made throughout the State in 1961, it has Jacques d'Amboise and Allegra-Kent, demonstrating fundamental movements with d'Amboise handling narration.

ed by the Pistachio Players, being performed twice daily through Jan. 4 as the first in a series of children's shows at the

Bouwerie Lane Theatre, N. Y. Leonard S. Field has optioned Vicent H. Longhi's "Climb the Greased Pole" for Broadway production.

Morton Gottlieb, currently represented on Broadway as producer of "Enter Laughing" and coproducer with Helen Bonfils of "Chips With Everything," is continuing a practice he initiated last season in making available large buses to outlying schools and colleges to transport students who have transport students who have bought tickets for "Laughing" and

"Chips."
"Anyone Can Whistle" is the new title for the musical, previously identified as "Side Show," which Kermit Bloomgarden is co-producing with Robert Fryer & Lawrence Carr, with John Herman, for a March 2 out-of-town preem at the Forrest Theatre, Philadelphia, prior to a Broadway opening at an undesignated theatre the week of March 23. Ming Cho Lee is designer for the production.

Arnold Geland is dance arranger for "What Makes Sammy Run?"

David Merrick will be partnered with Emile Littler in producing a London edition of his current Broadway presentation of "110 in the Shade,"

"An Evening With Theodore" at the Washington Square Theatre, N. Y., is now giving three per-formances on Saturday nights at 8, 10 and 12 p.m. Jean Eliet (Mrs. Tom Bosley) has

succeeded Mary Ann Cerrigan as general understudy in "She Lov"s Me."

Dana Elear is standby for Alec Guinness in "Dylan."

John Programides is the com-

poser of background music for the off-Broadway production of "The

Trojan Women."

A revival of "Once In A Lifetime," with Peter Bogdanevich time," with Peter Bogdanevich doubling as producer-director, is scheduled for a Jan. 27 opening at

the York Theatre, N. Y.

Ethel Terry has joined the Harold D. Cohen talent agency in New-

William and Jean Eckart are designing the scenery for the Phoenix Theatre, N. Y., produc-tion of "Too Much Johnson," for which the costumes and lighting are being designed, respectively, by Patricia Zipprodt and Klaus Holm.

An off-Broadway revival of "The Consul," with Patricia Neway re-peating the role she originated on Broadway, is planned by M. Edgar

Rosenblum, owner-producer of the Woodstock: (N. Y.) Playhouse.

A successful subscription sale has been closed for the first season of the Repertory Theatre of Lincoln Center which will get un-derway Jan. 23 at the ANTA Washington Square Theatre, N. Y., with "After the Fall," to be fol-lowed by "Marco Millions" and with Arter the ran, to be followed by "Marco Millions" and "But For Whom Charlie."

Fred Herbert will direct the revival of "The Caretaker" which.

John T. Weems and Robert Buccole are producing for a Jan. 30 opening at the Players Theatre,

Off-Broadway Shows

(Figures denote opening dates)
Blacks, St. Marks G-4-61).
Boys Syracuse, Theatre 4 (4-15-63),
Brig, Midway (12-19-63).
Bremtes: Phoenix (12-20-63).
Bernles: Phoenix (12-20-63).
Dec. 24 to the Villare South Theatre.
Fantasricks. Sullivan St. (5-2-60).
Ginser Man, Orpheum (11-21-63).
In White America, Sher. Sq. (10-31-63).
Finerry Plays: Pocket (11-26-62).
Six Characters. Martinique (3-8-63).
Streefs of N. Y., Maidman (10-22-63).
Telemachus Clay, Writers (11-15-63).
Trolan Weman, Circle in Sq. (12-23-63).
Trumpets of Lord, Astor Pl. (12-21-63).
CLOSEO
Crims and Crime, Cricket (12-16-63);
closed Dec. 16 after one performance.
Scheduled Openings

SCHEDULED OPENINGS Fimpernel, Gramercy (12-30-63), Play-Lever, Cherry Lane (1-4-66), Berty-Sponee, E-et End (1-6-64). Cabin in Sky, Players (1-13-64), Athenian Teuch, Jan Hus (1-14-60), Heese et Negro, East End (1-16-61), Tae Much Johnson, Phoenix (1-15-64), Lovaiy Light, Enytair (1-20-64), Denevan One-Acters, de Lys (1-30-64), Onca in a Lifetime, York (1-27-64), Ja, Orpheam (1-20-64), Carsteker, Players (1-30-64), Amereus Fies, E. 75th St. (2-5-69).

3

Broadway

ı Chamberlain, ex-Swissair w with Tom Deegan on the orld's Fair publicity.

Author Raymond V. Martin talking to prospective backers on a musical comedy based on a revol in the Mafia.

Songsmith-author Hans Holzer back from a 10-day Coast and mid-west swing of 17 radio shows, shill-ing for his new book, "Ghost

Alicia Andreadis, a contralto from the Colon Opera House in Buenos Aires, made her U.S. debu Saturday (21) at Carnegie Hall with Leon Pommers at the keys.

CBS director of tv broadcast services David L. White engaged to Janet E. Murch, of the protocol office at the N.Y. World's Fair, and who graduated with a B.S. degree in tv and radio from Syracuse U.

Longlime prima at Bill's Gay 90s, Ethel Gilbert is now pursuing her painting 100% and is a member of the "50 American Artists." Lyricist-son Dennis Marks has a new legit "al, slated for Broad way next spring.

This is plaque month for Hildegarde-the chanteuse received one from the Overseas Press Club and another from the Greater N. Y Committee Opposed to Fluorida

Ed Reid, newspaperman and co-author of "Green Felt Jungle," current Trident book, feels he's more than the usual Broadwayite in that he was born on Broad vay and 49th St.

Peppy De Albrew, quondam ballroomologist of another era, sponsoring a "One Night In Paris" New Year's Eve gala at Delmonico's with Enric Madriguera's orchestra at \$30-a-head, including

pourboire but not the grape.

Boston Symph maestro Erich Leinsdorf's son, David Immanuel Leinsdorf, engaged to Sarah Lawrence soph Margaret Laura Cohen. Her father, Abraham W. Cohen, is editor and publisher of Chartcraft Investment Advisory Publications,

Larchmont, N.Y. Bob Hope finally took off to Ankara on his 12th annual overseas Christmas tour to entertain U.S. troops in foreign bases, following a delayed departure because of his eye ailment. Jerry Colonna, Tuesday Weld, Anita Bryant and Les Brown's orch accompanied him:

N.Y. Graphic Society will pub-lish the libretto of Gian-Carlo Menotti's new opera "The Last Savage" simultaneously with its Jan. 23, debut at Met Opera. It's a spoof on an American heiress who falls in love with an aborigine, arranges for his Americanization, which he cannot endure. He reverts to savagery and happiness.

David Kahr, who figured as p.r. and financial advisor in the original MGM proxy fight when Joseph R. Vogel retained control of the company (although since succeeded by Robert . O'Brien), is dittoing for indie film producer Max E. Youngstein. Latter dickering a Metro deal, although Col is also interested in making a new pact. Incidentally, Kahr has taken over the old Moss Hart penthouse du-

plex on Park Ave.
Mickey Rudin, Hollywood attorney representing Elizabeth Taylor. back to the Coast after powwowing Louis Nizer, who's attorney for Eddie Fisher. No accord yet reached on the financial details attendant to their marital split officially. Femme star's decision to marry Richard Burton, who has been granted a divorce by his wife, Sibyl Burton, caused both attor-neys for the still married Fishers to seek working out the economic details. Nizer meantime is off to Jamaica, BWI, for the Christmas-New Year's semester and Rudin back to L.A.

Rome

By Robert F. Hawkins (Via Sardegna, 43; Tel. 479 316)

Renato Rascel back from London after nine months stay for his

"Enrico" starring stint, Ermanno Olmi directed his first tele documentary for BAI-TV, after a series of theatrical pix and docs Luigi Zampa pausing in between

"Datemi un Martello" (Give Me

a Hammer) the leadoff item. Guido Alberti back from Mexico and set for role in "Marco Polo" as a Pope, having just missed out on title role in Ottto Preminger's "The Cardinal."

Paul Anka recorded several new Italo songs at RCA Italiana, including Franco Migliacci's "Il Tuo Compleanno" and Carlo Rossi's "Gli Amici e Tu," plus his San Remo entry, "Ogni Volta."

In-and-out: Jean Negulesco in

town; Marisa Pavan back from Paris; Tanya Lopert to Paris for holidays; Eric Pleskow in for meetings; Irina Demich to Paris after winding her "Visit" stint; Robert Aldrich back to States after local o.o.; Xavier Cugat and Abbe Lane return shortly for more RAI-TV

Mpls.-St. Paul

By Bob Rees (2208 Kenwood Parkway; 374-4015)

Old Log Theatre, Equity stock company, owns three-week run of "Harvey" on Jan. 2.

Director Daniel Mann here last stanza plugging his latest, "Who's Been Sleeping in My Bed?" (Par). Minneapolis Symphony soloist Friday (27) will be cellist Janos Starker, with pianist Ann Schein next on Jan. 3.

Met Opera tenor Jan Peerce set for benefit concert with Minneapois Symphony on Jan. 11, observing B'nai B'rith's 120th anni.
Diamond Jim's, St. Paul supper

club, has Nick Lucas through Dec. 31. Rusty Brown and Cell Block 7 open three-week stand on Jan. 2.

Ford Foundation awarded Ty rone Guthrie Theatre two grants for training of administrative apprentices. Grantees will be William Boughton, who managed Guthrie Theatre boxoffice this year and Ellen Kaplan, formerly with Cleveland Play House. Rarity cropped up last frame

when three advance agents were here at same time. Tub thumpers were Maurice Turet in front of were Maurice Turet in 110th of "Never Too Late," Joe Shea for "How to Succeed in Business" and Jack Toohey preceding "Who's Jack Toohey preceding Afraid of Virginia Woolf?" three roadshows play Minneapolis next month, "Never Too Late," originally booked for St. Paul in May, has been set for week of Jan.

'Lights, Camera'

Continued from page 1 =

reason for the limited experimentation and the studio union is singled out as a major factor in the film economics situation. With conditions as they are, some easterners claim, U.S. film avant gardists are being forced to migrate overseas where less rigid shops prevail. As a result, Europe often gets the benefit of these Yank talents first and sometimes forever, while the U.S. exhibition thereafter import many forward-looking pictures which might have been made here.

One thing that has been suggested is a special N.Y. union category which would allow the making of experimental pictures at lower rates and with less manpower re-quirements. This would permit more production and would serve to encourage rather than discourage wouldbe filmmakers from starting out. The idea would be something like what legit did with off-Broadway in establishing lower scales etc. for the downtown productions.

there is one gaping note in this proposal and, observers be Tower when two tried it, with one lieve, it would take a progressive succeeding, the day before he was TATSE leadership effort of a kind to do the show.

rarely seen to plug the gap. This loophole is that off-Broadway is a separate area from Broadway, with promising new actress. Usually lower admissions and other factors. The film unions would certainly not go for concessions for filmmakers with the finished product sold to the public at usual admissions. Nor would IA like it if major distribs picked up cheap product to enhance industry supply, but labor left as sole philanthropist on scene. IATSE is hardly unaware that

certain experimental producers have shot their footage in Manhattan in non-union studios, or substitutes therefor, and with non-union technicians. Having caught one of them, Larry Moyer, red-handed the told all to a daily news-Lungt Zampa pausing in between film-directing stints to write his third novel, "A Man of My Age."
Rome's Folk Studio cutting niche for itself in Trastevere location with hootenanny a featured attraction.

Rita Pavone introing "surf" terp Rita Pavone introing "surf" terp technique over RAI-TV, with break-through.

one of them, Larry Moyer, red-hand, new repeat for other plays appeal to the conventionaires and such as Marcel Achard's "Patate" others attracted by the New York and Marcel Ayme's "Clerembard."

where the may also film his own legit hit ties. But l'affaire Moyer is really only an emotional side-issue of a far broader question. Nobody has technique over RAI-TV, with break-through.

London

(HYde Park 4561/2/3) Richard Rodgers back in London and will stay for the opening of "No Strings" at Her Majesty's

next Monday (30). Circuits Management Assn., the company controlling the Rank circuit, has been renamed and registered as Rank Theatre Division.

Show biz visitors in London in clude Nicholas Ray, who came in from his Madrid base; actress Nadia Gray, Cy Feuer and playwright Samuel Taylor.

Otto Preminger came in with Tom Tyron and Carol Lynley for the press screening and preem of "The Cardinal," which opened at the Astoria last Friday (20).

George Lockyer, manager of the Gaumont, Coventry, collared the national champion showman award for second time in Rank Organization's annual showmanship contest.

'Lawrence of Arabia" started its second year as a hard-ticketer here on Dec. 11. It opened at the Odeon, Leicester Square, and sub-sequently moved to the Metropole, Victoria.

Peter Maxwell leaves London tomorrow (Thurs.) for a seven-month tour of South Africa, Kenya and Rhodesia, during which he will give 250 performances of his one-man show.

Nat Cohen, who had intended to catch the N.Y. opening of "Billy Liar" last week, had to delay his departure and plane out last Sunday (22). He will spend a week in Manhattan discussing new projects

with his U.S. associates. Sir William Coldstream, principal of the Slade School of Fine Art at London University, named chairman of the Board of Governors at the British Film Institute, succeeding Sylvester Gates, whose term of office ends next Jan. 28.

Chicago

(DElaware 7-4984) New Celebrity Lounge in the Hotel Maryland preemed last week with Ralph Marterie helming a 14piece band.

Nancy Wilson and Cannonball Adderley will do a concert at Mc-Cormick Place Arie Crown Theatre Jan. 4 under aegis of deejay

Sid McCoy.

Mark Yohanna, who just finished "Come Blow Your Horn" at Drury Lane Theatre, off to Gotham to understudy Alan Arkin in

Enter Laughing."
More than 600 persons attended the funeral of Dinah Washington at St. Luke's Baptist Church last Wednesday (19). Mahalia Jackson sang the closing spiritual.

Barney Richards, prexy of Local 10, Chicago Federation of Musicians, continues longtime precedent set by his predecessor James C. Petrillo to host a Christmas Day party for blind members of the union at the Sheraton Black-

Paris

By Gene Moskowitz (80 Ave Neuilly—SAB 07-12)

Two Marx Bros. pix in reissue Duck Soup" and "A Night at the

Lido keeping its show for another year, due to its success, but replacing all the acts with new

Marie-France Migral replacing Marie-Jose Nat in the longrunning Norman Krasna legit hit "Sunday

Jean-Christophe Averty, macabre tv humorist, cancelling a

promising new actress. Usually given for film actresses, this year it was decided on the strength of

a tv show for the first time.
"Tom Jones" opened to sock reviews and big biz at three houses and may repeat its U.S. and British successes here. "Jones" re-lease pushed back the pending preem of the U.S. indie "David and Lisa," at these same hardtops,

jumping on stage. It is felt that groups want to have it banned finally in the interests of public order, but each performance gets more applause than boos.

Philadelphia

By Jerry Gaghan
(319 N. 18th St., Locust 44848)
Bobby Rydell, home from his two month European tour, had a first look at his new Penn Valley home.

Ray Calloway and the Dardanellas opened eight week run at the Peppermint Lounge, their fourth

visit to the N. Y. twist center.

Daniel Segal, owner of the Living Room, N. Y., scouting midtown for a branch location that will employ the same talent setup as his Gotham spot.

Edyie Gorme will set up housekeeping here during sixweek run of "What Makes Sammy Run," the Erlanger Christmas musical, in which husband Steve Lawrence

Former exhibitor Jack Engle is local general manager and treasurer of Shooney's, restaurant chain. Ethel Merman joined the stars here for "It's a Mad World" preem at the Boyd, Dec. 19, She has stel-

lar role in pic.
Sam and Mert Shapiro, owners of the midtown's Arcadia, making final plans for opening of their new theatres Christmas Day, the White Horse Drivein, outside Camden, and the Eric Theatre, in Fairless Hills Shopping Center.

San Francisco

Jack Dempsey checking in at the

Mark Hopkins Jan, 6.
MGM-TV shooting pilot
"Grand Hotel" in the Fairmont. nilot for Fred Storm, tele watchdog at the

News Call Bulletin, back on the job after surgery. Margot Fonteyn and Leon Nureyev due Jan. 14 for a shot with

the local ballet troupe. Photog Frank Shaw due soon to join his wife, Pat Suzuki, singing at Fairmont's Venetian Room.

Jim Battaglieri looking for a new place to put his Gino's Restaurant, forced to shutter Jan. 5 to make way for the Golden Gateway, a housing development.

'Bring Back Babes'

Continued from page 1 long felt that any nightclub in this area not connected with a hotel must appeal to a wider segment of people than in other districts. They must have the kind of show that is unlikely to be seen in most

A necessary requisite is association with exhibition in Paris, Las Vegas or any other glamor city. This, they contend, can be more readily advertised than names alone and means more. Application of names on top of such a layout, as has been the policy at the Latin Quarter, helps create the Latin Quarter, helps create more business.

The Latin Quarter was forced into an overlay of names because of the longevity of its shows. In some instances the basic production has run over a year.

Broadway showmen, however, in returning to the femme policy, be lieve that the time is again ripe for the girley shows. They hold that it's an economy built on the entertainment of the male. The return of the legitimacy of the expense account has aided in the current concept of entertainment. Besides, the unavailability and high prices of names, many of whom have passed their peak draws, make new policies man-

Broadway operators realize that the girley policies cannot mean as much as they did in the old days when it was possible for chorines to meet the customers. Today, there are rigid anti-mixing laws enacted by the City of New York and the American Guild of Variety Artists. A look-but-do-not-touch atmosphere prevails, and that apparently has become enough to entertain in many of the out-of-towners on whom the Broadway

urned pic director to put Felecien
Marceau's "La Bonne Soupe" on
film, may repeat for other plays
such as Marcel Achard's "Patate"
and Marcel Ayme's "Clerembard."
He may also film his own legit bit
"Eight Wome."

Hollywood

Abby Greshler in Tokyo on

Lacey Jones, guitarist, inked to Ava Records pact

Ella Fitzgerald spans Jan. 5-22 on Nipponese trek.
Anita O'Day starts three week

tour of Japan on Dec. 23.

Maximilian Schell set to do
"Hamlet" in Paris and N.Y. next

Michael Mindlin Jr. set as pubad director for Filmways, checking in Jan. 13.

Saul Chaplin joins Robert Wise on 20th-Fox' "Sound of Music" as associate producer. Howard Culver joined KLAC

newstaff, rejoining station after several years absence.

Vic Bugliosa swings from assistant manager of Fox Wilshire to manager of Fairfax Theatre.

Guy Endore in Madrid for confabs with producer Ronald Lubin on "Population Explosion" script. Deborah Walley and John Ash-ley will co-emcee Florida Junior

Miss Pageant, Pensacola, Jan. 3-4. Comedian Bob Clemens in Kingsbridge Veterans Hospital, The Bronx, for cataract eye surgerv.

Martin Melcher skied to Jugoslavia to revise production sked on "Cavern," due to weather conditions.

Martin M. Kadish upped from western regional manager to na-tional sales manager of Elektra Records.

Richard Irving replaced Lewis Milestone, down with flu, on final two days' shooting on "Arrest and Trial" episode.

Raymond Burr on month's visit of military installations in Japan, Korea, Okinawa and Philippines

at request of Pentagon,
Mary Pickford and Harold
Lloyd will head program for 50th Anni of Beverly Hills luncheon Jan. 28, emceed by George Mur-

Mel Ferrer will double up for "El Greco," exec producer and title roler, Spanish-Italian coproduction to start in Madrid next

Gloria Swanson and Adolph Zukor will be made honorary members of Delta Kappa Alpha at anni dinner Jan. 26 of USC chapter of cinema frat.

Liberace, recuping from illness that forced cancellation of a Pittsburgh nitery date, hits the road again Jan. 20 for two frames at

The Vapors, Hot Springs, Ark.
Margie (Mrs. Jimmy) Durante
slid down one of those local hillside homes, wrenched her back
and broke a bone in her foot; will. have to be in a cast for six weeks.

Esther Williams and Fernando Lamas make legit bow as a team in "Kind Sir" at Poinciana Playhouse, Palm Beach, week of Feb. 17, thence to Cocoanut Grove Playhouse, Miami.

Ireland

By Maxwell Sweeney (Dublin 684506) Frank Ryan, bows out as secre-

ary of National Film Institute. Director Tyrone Guthrie elected Chancellor of Queen's University,

Producer Frank Bailey bows out of Radio Eireann to direct stage productions.

Kenneth Reeves, formerly with ABC, named manager of Galety heatre, Dublin. Irish Actors Equity reports 442

actors and 800 crowd artists currently on its books. Michael Mac Liammoir to tour Importance of Being

through Australia in 1964. Father Romuald Dodd, a Dominican, appointed religious adviser to Telefis Eireann (Irish

BBC-TV features editor Mal-colm Browne directing docu-mentary on Irish life of the last century.

Brendan Smith planning Continental tour for Abbey Company with "Juno and the Paycock" next spring after London appearance.

Two Shakespeare productions are planned by Telefis Eireann (Irish TV) for early 1964 to mark fourth centenary of Shakespeare's

birth. Jack Hylton bought world rights of "The Roses are Real" and stages London production in January, with Hilton Edwards di-recting.

Outdoor productions of Shakespeare in Dublin last summer lost \$2,800, according to Dublin Theatre Workshop spokesman, through "bad weather, theft and fire damage."

OBITUARIES

GUY TROSPER

Guy Tros, r., 52, screenwriter who recently completed "The Spy Who Came in from the Cold" for Paramount, died of a heart attack Dec. 20 in Hollywood. He started his film career as a story editor and reader for Samuel Goldwyn. His credits include "The Stratton Story," "Pride of St. Louis," "One Eyed Jacks" and "Birdman of Alcatraz.

Surviving are his wife, son and a daughter.

LOUIS WEISS

Louis Weiss, 74, longtime producer-distributors who introduced Tarzan to the screen, died Dec. 14 in Beverly Hills, Calif., after a yesteryear vaude showcases. As a long illness. Following his acqui- composer, he turned out the score

MANNY FLEISCHMAN

Manny Fleischman, 55, composer bandleader and arranger who specialized in Yiddish music, died of a heart attack Dec. 17 in Miami Beach, where he was preparing to baton an orchestra in a season of Yiddish musicals.

Prior to going to Florida, Fleischman was assistant musical director of the Anderson Yiddish Theatre in New York's downtown east side. Born in Toronto, he studied at the Toronto Conservatory of Music and later led bands during the vaudeville era.

Fleischman batoned orchestras in New York's Capitol Theatre and the Academy of Music, among other

December 28, 1961

ANASTASIA REILLY BUHL

Your Client BK

Edgar Rice Burroughs in 1918, he sical which starred Menasha Skulfilmed the first Tarzan picture, starring Elmo Lincoln.

4....

Moving to Hollywood in the late 1920s, Weiss produced many silent comedies and westerns. Later, when sound came to the industry around 1928, he turned out features with such yesteryear stars as H. B. Warner, Conway Tearle and Mae Busch.

At one time he headed Columbia
Pictures' serial division. In that
capacity he produced the Frank
Buck "Jungle Menace" series. On
television, he produced the "Craig
television, he produced the "Craig
kennedy, Detective" series. In re-

sition of the rights from author for "I Like Soup," a Yiddish mu-

nik. He also did the music for "Sec-ond Marriage," "Hooray for Ren-zo" and "The Show Parade."

In cleffing the score of "Papir-ossen," he collabed with Herman Yablokoff. He also composed the music for "Shir Hashirim."

Surviving are his wife and a

Surviving are his wife and a daughter.

FLORENCE B. SHAW

In Memory of

MEYER J. BARANCO

(1903-1961)

ED (BISH) LENIHAN

cent years, he and his son Adrian | been chairman of the subscription were active in film distribution.

Surviving are his wife, another son and a daughter.

BESSIE BONSALL

Bessie Bonsall, 92, one of the principals in the original D'Oyly Carte company, died Dec. 15 in Paris, Ont., near Toronto. A con-tralto, she later went on tour with John Philip Sousa's Band and with Sorrentino's Banda Rossa singers and dancers.

In 1906, Miss Bonsall was married in Toronto to George Barron. He died 30 years ago. Going to London, England, before the turn of the century, she became a principal of the D'Oyly Carte cast, which had been assembled at the Savoy Theatre.

She was a member of the com-

"A Wonderful Guy"

Dec. 24, 1966 ELLEN P. COLDBERG TINY PERWORTH WILLIAM B. OLSEN

pany for three years and appeared in many Royal Command performances staged for Queen Victoria and her son, the late Edward VII, in Gilbert & Sullian operettas.

Survived by two sons and daughter.

ANTHONY V. COLLINS

Anthony V. Collins, 70, Britishborn composer conductor, died Dec. 11 in Hollywood. Brought to Hollywood by British director Herbert Wilcox, he became musi-cal director at RKO, and wrote scores for several pix.

Collins later freelanced and worked at other studios as well as scoring some Orson Welles ra-dio programs. He conducted at Hollywood Bowl in 1940 and made recordings, while still in England, of Jan Sibelius' symphonies.

Two sons survive.

committee.

Mrs. Shaw, who was the widow

of George H. Shaw, v.p. and director of the Cities Service Co., also headed committees for the Philharmonic's pension fund con-certs which usually open the or-chestra's season in Philharmonic Hall, N. Y.

Three stepchildren survive.

STANLEY D. JONES

Stanley (Stan) D. Jones, 49, songwriter-actor, died Dec. 13 in Los Angeles. Originally a U. S. National Park Ranger, he sold a song, "Ghost Riders in the Sky." and eventually came to Hollywood

to take up a double career of song-writing and acting.

Aside from "Riders," Jones wrote "Wringle, Wrangle" and many tunes for Walt Disney and John Ford films, among other numbers. As an actor, he co-starred on the "Sheriff of Cochise" teleseries. Suriving are his wife and son,

EDWARD R. MILLARD

Edward R. "Rocky" Millard, former actor and singer, died in Glendale, Calif., Dec. 13 after a long illness. He had been with Paramount before being featured

in several Ben Yost singing groups. in Richmond. Among these was the Ben Yost Royal Guards, which appeared with Milton Berle, Martha Raye, Joe E Lewis and in niteries throughout the country. Combo also played for two years at Silver Slipper, Las Vegas.

His wife, daughter, parents and two sisters survive.

ROBERT B. FARICY

Robert B. Faricy, 68, onetime piano accompanist for such yesteryear stars as Helen Morgan and Elsie Janis, died of a heart ailment Dec. 16 in St. Paul. He had the role of Jake, the piano player, in "Show Boat" when it opened on Broadway in 1927.

Faricy, who also accomped wife, Lotte Rei Marjorie Gateson, retired from in Barnet, Eng. show business in the late 1930s to Wife, of Bard

his home town. Surviving are six brothers and

LEROY M. E. CLAUSING Leroy M. E. Clausing, 70, pioneer radio engineer and announcer, died Dec, 14 in Evanston, Ill. As a consulting radio engineer in the 1920s, he designed several early radio stations including WBBM and WJBT in Chicago. Later he became chief engineer for WEBH there and subsequently chief announcer for WJAZ. In recent years he operated his own optical parts firm.

Wife, three sons, two daughters and a brother survive.

BENJAMIN J. COONEY

Benjamin J. Cooney, 66, a Chi cago motion picture theatre build-er in the 1920s and a theatre manager since then, died Dec. 15 in that city. He was instrumental in the construction and management of the Avalon, Capitol and former Stratford Theatres. At the time of his death, he was manager of the Biograph and Michigan Theatres. Wife and two sons survive.

THOMAS W. DENBY

Thomas W. Denby, 65, film-radio-tv soundman for 35 years, died of a heart attack Dec. 16 in Hollywood. He was waiting to record an interview with Loretta Young at annual Christmas party of the Braille Institute of America (L.A. branch) when stricken. He most recently had been with ABC.

His wife, two daughters and sister survive.

TED PRYDE

Ted Pryde, comedian for more than 40 years, died of cancer Dec. 2 in London: He appeared in revue and pantomime and also had his own ENSA show during World War II. He made his last professional performance 14 years ago in a Terry Cantor revue. Surviving is his daughter, Mitzi Maguire, a performer.

JAMES V. FITZPATRICK James V. Fitzpatrick, 58, whose success in the coin machine and

wired music field won him the tag of "Juke Box King" of southwestern Connecticut, died Dec. 15 at Bridgeport, Conn.

He was president of Miracle Wired Music, Deluxe Vending Co. and Fitzpatrick Amusement Co.

KENNETH M. FICKETT

Kenneth M. Fickett, 60, associate director of CBS radio, died Dec. 14 in New York. He joined CBS as associate director in 1941. He rejoined it in 1950, after a brief absence.

He is the uncle of legit actress Mary Fickett.

WILLIAM SANDERS

William (Joy-Boy) Sanders, 33, disk jockey with radio station WGIV, Charlotte, N. C., died Dec. 15 in that city. With the outlet for nine years, he suffered a heart attack a week prior to his death.

His wife and four children survive.

J. HAROLD JONES

J. Harold (Happy) Jones, 73, associated with Richmond Theatres for 45 years, died Dec. 6 in Richmond. Retired, he was a longtime

. . . in remembrance

TOBE COLLER DAVIS December 25, 1962

michael sean o'shea

treasurer of the old Lyric Theatre His wife survives.

Father, 60, of tv comedienne Pat Carroll, was drowned in Baldwin Hills dam break in Los Angeles Dec. 14. Police report indicated he was caught in raging waters and swept away, his body found many hours later floating in the flood.

Grace Barker, assistant treas-urer of the John Blair station rep firm in Chicago, died in that city Dec. 17 of a heart attack. Husband and sister survive.

Carl Koch, 71, who turned out puppet silhouette films with his wife, Lotte Reiniger, died Dec. 1

open an antique shop in St. Paul, radio, died Dec. 16 in New York, after a long illness.

Father, 57, of comedian Normie Faye, died Nov. 24 in New York.

New Year's Eve

Continued from page 2 =

developed in New York. Two major hotels, the Waldorf-Astoria and the Roosevelt, will be without shows in their major rooms. Neither has acts booked for that evening and apparently neither felt it sufficiently important to go all out to book a layout for a one-night stand.

Sherman Billingsley(the Stork Club impresario, announced that he will have an open house policy at his nitery on the Eve. The Eve activity at the Waldorf will be confined to its Peacock Lounge, where there will be a small band only.

Pricewise, the situation in New York is about the same as in the past few years. The Plaza's Persian Room is going to \$32.50 per person. Its Plaza 9 room will have two shows, the early session will have a \$7.50 minimum and the late display a \$12.50 bottom.

The Latin Quarter is continuing its \$30 top minimum, as is the Chateau Madrid. The International will set its scale at \$25. There are some surprises. The coffee house tariffs are fairly high. The Bitter End has announced a \$17 bottom, which indicates there's a lot of money in mocha.

Costs Up in Chi

Chicago, Dec. 23.

The cost of swanky-panky in Chi's nobbier niteries for New Year's Eve will be about the same as last year, but a brand new supper club has copped the couvert championship for bringing in 1964. Generally, the g.m.'s. and maitre d's surveyed said they were looking forward to excellent New Year's Eve biz on the basis of early reservations.

Top tab honors for the night in Chi's firstrank hotel rooms go to the Chateau Continental in the new Hotel Continental. The top-dollar ticket is interpreted by hostelry operators as a status play consistent with the hotel's efforts to grab the limelight (and VIP trade) from such established glamour spots as the Pump Room in the Ambassador East.

At the Chateau Continental, the package goes for \$30 and includes dinner, Eileen Barton onstage, and Franz Benteler and his orch for dancing and strolling fiddles between sets. The Pump Roof, a traditional celeb hangout, is charging \$23 for dinner and dancing to Charlie Holden's orch, the most recent in a series of rotating society bands. The fact that there's a performer at the Continental evens out the dollar difference a

Package Deals

The prime hotel rooms (where most of the big buck layouts are being offered) are wooing biz with package deals ranging from \$25 down, with some throwing in a bottle of champagne. The outlay at the Empire Room in the Palmer House is \$25 per person, with dinner, a show comprised of Kavier Cugat & Abbe Lane plus the Ben Arden

The Boulevard Room of the The Boulevard Room of the Conrad Hilton is opening a new ice show the day after Christmas, and New Year's Eve guests will get dinner and the show, "Ladies First;" for \$18.50. The Polynesian Village of the Edgewater Beach Hotel is getting \$12.50 for dinner and the Juan Carlos Revue.

Of the two posh hotel supper clubs considered somewhat competitive (actually they are at opposite ends of the Loop), the Camellia House in the Drake Hotel is serving better-known talent (Earl Wrightson & Lois Hunt) with dinner and is charging \$22.75 per person. The Cafe Bonaparte in the Sheraton-Blackstone has Ray Shaw & Joe Costa and dinner for \$16.75. Of George Marienthal's cafe en-

terprises, the top ticket is at Mister Kelly's—\$15 for dinner and a bill of George Kirby and Claiborne Cary The London House is getting \$12.50 for steak and the Ramsey Lewis Trio, and the Happy Medium cabaret theatre is charging a flat \$6.95 for "Three Cheers for the Tired Businessman" instead of the Wife, of Bard Phillips of WINS usual top ticket of \$4.95.

MARRIAGES

Fay Rudin to Harry Zucker, New York, Dec. 13. Bride is head of foreign department at Frank

Gloria Stone Martin to Carl Betz, Santa Monica, Calif., Dec. 14. He's an actor.

Sandra Lisk to Cecil Rumley Jr., Greensboro, N. C., Nov. 28. Bride is with WPET, Greensboro. Susan Maw to Andre Brandon de Wilde, New York, Dec. 19. He's

an actor.
Nora Fowler to Lamar Fike, New York, recently. He's road manager for Brenda Lec.

wanager for Brenda Lee.
Virginia Davidson to Lieut.
Robert N. Virden, San Antonio, Dec. 14. Bride is staffer of KMAC in that city.

Mary Franklin to Paul Bouffard,

Vancouver, B.C., Dec. 9. Bride is cashier with Cave Theatre-Restaurant nitery; he is assistant maitre d' there.

Ardath Hairston to Ernest Hill, Dec. 14, New York. He's a writer in the tv department at NBC. Joyce Ellen Hill to Kenneth J.

Stein, Dec. 14, New York. He's a legit producer Rena Carol Lefkowitz to Michael B. Dretzin, New York, Dec. 21. Bride is the daughter of Nat Lefko-

witz(treasure of the William Morris Agency Emily Rebecca : r to S. Mark Fine, Dec. 21, New Rochelle, N.Y. Bride, who was president of her

senior class at Finch, editor-inchief of the school's newspaper, and v.p. of Student Government, is the daughter of publicist David O. Alber; groom is v.p. of N.Y. invest-ment brokers Bernard & DuBoff.

Leslie Mary Kandell to Dr. Richard Friedberg, Dec. 21, New York. Groom's mother is playwright Gertrude Tonkonogy; his father, Dr. Charles K. Friedberg, is chief of cardiology at Mount Sinai Hospital, N.Y., and associate clinical professor of medicine at Columbia.

Evans Evans to John Franken-heimer, Dec. 20, Paris. Bride is an actress; groom is the film and ty director

Sue Lyon to Hampton Fancher 3d, Dec. 22, West Los Angeles. Bride is the actress who made her bow as "Lolita," he's also an actor.

Jo-Ann Cohen to Ian Michael Reiss, Dec. 22, New York. Bride is the daughter of Dick Rubin, v.p.

of General Artists Corp.

Deborah Ruth Goldberg to James
LeBaron Stinnett, Dec. 22, Cambridge, Mass. Groom is the son
of Caskie Stinnett, author-humorist and an editor of the Saturday Evening Post.

BIRTHS

Mr. and Mrs. Donald Curtis, son, Santa Monica, Cal., Dec. 11. Mother is actress Eloise Hartzell;

father's a former actor.

Mr. and Mrs. Hank Brown,
daughter, Hollywood, Nov. 21.

Mother is legit producer Casey
Bishop; father is a writer.

Mr. and Mrs. George Costello,
daughter, Burbank, Cal., Dec. 13.

Mother is daughter of producer
Al Zugsmith: father's an actor.

Al Zugsmith; father's an actor. Mr. and Mrs. Dick Schory, daughter, Chicago, Dec. 13. Father is a bandleader. Mr. and Mrs. Radford Stone, son. Dec. 16, New York. Father is ac-

count supervisor for AB-PT. at C. J. LaRoche, Inc. Mr. and Mrs. Lee Barnett,

daughter, Nov. 24, New York, Father is a comedy writer.

Mr. and Mrs. Jerry Landay, daughter, Dec. 14, New York.
Father is news director of WINS

Crosby's New Terrain

Continued from page 2 women are Mrs. Alexander's daughters, and both families are Burlingame Club members).

The family spent more than two hours going through the place with Trotter, an expert on antiques and all that jazz. Then they went up to Marysville for a spot of duckshoot-

ing with Trader Vic Bergeron.

Crosby's principal reason for moving north appears to be that he and his wife want to bring up their children out of Hollywood's influence. The brand of golf played at Burlingame and on the Mon-terey Peninsula courses may have been persuasive too, as is the ex-chisivity of the Burlingame Coun-try Club.

The club's membership is limited to 400 families, most of whom are socially prominent in the Bay Area and some of whom may even be richer than the Groaner.

A TV YEAR IN '64 with DAMITA' JC

4DAMIAJO DOWN UNDER

In Sydney, Australia

First program in a series of hour-long international musical specials

"AROUND THE WORLD WITH DAMITA JO"

Now Available

Distributed by

ABC FILMS, INC.

1501 Broadway, New York 36, N. Y. CHICAGO - BEVERLY HILLS - NEW ORLEANS LONDON-ROME-ZURICH Cable Address: ABFILMSYN

Exclusive Representation TV and Motion Pictures-

New York

Beverly Hills

Press Relations: MARVIN DRAGER, INC.